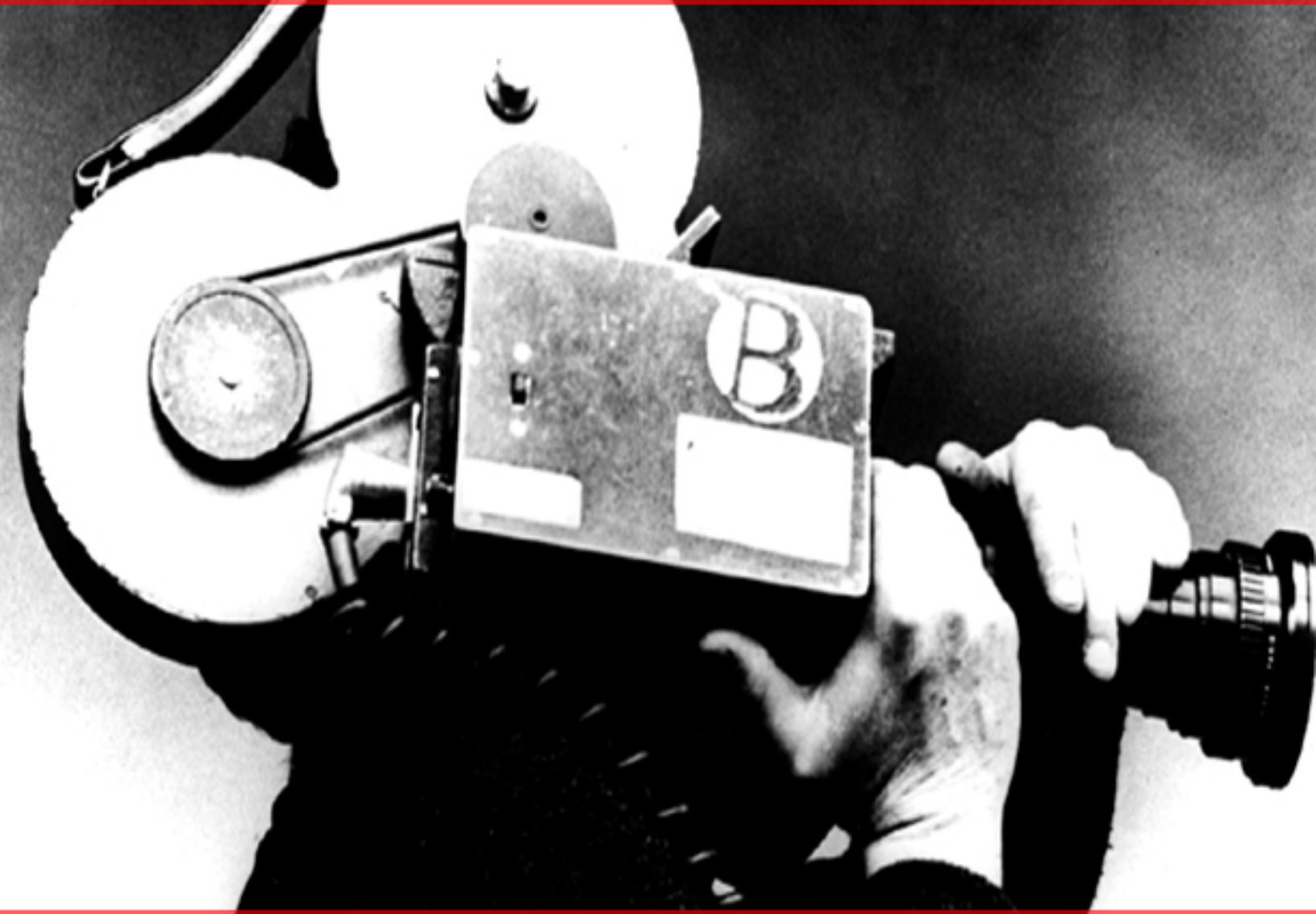


Filmmaking and its Techniques



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Chapter- 1

Filmmaking



A film being made in Warsaw, Bracka street

Filmmaking (often referred to in an academic context as **film production**) is the process of making a film, from an initial story, idea, or commission, through scriptwriting, shooting, editing, directing and showing your finished product to an audience. Filmmaking takes place all over the world in a huge range of economic, social, and political contexts, and using a variety of technologies and techniques. Typically, it involves a large number of people, and takes from a few months to several years to complete, although it may take longer if there are production issues, and the record for the longest production time for a major film is *The Thief and the Cobbler's* 28 years development.

Stages

Film production occurs in five stages:

- **Development**—The script is written and drafted into a workable blueprint for a film.
- **Pre-production**—Preparations are made for the shoot, in which cast and crew are hired, locations are selected, and sets are built.
- **Production**—The raw elements for the finished film are recorded.
- **Post-Production**—The film is edited; production sound (dialogue) is concurrently (but separately) edited, music tracks (and songs) are composed, performed and recorded, if a film is sought to have a score; sound effects are designed and recorded; and any other computer-graphic 'visual' effects are digitally added, all sound elements are mixed into "stems" then the stems are mixed then married to picture and the film is fully completed ("locked").
- **Sales and distribution**—The film is screened for potential buyers (distributors), is picked up by a distributor and reaches its cinema and/or home media audience.

Development

In this stage, the project's producer finds a story, which may come from a book, play, another film, a true story, original idea, etc. After identifying a theme or underlying message, the producer works with writers to prepare a synopsis. Next they produce a step outline, which breaks the story down into one-paragraph scenes that concentrate on dramatic structure. Then, they prepare a treatment, a 25 to 30 page description of the story, its mood, and characters. This usually has little dialogue and stage direction, but often contains drawings that help visualize key points. Another way is to produce a scriptment once a synopsis is produced.

Next, a screenwriter writes a screenplay over a period of several months. The screenwriter may rewrite it several times to improve dramatization, clarity, structure, characters, dialogue, and overall style. However, producers often skip the previous steps and develop submitted screenplays which investors, studios, and other interested parties assess through a process called script coverage. A film distributor may be contacted at an early stage to assess the likely market and potential financial success of the film. Hollywood distributors adopt a hard-headed business approach and consider factors such as the film genre, the target audience, the historical success of similar films, the actors who might appear in the film, and potential directors. All these factors imply a certain appeal of the film to a possible audience and hence the number of "A.I.S." (or "Asses in Seats") during the theatrical release. Not all films make a profit from the theatrical release alone, so film companies take DVD sales and worldwide distribution rights into account.

The producer and screenwriter prepare a film pitch, or treatment, and present it to potential financiers. If the pitch is successful, the film receives a "green light", meaning someone offers financial backing: typically a major film studio, film council, or independent investor. The parties involved negotiate a deal and sign contracts. Once all

parties have met and the deal has been set, the film may proceed into the pre-production period. By this stage, the film should have a clearly defined marketing strategy and target audience.

Pre-production

In pre-production, every step of actually creating the film is carefully designed and planned. The production company is created and a production office established. The production is storyboarded and visualized with the help of illustrators and concept artists. A production budget is drawn up to plan expenditures for the film. For major productions, insurance is procured to protect against accidents.

The producer hires a crew. The nature of the film, and the budget, determine the size and type of crew used during filmmaking. Many Hollywood blockbusters employ a cast and crew of hundreds, while a low-budget, independent film may be made by a skeleton crew of eight or nine (or fewer). These are typical crew positions:

- The director is primarily responsible for the storytelling, creative decisions and acting of the film.
- The assistant director (AD) manages the shooting schedule and logistics of the production, among other tasks. There are several types of AD, each with different responsibilities.
- The casting director finds actors to fill the parts in the script. This normally requires that actors audition.
- The location manager finds and manages film locations. Most pictures are shot in the controllable environment of a studio sound stage but occasionally, outdoor sequences call for filming on location.
- The production manager manages the production budget and production schedule. They also report, on behalf of the production office, to the studio executives or financiers of the film.
- The director of photography (DoP) is the cinematographer who supervises the photography of the entire film
- The director of audiography (DoA) is the audiographer who supervises the audiography of the entire film. For productions in the Western world this role is also known as either sound designer or supervising sound editor.

- The production sound mixer is the head of the sound department during the production stage of filmmaking. They record and mix the audio on set - dialogue, presence and sound effects in mono and ambience in stereo. They work with the boom operator, Director, DoA, DoP, and First AD.

- The sound designer creates the aural conception of the film, working with the supervising sound editor. On some productions the sound designer plays the role of a director of audiography.
- The composer creates new music for the film. (usually not until post-production)

- The production designer creates the visual conception of the film, working with the art director.
- The art director manages the art department, which makes production sets
- The costume designer creates the clothing for the characters in the film working closely with the actors, as well as other departments.
- The make up and hair designer works closely with the costume designer in addition to create a certain look for a character.
- The storyboard artist creates visual images to help the director and production designer communicate their ideas to the production team.
- The choreographer creates and coordinates the movement and dance - typically for musicals. Some films also credit a fight choreographer.

Production

In production, the video/film is created and shot. More crew will be recruited at this stage, such as the property master, script supervisor, assistant directors, stills photographer, picture editor, and sound editors. These are just the most common roles in filmmaking; the production office will be free to create any unique blend of roles to suit the various responsibilities possible during the production of a film.

A typical day's shooting begins with the crew arriving on the set/location by their call time. Actors usually have their own separate call times. Since set construction, dressing and lighting can take many hours or even days, they are often set up in advance. The grip, electric and production design crews are typically a step ahead of the camera and sound departments: for efficiency's sake, while a scene is being filmed, they are already preparing the next one.

While the crew prepare their equipment, the actors are wardrobe in their costumes and attend the hair and make-up departments. The actors rehearse the script and blocking with the director, and the camera and sound crews rehearse with them and make final tweaks. Finally, the action is shot in as many takes as the director wishes. Most American productions follow a specific procedure:

The assistant director calls "picture is up!" to inform everyone that a take is about to be recorded, and then "quiet, everyone!" Once everyone is ready to shoot, he calls "roll sound" (if the take involves sound), and the production sound mixer will start their equipment, record a verbal slate of the take's information, and announce "sound speed" when they are ready. The AD follows with "roll camera", answered by "speed!" by the camera operator once the camera is recording. The clapper, who is already in front of the camera with the clapperboard, calls "marker!" and slaps it shut. If the take involves extras or background action, the AD will cue them ("action background!"), and last is the director, telling the actors "action!".

A take is over when the director calls "cut!", and camera and sound stop recording. The script supervisor will note any continuity issues and the sound and camera teams log technical notes for the take on their respective report sheets. If the director decides

additional takes are required, the whole process repeats. Once satisfied, the crew moves on to the next camera angle or "setup," until the whole scene is "covered." When shooting is finished for the scene, the assistant director declares a "wrap" or "moving on," and the crew will "strike," or dismantle, the set for that scene.

At the end of the day, the director approves the next day's shooting schedule and a daily progress report is sent to the production office. This includes the report sheets from continuity, sound, and camera teams. Call sheets are distributed to the cast and crew to tell them when and where to turn up the next shooting day. Later on, the director, producer, other department heads, and, sometimes, the cast, may gather to watch that day or yesterday's footage, called *dailies*, and review their work.

With workdays often lasting 14 or 18 hours in remote locations, film production tends to create a team spirit. When the entire film is *in the can*, or in the completion of the production phase, it is customary for the production office to arrange a wrap party, to thank all the cast and crew for their efforts.

Post-production

Here the video/film is assembled by the video/film editor. The modern use of video in the filmmaking process has resulted in two workflow variants: one using entirely film, and the other using a mixture of film and video.

Distribution and exhibition

This is the final stage, where the film is released to cinemas or, occasionally, to consumer media (DVD, VCD, VHS, Blu-ray) or direct download from a provider. The film is duplicated as required for distribution to cinemas. Press kits, posters, and other advertising materials are published and the film is advertised and promoted.

Film distributors usually release a film with a launch party, press releases, interviews with the press, press preview screenings, and film festival screenings. Most films have a website. The film plays at selected cinemas and the DVD typically is released a few months later. The distribution rights for the film and DVD are also usually sold for worldwide distribution. The distributor and the production company share profits.

Independent filmmaking

Filmmaking also takes place outside of the mainstream and is commonly called independent filmmaking. Since the introduction of DV technology, the means of production have become more democratized. Filmmakers can conceivably shoot and edit a film, create and edit the sound and music, and mix the final cut on a home computer. However, while the means of production may be democratized, financing, traditional distribution, and marketing remain difficult to accomplish outside the traditional system. In the past, most independent filmmakers have relied on film festivals to get their films noticed and sold for distribution. However, the Internet has allowed for relatively

inexpensive distribution of independent films. As a result several companies have emerged to assist filmmakers in getting independent movies seen and sold via mainstream internet marketplaces, oftentimes adjacent to popular Hollywood titles. With internet movie distribution, independent filmmakers who fail to garner a traditional distribution deal now have the ability to reach global audiences.

Chapter- 2

Cinematography

Cinematography (from Greek: *kinema* - κίνημα "movement" and *graphein* - γράφειν "to record") is the making of lighting and camera choices when recording photographic images for cinema. It is closely related to the art of still photography. Many additional technical difficulties and creative possibilities arise when the camera and elements of the scene may be in motion.

History

Cinematography is an art form unique to motion pictures. Although the exposing of images on light-sensitive elements dates back to the early 19th century (Canadian Geographic), motion pictures demanded a new form of photography and new aesthetic techniques.

In the infancy of motion pictures, the cinematographer was usually also the director and the person physically handling the camera. As the art form and technology evolved, a separation between director and camera operator emerged. With the advent of artificial lighting and faster (more light sensitive) film stocks, in addition to technological advancements in optics and new techniques such as color film and widescreen, the technical aspects of cinematography necessitated a specialist in that area.

Cinematography was key during the silent movie era - no sound apart from background music, no dialogue - the films depended on lighting, acting and set.

In 1919, in Hollywood, the new motion picture capital of the world, one of the first (and still existing) trade societies was formed: the American Society of Cinematographers (ASC), which stood to recognize the cinematographer's contribution to the art and science of motion picture making. Similar trade associations have been established in other countries, too.

The ASC defines cinematography as

a creative and interpretive process that culminates in the authorship of an original work of art rather than the simple recording of a physical event. Cinematography is not a subcategory of photography. Rather, photography is but one craft that the

cinematographer uses in addition to other physical, organizational, managerial, interpretive and image-manipulating techniques to effect one coherent process.

Aspects of cinematography

Numerous aspects contribute to the art of cinematography. They are:

Film stock

Cinematography can begin with rolls of film or a digital image sensor. Advancements in film emulsion and grain structure provided a wide range of available film stocks. The selection of a film stock was one of the first decisions made in preparing a typical 20th century film production.

Aside from the film gauge selection — 8 mm (amateur), 16 mm (semi-professional), 35 mm (professional) and 65 mm (epic photography, rarely used except in special event venues) — the cinematographer has a selection of stocks in reversal (which, when developed, create a positive image) and negative formats along with a wide range of film speeds (varying sensitivity to light) from ISO 50 (slow, least sensitive to light) to 800 (very fast, extremely sensitive to light) and differing response to color (low saturation, high saturation) and contrast (varying levels between pure black (no exposure) and pure white (complete overexposure)).

Advancements and adjustments to nearly all gauges of film created the "super" formats wherein the area of the film used to capture a single frame of an image is expanded, although the physical gauge of the film remains the same. Super 8 mm, Super 16 mm and Super 35 mm all utilize more of the overall film area for the image than their "regular" non-super counterparts.

The larger the film gauge, the higher the overall image resolution clarity and technical quality.

The techniques used by the film laboratory to process the film stock can also offer a considerable variance in the image produced. By controlling the temperature and varying the duration in which the film is soaked in the development chemicals and by skipping certain chemical processes (or partially skipping all of them), cinematographers can achieve very different looks from a single film stock in the laboratory. Some techniques that can be used are push processing, bleach bypass and cross processing.

21st century work mostly uses digital cinematography and has no film stocks, but the cameras themselves can be adjusted in ways that go far beyond the abilities of one particular film stock. They can provide varying degrees of color sensitivity, image contrast, light sensitivity and so on. One camera can achieve all the various looks of different emulsions, although it is heavily argued as to which method of capturing an image is the "best" method. Digital image adjustments (ISO, contrast etc.) are executed by estimating the same adjustments that would take place if actual film were in use, and

are thus vulnerable to the camera's sensor designers' perceptions of various film stocks and image adjustment parameters.

Filters

Filters, such as diffusion filters or color-effect filters, are also widely used to enhance mood or dramatic effects. Most photographic filters are made up of two pieces of optical glass glued together with some form of image or light manipulation material between the glass. In the case of color filters, there is often a translucent color medium pressed between two planes of optical glass. Color filters work by blocking out certain color wavelengths of light from reaching the film. With color film, this works very intuitively wherein a blue filter will cut down on the passage of red, orange and yellow light and create a blue tint on the film. In black-and-white photography, color filters are used somewhat counter intuitively; for instance a yellow filter, which cuts down on blue wavelengths of light, can be used to darken a daylight sky (by eliminating blue light from hitting the film, thus greatly underexposing the mostly blue sky), while not biasing most human flesh tone. Certain cinematographers, such as Christopher Doyle, are well known for their innovative use of filters. Filters can be used in front of the lens or, in some cases, behind the lens for different effects.

Lens

Lenses can be attached to the camera to give a certain look, feel, or effect by focus, color, etc.

As does the human eye, the camera creates perspective and spatial relations with the rest of the world. However, unlike one's eye, a cinematographer can select different lenses for different purposes. Variation in focal length is one of the chief benefits. The focal length of the lens determines the angle of view and, therefore, the field of view. Cinematographers can choose from a range of wide angle lenses, "normal" lenses and long focus lenses, as well as macro lenses and other special effect lens systems such as borescope lenses. Wide-angle lenses have short focal lengths and make spatial distances more obvious. A person in the distance is shown as much smaller while someone in the front will loom large. On the other hand, long focus lenses reduce such exaggerations, depicting far-off objects as seemingly close together and flattening perspective. The differences between the perspective rendering is actually not due to the focal length by itself, but by the distance between the subjects and the camera. Therefore, the use of different focal lengths in combination with different camera to subject distances creates these different rendering. Changing the focal length only while keeping the same camera position doesn't affect perspective but the angle of view only. A Zoom lens allows a camera operator to change their focal length within a shot or quickly between setups for shots. As prime lenses offer greater optical quality and are "faster" (larger aperture openings, usable in less light) than zoom lenses, they are often employed in professional cinematography over zoom lenses. Certain scenes or even types of filmmaking, however, may require the use of zooms for speed or ease of use, as well as shots involving a zoom move.

As in other photography, the control of the exposed image is done in the lens with the control of the diaphragm aperture. For proper selection, the cinematographer needs that all lenses be engraved with T-Stop, not f-stop, so that the eventual light loss due to the glass doesn't affect the exposure control when setting it using the usual meters. The choice of the aperture also affects image quality (aberrations) and depth of field (see below).

Depth of field and focus



A deep focus shot from *Citizen Kane* (1941): everything, including the hat in the foreground and the boy (young Charles Foster Kane) in the distance, is in sharp focus.

Focal length and diaphragm aperture affect the depth of field of a scene — that is, how much the background, mid-ground and foreground will be rendered in "acceptable focus" (only one exact plane of the image is in precise focus) on the film or video target. Depth of field (not to be confused with depth of focus) is determined by the aperture size and the focal distance. A large or deep depth of field is generated with a very small iris aperture and focusing on a point in the distance, whereas a shallow depth of field will be achieved with a large (open) iris aperture and focusing closer to the lens. Depth of field is also governed by the format size. 70 mm film has much more depth of field for the same focal length lens than does 35 mm. 16 mm has even less and most digital video cameras have less depth of field than 16 mm. But if one considers the field of view and angle of view, the smaller the image is, the shorter the focal length should be, as to keep the same field of view. Then, the smaller the image is, the more depth of field is obtained, for the same field of view. Therefore, 70mm has less depth of field than 35mm for a given field of view, 16mm more than 35mm, and video cameras even more depth of field than 16mm. As videographers try to emulate the look of 35 mm film with digital cameras, this is one issue of frustration - excessive depth of field with digital cameras and using additional optical devices to reduce that depth of field.

In *Citizen Kane* (1941), cinematographer Gregg Toland and director Orson Welles used tighter apertures to create very large depth of field in the scenes, often rendering every detail of the foreground and background of the sets in sharp focus. This practice is known as deep focus. Deep focus became a popular cinematographic device from the 1940s onwards in Hollywood. Today, the trend is for more shallow focus.

To change the plane of focus from one object or character to another within a shot is commonly known as a *rack focus*.

Aspect ratio and framing

The aspect ratio of an image is the ratio of its width to its height. This can be expressed either as a ratio of 2 integers, such as 4:3, or in a decimal format, such as 1.33:1 or simply 1.33.

Different ratios provide different aesthetic effects. Standards for aspect ratio have varied significantly over time.

During the silent era, aspect ratios varied widely, from square 1:1, all the way up to the extreme widescreen 4:1 Polyvision. However, from the 1910s, silent motion pictures generally settled on the ratio of 4:3 (1.33). The introduction of sound-on-film briefly narrowed the aspect ratio, to allow room for a sound stripe. In 1932 a new standard was introduced, the Academy ratio of 1.37, by means of thickening the frame line.

For years, mainstream cinematographers were limited to using the Academy ratio, but in the 1950s, thanks to the popularity of Cinerama, widescreen ratios were introduced in an effort to pull audiences back into the theater and away from their home television sets. These new widescreen formats provided cinematographers a wider frame within which to compose their images.

Many different proprietary photographic systems were invented and utilized in the 1950s to create widescreen movies, but one dominates film today: the anamorphic process, which optically squeezes the image to photograph twice the horizontal area to the same size vertical as standard "spherical" lenses.

The first commonly used anamorphic format was CinemaScope, which used a 2.35 aspect ratio, although it was originally 2.55. CinemaScope was used from 1953 to 1967, but due to technical flaws in the design and its ownership by Fox, several third-party companies, led by Panavision's technical improvements in the 1950s, now dominate the anamorphic cine lens market.

Changes to SMPTE projection standards altered the projected ratio from 2.35 to 2.39 in 1970, although this did not change anything regarding the photographic anamorphic standards; all changes in respect to the aspect ratio of anamorphic 35 mm photography are specific to camera or projector gate sizes, not the optical system.

After the "widescreen wars" of the 1950s, the motion-picture industry settled into 1.85 as a standard for theatrical projection in the United States and the United Kingdom. This is a cropped version of 1.37. Europe and Asia opted for 1.66 at first, although 1.85 has largely permeated these markets in recent decades. Certain "epic" or adventure movies utilized the anamorphic 2.39.

In the 1990s, with the advent of high-definition video, television engineers created the 1.78 (16:9) ratio as a mathematical compromise between the theatrical standard of 1.85 and television's 1.33, as it was not practical to produce a traditional CRT television tube with a width of 1.85. Until that point, nothing had ever been originated in 1.78. Today, this is a standard for high-definition video and for widescreen television. Some cinema films are now shot using HDTV cameras.

Lighting

Light is necessary to create an image exposure on a frame of film or on a digital target (CCD, etc.). The art of lighting for cinematography goes far beyond basic exposure, however, into the essence of visual storytelling. Lighting contributes considerably to the emotional response an audience has watching a motion picture.

Camera movement



Camera on a small motor vehicle representing a large one

Cinematography can not only depict a moving subject but can use a camera, which represents the audience's viewpoint or perspective, that moves during the course of filming. This movement plays a considerable role in the emotional language of film images and the audience's emotional reaction to the action. Techniques range from the most basic movements of panning (horizontal shift in viewpoint from a fixed position; like turning your head side-to-side) and tilting (vertical shift in viewpoint from a fixed position; like tipping your head back to look at the sky or down to look at the ground) to dollying (placing the camera on a moving platform to move it closer or farther from the subject), tracking (placing the camera on a moving platform to move it to the left or right), craning (moving the camera in a vertical position; being able to lift it off the ground as well as swing it side-to-side from a fixed base position), and combinations of the above.

Cameras have been mounted to nearly every imaginable form of transportation.

Most cameras can also be handheld, that is held in the hands of the camera operator who moves from one position to another while filming the action. Personal stabilizing platforms came into being in the late 1970s through the invention of Garrett Brown,

which became known as the Steadicam. The Steadicam is a body harness and stabilization arm that connects to the camera, supporting the camera while isolating it from the operator's body movements. After the Steadicam patent expired in the early 1990s, many other companies began manufacturing their concept of the personal camera stabilizer.

Special effects

The first special effects in the cinema were created while the film was being shot. These came to be known as "in-camera" effects. Later, optical and digital effects were developed so that editors and visual effects artists could more tightly control the process by manipulating the film in post-production.

Frame rate selection

Motion picture images are presented to an audience at a constant speed. In the theater it is 24 frames per second, in NTSC (US) Television it is 30 frames per second (29.97 to be exact), in PAL (Europe) television it is 25 frames per second. This speed of presentation does not vary.

However, by varying the speed at which the image is captured, various effects can be created knowing that the faster or slower recorded image will be played at a constant speed.

For instance, time-lapse photography is created by exposing an image at an extremely slow rate. If a cinematographer sets a camera to expose one frame every minute for four hours, and then that footage is projected at 24 frames per second, a four hour event will take 10 seconds to present, and one can present the events of a whole day (24 hours) in just one minute.

The inverse of this, if an image is captured at speeds above that at which they will be presented, the effect is to greatly slow down (slow motion) the image. If a cinematographer shoots a person diving into a pool at 96 frames per second, and that image is played back at 24 frames per second, the presentation will take 4 times as long as the actual event. Extreme slow motion, capturing many thousands of frames per second can present things normally invisible to the human eye, such as bullets in flight and shockwaves travelling through media, a potentially powerful cinematographical technique.

In motion pictures the manipulation of time and space is a considerable contributing factor to the narrative storytelling tools. Film editing plays a much stronger role in this manipulation, but frame rate selection in the photography of the original action is also a contributing factor to altering time.

Speed ramping, or simply "ramping", is a process whereby the capture frame rate of the camera changes over time. For example, if in the course of 10 seconds of capture, the

capture frame rate is adjusted from 60 frames per second to 24 frames per second, when played back at the standard film rate of 24 frames per second, a unique time-manipulation effect is achieved. For example, someone pushing a door open and walking out into the street would appear to start off in slow-motion, but in a few seconds later within the same shot the person would appear to walk in "realtime" (normal speed). The opposite speed-ramping is done in *The Matrix* when Neo re-enters the Matrix for the first time to see the Oracle. As he comes out of the warehouse "load-point", the camera zooms into Neo at normal speed but as it gets closer to Neo's face, time seems to slow down, foreshadowing the manipulation of time itself within the Matrix later in the movie.

Role of the cinematographer

In the film industry, the **cinematographer** is responsible for the technical aspects of the images (lighting, lens choices, composition, exposure, filtration, film selection), but works closely with the director to ensure that the artistic aesthetics are supporting the director's vision of the story being told. The cinematographers are the heads of the camera, grip and lighting crew on a set, and for this reason they are often called **directors of photography** or **DPs**.

Directors of photography make many creative and interpretive decisions during the course of their work, from pre-production to post-production, all of which affect the overall feel and look of the motion picture. Many of these decisions are similar to what a photographer needs to note when taking a picture: the cinematographer controls the film choice itself (from a range of available stocks with varying sensitivities to light and color), the selection of lens focal lengths, aperture exposure and focus. Cinematography, however, has a temporal aspect, unlike still photography, which is purely a single still image. It is also bulkier and more strenuous to deal with movie cameras, and it involves a more complex array of choices. As such a cinematographer often needs to work cooperatively with more people than does a photographer, who could frequently function as a single person. As a result, the cinematographer's job also includes personnel management and logistical organization.

Evolution of technology: new definitions

Traditionally the term "cinematography" referred to working with motion-picture film emulsion, but it is now largely synonymous with videography and digital video due to the popularity of digital cinematography.

Modern digital image processing has also made it possible to radically modify pictures from how they were originally captured. This has allowed new disciplines to encroach on some of the choices that were once the cinematographer's exclusive domain.

Chapter- 3

Film Editing

Film editing is part of the process of filmmaking. It involves the selection and combining of shots into sequences, and ultimately creating a finished motion picture. It is an art of storytelling. Film editing is the only art that is unique to cinema, separating film-making from other art forms that preceded it (such as photography, theater, dance, writing, and directing), although there are close parallels to the editing process in other art forms like poetry or novel writing. Film editing is often referred to as the "invisible art" because when it is well-practiced, the viewer can become so engaged that he or she is not even aware of the editor's work.

On its most fundamental level, film editing is the art, technique, and practice of assembling shots into a coherent whole. A **film editor** is a person who practices film editing by assembling the footage. However, the job of an editor isn't simply to mechanically put pieces of a film together, cut off film slates, or edit dialogue scenes. A film editor must creatively work with the layers of images, story, dialogue, music, pacing, as well as the actors' performances to effectively "re-imagine" and even rewrite the film to craft a cohesive whole. Editors usually play a dynamic role in the making of a film.

With the advent of digital editing, film editors and their assistants have become responsible for many areas of filmmaking that used to be the responsibility of others. For instance, in past years, picture editors dealt only with just that—picture. Sound, music, and (more recently) visual effects editors dealt with the practicalities of other aspects of the editing process, usually under the direction of the picture editor and director. However, digital systems have increasingly put these responsibilities on the picture editor. It is common, especially on lower budget films, for the assistant editors or even the editor to cut in music, mock up visual effects, and add sound effects or other sound replacements. These temporary elements are usually replaced with more refined final elements by the sound, music, and visual effects teams hired to complete the picture.

Film editing is an art that can be used in diverse ways. It can create sensually provocative montages; become a laboratory for experimental cinema; bring out the emotional truth in an actor's performance; create a point of view on otherwise obtuse events; guide the telling and pace of a story; create an illusion of danger where there is none; give emphasis to things that would not have otherwise been noted; and even create a vital subconscious emotional connection to the viewer, among many other possibilities.

Early experiments

Edwin S. Porter is generally thought to be the American filmmaker who first put film editing to use. Porter worked as an electrician before joining the film laboratory of Thomas Alva Edison in the late 1890s. Early films by Thomas Edison (whose company invented a motion camera and projector) and others were short films that were one long, static, locked-down shot. Motion in the shot was all that was necessary to amuse an audience, so the first films simply showed activity such as traffic moving on a city street. There was no story and no editing. Each film ran as long as there was film in the camera. When Edison's motion picture studio wanted to increase the length of the short films, Edison came to Porter. Porter made the breakthrough film *Life of an American Fireman* in 1903. The film was among the first that had a plot, action, and even a closeup of a hand pulling a fire alarm.

Other films were to follow. Porter's ground-breaking film, *The Great Train Robbery* is still shown in film schools today as an example of early editing form. It was produced in 1903 and was one of the first examples of dynamic, action editing (the piecing together scenes shot at different times and places and for emotional impact unavailable in a static long shot). Being one of the first film hyphenates (film director, editor and engineer) Porter also invented and utilized some of the very first (albeit primitive) special effects such as double exposures, miniatures and split-screens.

Porter discovered important aspects of motion picture language: that the screen image does not need to show a complete person from head to toe and that splicing together two shots creates in the viewer's mind a contextual relationship. These were the key discoveries that made all non-live or non live-on-videotape narrative motion pictures and television possible—that shots (in this case whole scenes since each shot is a complete scene) can be photographed at widely different locations over a period of time (hours, days or even months) and combined into a narrative whole. That is, *The Great Train Robbery* contains scenes shot on sets of a telegraph station, a railroad car interior, and a dance hall, with outdoor scenes at a railroad water tower, on the train itself, at a point along the track, and in the woods. But when the robbers leave the telegraph station interior (set) and emerge at the water tower, the audience believes they went immediately from one to the other. Or that when they climb on the train in one shot and enter the baggage car (a set) in the next, the audience believes they are on the same train.

Sometime around 1918, Russian director Lev Kuleshov did an experiment that proves this point. He took an old film clip of a head shot of a noted Russian actor and intercut the shot with a shot of a bowl of soup, then with a child playing with a teddy bear, then with a shot an elderly woman in a casket. When he showed the film to people they praised the actor's acting—the hunger in his face when he saw the soup, the delight in the child, and the grief when looking at the dead woman. Of course, the shot of the actor was years before the other shots and he never "saw" any of the items. The simple act of juxtaposing the shots in a sequence made the relationship.

History of film editing technology



The original editing machine: an upright Moviola



Steenbeck film editing machine rollers

Before the widespread use of non-linear editing systems, the initial editing of all films was done with a positive copy of the film negative called a film workprint (cutting copy in UK) by physically cutting and pasting together pieces of film, using a splicer and threading the film on a machine with a viewer such as a Moviola, or "flatbed" machine such as a K.-E.-M. or Steenbeck. Today, most films are edited digitally (on systems such as Avid or Final Cut Pro) and bypass the film positive workprint altogether. In the past, the use of a film positive (not the original negative) allowed the editor to do as much experimenting as he or she wished, without the risk of damaging the original.

When the film workprint had been cut to a satisfactory state, it was then used to make an edit decision list (EDL). The negative cutter referred to this list while processing the negative, splitting the shots into rolls, which were then contact printed to produce the final film print or answer print. Today, production companies have the option of bypassing negative cutting altogether. With the advent of digital intermediate ("DI"), the physical negative does not necessarily need to be physically cut and hot spliced together; rather the negative is optically scanned into computer(s) and a cut list is conformed by a DI editor.

Post-production

Editor's cut

There are several editing stages and the editor's cut is the first. An editor's cut (sometimes referred to as the "**Assembly edit**" or "**Rough cut**") is normally the first pass of what the final film will be when it reaches picture lock. The film editor usually starts working while principal photography starts. Likely, prior to cutting, the editor and director will have seen and/or discussed "dailies" (raw footage shot each day) as shooting progresses. Screening dailies gives the editor a ballpark idea of the director's intentions. Because it is the first pass, the editor's cut might be longer than the final film. The editor continues to refine the cut while shooting continues, and often the entire editing process goes on for many months and sometimes more than a year, depending on the film.

Director's cut

A **director's cut** is a specially edited version of a film, and less often TV series, music video, commercials, comic book or video games, that is supposed to represent the director's own approved edit. 'Cut' explicitly refers to the process of film editing: the director's cut is preceded by the rough editor's cut and followed by the final cut meant for the public film release.

Director's cuts generally remain unreleased to the public because, as far as film is concerned, with most film studios the director does not have a final cut privilege. The studio (whose investment is at risk) can insist on changes that they feel will make the film more likely to succeed at the box office. This sometimes means a happier ending or less ambiguity, but more often means that the film is simply shortened to provide more screenings per day. The most common form of director's cut is therefore to have extra scenes added, often making the "new" film considerably longer than the "original".

Origin of the phrase

Traditionally, the "director's cut" is not, by definition, the director's ideal or preferred cut. The editing process of a film is broken into three basic stages: First is the rough cut, which matches the script without any reductions. Second, the editor's cut, which is reduced from the rough cut, according to the editor's tastes. Third is the final cut, which actually gets released or broadcasted. It is often the case that a director approves of the final cut, and even prefers it to the so-called earlier "director's cut." The director's cut may include unsatisfactory takes, a preliminary soundtrack, a lack of desired pick-up shots etc., which the director wouldn't like to be shown.

For example, the director's cut of *Pat Garrett and Billy the Kid* was 122 minutes long. It was then trimmed to the final/released cut of 105 minutes. Although not complete or refined to his satisfaction, director Sam Peckinpah still preferred the director's cut, as it was more inclusive and thorough than the 105-minute cut. The restored cut, at 115

minutes, is thus not the traditional "director's cut," but is closest to the director's preferred version, as it was reconstructed based on Peckinpah's notes, and according to his style in general. In this case, the director's cut and the director's ideal preferred cut are distinctly separate versions.

Considering this definition, *Alien: The Director's Cut*, for example, is simply a misuse of the phrase. As Ridley Scott explains in the DVD insert, the 2003 cut of *Alien* was created at the request of 20th Century Fox, who wanted to re-release *Alien* in a form that was somehow altered or enhanced. Scott agreed, and settled on making an alternative cut of the film. He describes it simply as a second version that he is also satisfied with, even though the original released cut is still his preferred version. In contrast, the director's cut of Scott's *Kingdom of Heaven* (which was a commercial failure in its 2005 theatrical release) is the true version of the film Scott wanted, nearly an hour longer and has been met with more critical acclaim than the original version.

Inception

The trend of releasing director's cuts was first introduced in the early 1980s alongside the rise of the home video industry. Video releases of director's cuts were originally created for the small but dedicated cult fan market. Two of the first films to be re-released as a director's cut were Michael Cimino's *Heaven's Gate* (first aired on the Los Angeles cable station Z Channel) and Ridley Scott's *Blade Runner*.

Criticism

When it was discovered that the market for alternative versions of films was substantial, the studios themselves began to promote "director's cuts" for a wide array of films, even some where the director already had final cut of the theatrical release. These were usually assembled with the addition of deleted scenes, sometimes adding as much as a half-hour to the length of the film without regard to pacing and storytelling. Such "commercial" director's cuts are seldom considered superior to the original film and in many cases, fans feel the films are diminished by the director's own ego or the studios' desire for revenue.

The director's cut is often considered a mixed bag, with an equal share of supporters and detractors. Roger Ebert approves of the use of the label in unsuccessful films that had been tampered with by studio executives, such as Sergio Leone's original cut of *Once Upon a Time in America*, and the moderately successful theatrical version of *Daredevil*, which were altered by studio interference for their theatrical release. However, Ebert considers adding such material to a successful film a waste. Even Ridley Scott stated on the DVD commentary of *Alien* that the original theatrical release was his director's cut, and that the new version was released as a marketing ploy.

Extended cuts and special editions

A related concept to the "Director's Cut" is that of an *extended* or *special edition*. An example is Peter Jackson's *The Lord of the Rings* trilogy. While Jackson considers the theatrical releases of those three films to be a final "director's cut" within the constraints of theatrical exhibition, the extended cuts were produced so that fans of the material could see nearly all of the scenes shot for the script to develop more of J. R. R. Tolkien's world, but which were originally cut for running time, or other reasons. New music and special effects were also added to the cuts. Opinion remains divided on which cut is superior, Peter Jackson and his writing partners, the main cast and WETA as a whole, regard the Extended Edition as the superior cut, while detractors believe such scenes were left out for a reason. Another example is Francis Ford Coppola's *Apocalypse Now Redux*, which, like the original film, polarized the audience, with some fans considering the original version to be the definitive cut.

In rare instances, such as Peter Weir's *Picnic at Hanging Rock*, John Cassavetes's *Killing of a Chinese Bookie* and Blake Edwards' *Darling Lili*, scenes have been deleted instead of added, creating a shorter, more compact cut.

Special editions such as George Lucas's *Star Wars* films, and Steven Spielberg's *E.T. the Extra-Terrestrial*, in which special effects are redone in addition to a new edit, have also caused controversy.

Extended or special editions can also apply to films that have been extended for television and video against the wishes of the director, such as the TV versions of *Dune* (1984) and the *Harry Potter* films, and the DVD editions of Ridley Scott films *Gladiator*, *Black Hawk Down*, and *American Gangster*.

More recently, a slightly different take on the re-cutting of films was seen in a 2006 revision of the 1980 film *Superman II*. Most releases that contain the label "director's cut" or "extended edition" include minor changes and/or scene additions not seen in a film's theatrical release, but that do not tend to greatly affect or change the plot, story or overall product. However the new version of the second Superman film (known as The Richard Donner Cut) restores as much of the original director's conception as possible, making it a considerably different picture. More than half of the footage filmed for *Superman II* by the originally credited director (Richard Lester) has been removed from the film and replaced with Donner footage shot during the original principal photography from 1977–1978. There are also several newly-filmed shots and many new visual effects, and Richard Donner is credited as director of the film instead of Richard Lester. Another example of this is Brian Helgeland's *Payback*.

Video game director's cuts

In video games, the term "director's cut" is usually used as a colloquialism to refer to an expanded version of a previously released game. Often, these expanded versions, also

referred as "complete editions", will have additions to the gameplay or additional game modes and features outside the main portion of the game. As is the case with certain high-profile Japanese-produced games, the game designers may take the liberty to revise their product for the overseas market with additional features during the localization process. These features are later added back to the native market in a re-release of a game in what is often referred as the international version of the game. This was the case with the overseas versions of *Final Fantasy VII*, *Metal Gear Solid* and *Rogue Galaxy*, which contained additional features (such as new difficulty settings for *Metal Gear Solid*), resulting in re-released versions of those respective games in Japan (*Final Fantasy VII International*, *Metal Gear Solid: Integral* and *Rogue Galaxy: Director's Cut*). In the case of *Metal Gear Solid 2: Sons of Liberty* and *Metal Gear Solid 3: Snake Eater*, the American versions were released first, followed by the Japanese versions and then the European versions, with each regional release offering new content not found in the previous one. All of the added content from the Japanese and European versions of those games were included in the expanded editions titled *Metal Gear Solid 2: Substance* and *Metal Gear Solid 3: Subsistence*.

Several of the Pokémon games have also received director's cuts and have used the term "extension," though "remake" and "third version" are also often used by many fans. These include *Pocket Monsters: Blue* (Japan only), *Pokémon Yellow*, *Pokémon Crystal*, *Pokémon Emerald*, and *Pokémon Platinum*. It is unknown whether *Pokémon Black* and *White* will receive a director's cut, but it is highly likely.

Expanded editions that bear the term "director's cut" in their titles include *Worms: The Director's Cut*, *Resident Evil: Director's Cut*, *Silent Hill 2: Director's Cut*, *Sonic Adventure DX: Director's Cut*. and *Metal Slader Glory: Director's Cut* (a Super Famicom remake of a visual novel game for the Famicom).

Music director's cuts

Director's cuts in music are rarely released. A few exceptions include Guided by Voices' 1994 album *Bee Thousand*, which was re-released as a three disc vinyl LP Director's cut in 2004, and Fall Out Boy's 2003 album *Take This to Your Grave*, which was re-released as a Director's cut in 2005 with two extra tracks.

Director's cut commercials

In the advertisement industry, it is very common that a director delivers his or her perfect version of the spot. In the most cases, these special versions are never seen by the consumer, since the edits tend to be a little longer than the on-air versions. Mostly, the spots that are really catching the consumers' attention are director's cut commercials.

Music video director's cut

The music video for the 2006 Academy Award-nominated song *Listen*, performed by Beyoncé Knowles, received a director's cut by Diane Martel. This version of the video was later included on Knowles' B'Day Anthology Video Album (2007). Janet and Michael Jackson's *Scream* and Weezer's *el Scorcho*, both directed by Mark Romanek, and U2's *One*, directed by Anton Corbijn, also have *director's cut* versions. Linkin Park also has a director's cut version for their music video *Faint* (which was also directed by Mark Romanek) in which one of the band members spray paints the words "En Proceso" on a wall. Britney Spears' music video *Gimme More* was first released as a director's cut on iTunes, with the official video released 3 days later. Many other director's cut music videos contain sexual content that can't be shown on TV thus creating alternative scenes, and in some cases, alternative videos, such as in the case of Spears' 2008 video for *Womanizer*.

Final cut

Often after the director has had his chance to oversee a cut, the subsequent cuts are supervised by one or more producers, who represent the production company and/or movie studio. There have been several conflicts in the past between the director and the studio, sometimes leading to the use of the "Alan Smithee" credit signifying when a director no longer wants to be associated with the final release.

Emotional versus Physical continuity

Continuity is a film term that suggest that a series of shots should be physically continuous, as if the camera simply changed angles in the course of a single event. For instance, if in one shot a beer glass is empty, it should not be full in the next shot. Live coverage of a sporting event would be an example of footage that is very continuous. Since the live operators are cutting from one live feed to another, the physical action of the shots matches very closely. Many people regard inconsistencies in continuity as mistakes, and often the editor is blamed. In film, however, continuity is very nearly last on a film editor's list of important things to maintain.

Technically, continuity is the responsibility of the script supervisor and film director, who are together responsible for preserving continuity and preventing errors from take to take and shot to shot. The script supervisor, who sits next to the director during shooting, keeps the physical continuity of the edit in mind as shots are set up. He is the editor's watchman. If shots are taken out of sequence, as is often the case, he will be alert to make sure that beer glass is in the appropriate state. The editor utilizes the script supervisor's notes during post-production to log and keep track of the vast amounts of footage and takes that a director might shoot.

Editors can choose between emotional and storytelling aspects of any given film over continuity- something that is much more abstract and harder to judge. (Which is why

films often take much longer to edit than to shoot.) Emotional continuity, and the clarity of storytelling, can take precedence over "technicalities". In fact, very often something that is physically discontinuous will be completely unnoticeable if the emotional rhythm of the scene "feels" right. If you were to slow down scenes from many of your favorite movies, you could easily find many minuscule physical differences from one cut to the next, which are completely hidden by the course of the emotional events.

However, if a continuity error is glaring enough (as in the case of the beer glass), and the edit is emotionally necessary, it is increasingly common to order a visual effect to fix the problem. Such an effect is not "cheating" or unnecessary: as a rule, anything that distracts from the storytelling is worthy of elimination.

A good example of a continuity error is in the film *Braveheart* with Mel Gibson. In one of the battle scenes you see William Wallace (Mel Gibson) and his army of Scottish rebels charging into battle with the English. At one moment, you see him with no weapon. Then you see him with his claymore in hand. Then again he has no weapon. Then a pick axe. And when he finally closes in on the enemy, you see him draw his claymore from his back. This often goes unnoticed by audiences and it does not cause any real problems. The whole idea of the scene is to show the rebels fiercely charging into battle, and these errors do not actually interfere with that.

Methods of montage

In motion picture terminology, a **montage** (from the French for "putting together" or "assembly") is a film editing technique.

There are at least three senses of the term:

1. In French film practice, "montage" has its literal French meaning (assembly, installation) and simply identifies editing.
2. In Soviet filmmaking of the 1920s, "montage" was a method of juxtaposing shots to derive new meaning that did not exist in either shot alone.
3. In classical Hollywood cinema, a "montage sequence" is a short segment in a film in which narrative information is presented in a condensed fashion. This is the most common meaning among laymen.

Soviet montage

Lev Kuleshov was among the very first to theorize about the relatively young medium of the cinema in the 1920s. For him, the unique essence of the cinema — that which could be duplicated in no other medium — is editing. He argues that editing a film is like constructing a building. Brick-by-brick (shot-by-shot) the building (film) is erected. His often-cited Kuleshov Experiment established that montage can lead the viewer to reach certain conclusions about the action in a film. Montage works because viewers infer meaning based on context.

Although, strictly speaking, U.S. film director D.W. Griffith was not part of the montage school, he was one of the early proponents of the power of editing — mastering cross-cutting to show parallel action in different locations, and codifying film grammar in other ways as well. Griffith's work in the teens was highly regarded by Kuleshov and other Soviet filmmakers and greatly influenced their understanding of editing.

Sergei Eisenstein was briefly a student of Kuleshov's, but the two parted ways because they had different ideas of montage. Eisenstein regarded montage as a dialectical means of creating meaning. By contrasting unrelated shots he tried to provoke associations in the viewer, which were induced by shocks.

Montage (Film making)

Montage is a technique in film editing in which a series of short shots are edited into a sequence to condense space, time, and information. It is usually used to suggest the passage of time, rather than to create symbolic meaning as it does in Soviet montage theory.

From the 1930s to the 1950s, montage sequences often combined numerous short shots with special optical effects (fades, dissolves, split screens, double and triple exposures) and music. They were usually assembled by someone other than the director or the editor of the movie.

Development

Film historian and critic Arthur Knight connects the development of the Hollywood montage to aspects of Eisenstein's editing:

“ The word *montage* came to identify . . . specifically the rapid, shock cutting that Eisenstein employed in his films. Its use survives to this day in the specially created 'montage sequences' inserted into Hollywood films to suggest, in a blur of double exposures, the rise to fame of an opera singer or, in brief model shots, the destruction of an airplane, a city or a planet. ”

—*The Liveliest Art*, Arthur Knight

Two common montage sequence devices of the period are a newspaper one and a railroad one. In the newspaper one, there are multiple shots of newspapers being printed (multiple layered shots of papers moving between rollers, papers coming off the end of the press, a pressman looking at a paper) and headlines zooming on to the screen telling whatever needs to be told. There are two montages like this in *It Happened One Night*. In a typical railroad montage, the shots include engines racing toward the camera, giant engine wheels moving across the screen, and long trains racing past the camera as destination signs zoom into the screen....

Noted directors

Film critic Ezra Goodman discusses the contributions of Slavko Vorkapić, who worked at MGM and was the best-known montage specialist of the 1930s:

“ He devised vivid montages for numerous pictures, mainly to get a point across economically or to bridge a time lapse. In a matter of moments, with images cascading across the screen, he was able to show Jeanette MacDonald's rise to fame as an opera star in *Maytime* (1937), the outbreak of the revolution in *Viva Villa* (1934), the famine and exodus in *The Good Earth* (1937), and the plague in *Romeo and Juliet* (1936). ”

From 1933 to 1942, Donald Siegel, later a noted feature film director, was the head of the montage department at Warner Brothers. He did montage sequences for hundreds of features, including *Confessions of a Nazi Spy*; *Knute Rockne, All American*; *Blues in the Night*; *Yankee Doodle Dandy*; *Casablanca*; *Action in the North Atlantic*; *Gentleman Jim*; and *They Drive By Night*.

Siegel told Peter Bogdanovich how his montages differed from the usual ones.

“ Montages were done then as they're done now, oddly enough—very sloppily. The director casually shoots a few shots that he presumes will be used in the montage and the cutter grabs a few stock shots and walks down with them to the man who's operating the optical printer and tells him to make some sort of mishmash out of it. He does, and that's what's labeled montage. ”

In contrast, Siegel would read the motion picture's script to find out the story and action, then take the script's one line description of the montage and write his own five page script. The directors and the studio bosses left him alone because no one could figure out what he was doing. Left alone with his own crew, he constantly experimented to find out what he could do. He also tried to make the montage match the director's style, dull for a dull director, exciting for an exciting director.

“ Of course, it was a most marvelous way to learn about films, because I made endless mistakes just experimenting with no supervision. The result was that a great many of the montages were enormously effective. ”

Siegel selected the montages he did for *Yankee Doodle Dandy* (1942), *The Adventures of Mark Twain* (1944), and *Confessions of a Nazi Spy*, as especially good ones. "I thought

the montages were absolutely extraordinary in 'The Adventures of Mark Twain'—not a particularly good picture, by the way."

Analysis of two typical examples

The two montage sequences in *Holiday Inn* (1942) show the two basic montage styles. The focus of the movie is an inn that presents elaborate nightclub shows only on the holidays. The film was in production when the United States entered World War II.

The first montage occurs during the Independence Day show, as Bing Crosby sings "Song of Freedom". The 50 second montage combines several single screen sequences of workers in an aircraft factory and various military units in motion (troops marching, planes flying, tanks driving) with multiple split screens, with up to six images in one shot. The next to the last shot shows a center screen head shot of General Douglas MacArthur in a large star with military images in the four corners.

The second montage occurs near the end of the film, showing the passage of time. Unlike the clarity of the "Song of Freedom" montage, this one layers multiple images in an indistinct and dream-like fashion. In the film, the character played by Fred Astaire has taken Crosby's partner, Marjorie Reynolds, to star in a motion picture based on the idea of the inn. The 60 second montage covers the time from Independence Day to Thanksgiving. It opens with a split screen showing three shots of Hollywood buildings and a zoom title, Hollywood. Then comes a zoom into a camera lens where Astaire and Reynolds are seen dancing to a medley of tunes already introduced in the film. The rest of the sequence continues to show them dancing, with multiple images of motion picture cameras, cameramen, a director, musical instruments, single musical notes, sheet music and dancers' legs circle around them. Several times six images of themselves also circle the dancers. Only the opening shot uses a clearly defined split screen and only the second shot is a single shot.

Both of these styles of montage have fallen out of favor in the last 50 years. Today's montages avoid the use of multiple images in one shot, either through splits screens as in the first example or layering multiple images as in the second. Most recent examples use a simpler sequence of individual short, rapidly paced shots combined with a specially created background song to enhance the mood or reinforce the message being conveyed.

Sports training use

The sports training montage is a standard explanatory montage. It originated in American cinema but has since spread to modern martial arts films from East Asia. Originally depicting a character engaging in physical or sports training, the form has been extended to other activities or themes.

Conventions and clichés

The standard elements of a sports training montage include a build-up where the potential sports hero confronts their failure to train adequately. The solution is a serious, individual training regimen. The individual is shown engaging in physical training through a series of short, cut sequences. An inspirational song (often fast-paced rock music) typically provides the only sound. At the end of the montage several weeks have elapsed in the course of just a few minutes and the hero is now prepared for the big competition. One of the best-known examples is the training sequence in the 1976 movie *Rocky*, which culminates in Rocky's run up the steps of the Philadelphia Museum of Art.

The simplicity of the technique and its over-use in American film vocabulary has led to its status as a film cliché. A notable parody of the sports training montage appears in the *South Park* episode, "Asspen", noted above. When Stan Marsh must become an expert skier quickly, he begins training in a montage where the inspirational song explicitly spells out the techniques and requirements of a successful sports training montage sequence as they occur on screen. The same song is used in *Team America: World Police* in a similar sequence.

In "Once More, with Feeling", an episode of *Buffy the Vampire Slayer*, Buffy Summers does an extended workout while Rupert Giles sings one song; this distortion of time is one of numerous musical conventions made literal by a spell affecting Sunnydale. Prior to this sequence, Buffy Summers voices her concern that "this whole session is going to turn into some training montage from an '80s movie" to which Rupert Giles replies "Well, if we hear any inspirational power chords we'll just lie down until they go away".

Use in Japanese and Hong Kong cinema

In films from Japan and Hong Kong, particular emphasis is placed on the suffering of the trainee, often with the breakthrough in training being a change in perspective rather than physical capability. More importance is often placed on the master passing down knowledge to their student, rather than the self-discovery of American film.

A classic use of the sports training montage in Hong Kong cinema is *The 36th Chamber of Shaolin* (*Shao Lin san shi liu fang*). In *The 36th Chamber* the student displays an arrogance and unwillingness to learn. The student develops through a process of suffering, towards self-mastery in learning, finally achieving triumph in realising that he controls his ability to learn. This training sequence is much closer to Zen Buddhist ideas regarding teaching practice, or Sufi learning concepts, than the individualistic American model used above.

Continuity editing

Continuity editing is the predominant style of editing in narrative cinema and television. The purpose of continuity editing is to smooth over the inherent discontinuity of the editing process and to establish a logical coherence between shots.

In most films, logical coherence is achieved by cutting to continuity, which emphasizes smooth transition of time and space. However, some films incorporate cutting to continuity into a more complex classical cutting technique, one which also tries to show psychological continuity of shots. The montage technique relies on symbolic association of ideas between shots rather than association of simple physical action for its continuity.

Common techniques of continuity editing

Continuity editing can be divided into two categories: temporal continuity and spatial continuity. Within each category, specific techniques can either promote or work against a sense of continuity. In other words, techniques can cause a passage to be continuous, giving the viewer a concrete physical narration to follow, or discontinuous, causing viewer disorientation, pondering, or even subliminal interpretation or reaction, as in the montage style.

Eternal Sunshine of the Spotless mind has many good examples of Continuity Editing. The important ways to preserve temporal continuity are avoiding the ellipsis, using continuous diegetic sound, and utilizing the match on action technique. An ellipsis is an apparent break in natural time continuity as it is implied in the film's story. The simplest way to maintain temporal continuity is to shoot and use all action involved in the story's supposed duration whether it be pertinent or not. It would also be necessary to shoot the whole film in one take in order to keep from having to edit together different shots, causing the viewer's temporal disorientation. However in a story which is to occupy many hours, days, or years, a viewer would have to spend too long watching the film. So although in many cases the ellipsis would prove necessary, elimination of it altogether would best preserve any film's temporal continuity.

Diegetic sound is that which is to have actually occurred within the story during the action being viewed. It is sound that comes from within the narrative world of a film (including off-screen sound). Continuous diegetic sound helps to smooth temporally questionable cuts by overlapping the shots. Here the logic is that if a sonic occurrence within the action of the scene has no breaks in time, then it would be impossible for the scene and its corresponding visuals to be anything but temporally continuous.

Match on action technique can preserve temporal continuity where there is a uniform, unrepeatable physical motion or change within a passage. A match on action is when some action occurring before the temporally questionable cut is picked up where the cut left it by the shot immediately following. For example, a shot of someone tossing a ball can be edited to show two different views, while maintaining temporal continuity by being sure

that the second shot shows the arm of the subject in the same stage of its motion as it was left when cutting from the first shot.

Temporal discontinuity can be expressed by the deliberate use of ellipses. Cutting techniques useful in showing the nature of the specific ellipses are the dissolve and the fade. Other editing styles can show a reversal of time or even an abandonment of it altogether. These are the flashback and the montage techniques, respectively.

A fade-out is a gradual transformation of an image to black; whereas a fade-in is the opposite. A dissolve is a simultaneous overlapping transition from one shot to another that does not involve an instantaneous cut or change in brightness. Both forms of transition (fade and dissolve) create an ambiguous measure of ellipsis that may constitute diegetic (narrative) days, months, years or even centuries. Through the use of the **dissolve** or the **fade**, one may allude to the relative duration of ellipses where the dissolve sustains a visual link but the fade to black does not. It cannot be argued that one constitutes short ellipsis and the other long however, as this negates the very functional ambiguity created by such transitions. Ambiguity is removed through the use of captions and intertitles such as "three weeks later" if desired.

The **flashback** is a relocation of time within a story, or more accurately, a window through which the viewer can see what happened at a time prior to that considered (or assumed) to be the story present. A flashback makes its time-frame evident through the scene's action or through the use of common archetypes such as sepia toning, the use of home-movie style footage, period costume or even through obvious devices such as clocks and calendars or direct character linkage. For example, if after viewing a grown man in the story present, a cut to a young boy being addressed by the man's name occurs, the viewer can assume that the young boy scene depicts a time previous to the story present. The young boy scene would be a flashback.

The montage technique is one that implies no real temporal continuity whatsoever. **Montage** is achieved with a collection of symbolically related images, cut together in a way that suggests psychological relationships rather a temporal continuum.

Just as important as temporal continuity to overall continuity of a film is spatial continuity. And like temporal continuity, it can be achieved a number of ways: the establishing shot, the 180 degree rule, the eyeline match, and match on action.

The establishing shot is one that provides a view of all the space in which the action is occurring. Its theory is that it is difficult for a viewer to become disoriented when all the story space is presented before him. The establishing shot can be used at any time as a reestablishing shot. This might be necessary when a complex sequence of cuts may have served to disorient the viewer.

One way of preventing viewer disorientation in editing is to adhere to the 180 degree rule. The rule prevents the camera from crossing the imaginary line connecting the subjects of the shot. Another method is the eyeline match. When shooting a human

subject, he or she can look towards the next subject to be cut to, thereby using the former's self as a reference for the viewer to use while locating the new subject within the set.

With the establishing shot, 180 degree rule, eyeline match, and the previously discussed match on action, spatial continuity is attainable; however, if wishing to convey a disjointed space, or spatial discontinuity, aside from purposefully contradicting the continuity tools, one can take advantage of crosscutting and the jump cut.

Cross-cutting is a technique which conveys an undeniable spatial discontinuity. It can be achieved by cutting back and forth between shots of spatially unrelated places. In these cases, the viewer will understand clearly that the places are supposed to be separate and parallel. So in that sense, the viewer may not become particularly disoriented, but under the principle of spatial continuity editing, crosscutting is considered a technique of spatial discontinuity.

The jump cut is undoubtedly a device of disorientation. The jump cut is a cut between two shots that are so similar that a noticeable jump in the image occurs. The **30 degree rule** was formulated for the purpose of eliminating jump cuts. The 30 degree rule requires that no edit should join two shots whose camera viewpoints are less than 30 degrees from one another.

Discontinuous editing

Discontinuous editing describes the deliberate or accidental violation of rules of **continuity** when editing films. As a deliberate technique, it may be used to connote authenticity or to create alienation. The viewer's expectation of continuity can be violated by such methods as changing image size or tone between shots, changing direction or changing shots before the viewer has time to recognize what is happening. It is also known as *montage editing*, and employs a series of often rapid and non-matching cuts which creates a style the audience is conspicuously aware of, or alternatively that create uneven and unpredictable rhythms and emphasize the rapidity of movement between images.

Alternatives to continuity editing (non-traditional or experimental)

Early Russian filmmakers such as Lev Kuleshov further explored and theorized about editing and its ideological nature. Sergei Eisenstein developed a system of editing that

was unconcerned with the rules of the continuity system of classical Hollywood that he called Intellectual montage.

Alternatives to traditional editing were also the folly of early surrealist and dada filmmakers such as Luis Buñuel (director of the 1929 *Un Chien Andalou*) and René Clair (director of 1924's *Entr'acte* which starred famous dada artists Marcel Duchamp and Man Ray). Both filmmakers, Clair and Buñuel, experimented with editing techniques long before what is referred to as "MTV style" editing.

The French New Wave filmmakers such as Jean Luc Godard and François Truffaut and their American counterparts such as Andy Warhol and John Cassavetes also pushed the limits of editing technique during the late 1950s and throughout the 1960s. French New Wave films and the non-narrative films of the 1960s used a carefree editing style and did not conform to the traditional editing etiquette of Hollywood films. Like its dada and surrealist predecessors, French New Wave editing often drew attention to itself by its lack of continuity, its demystifying self-reflexive nature (reminding the audience that they were watching a film), and by the overt use of jump cuts or the insertion of material not often related to any narrative.

Editing techniques

Stanley Kubrick noted that the editing process is the one phase of production that is truly unique to motion pictures. Every other aspect of film making originated in a different medium than film (photography, art direction, writing, sound recording), but editing is the one process that is unique to film. Kubrick was quoted as saying: "I love editing. I think I like it more than any other phase of film making. If I wanted to be frivolous, I might say that everything that precedes editing is merely a way of producing film to edit."

- Edward Dmytryk stipulates seven "rules of cutting" that a good editor should follow:
 - "Rule 1: *Never* make a cut without a positive reason."
 - "Rule 2: When undecided about the exact frame to cut on, cut *long* rather than short."
 - "Rule 3: Whenever possible cut 'in movement'."
 - "Rule 4: The 'fresh' is preferable to the 'stale'."
 - "Rule 5: All scenes should begin and end with continuing action."
 - "Rule 6: Cut for proper values rather than proper 'matches'."
 - "Rule 7: Substance first—then form."
- According to Walter Murch, when it comes to film editing, there are six main criteria for evaluating a cut or deciding where to cut. They are (in order of importance, most important first, with notional percentage values.):
 - Emotion (51%) — Does the cut reflect what the editor believes the audience should be feeling at that moment?
 - Story (23%) — Does the cut advance the story?

- Rhythm (10%) — Does the cut occur "at a moment that is rhythmically interesting and 'right'" (Murch, 18)?
- Eye-trace (7%) — Does the cut pay respect to "the location and movement of the audience's focus of interest within the frame" (Murch, 18)?
- Two-dimensional plane of the screen (5%) — Does the cut respect the 180 degree rule?
- Three-dimensional space of action (4%) — Is the cut true to the physical/spatial relationships within the diegesis?

Murch assigned the notional percentage values to each of the criteria. "Emotion, at the top of the list, is the thing that you should try to preserve at all costs. If you find you have to sacrifice certain of those six things to make a cut, sacrifice your way up, item by item, from the bottom."-Murch

Screenplay

11.

JOHN
Well, one can't have everything.

CUT TO:

EXT. JOHN AND MARY'S HOUSE - CONTINUOUS

An old car pulls up to the curb and a few KNOCKS as the engine shuts down.

MIKE steps out of the car and walks up to the front door. He rings the doorbell.

BACK TO:

INT. KITCHEN - CONTINUOUS

JOHN
Who on Earth could that be?

MARY
I'll go and see.

Mary gets up and walks out.

The front door lock CLICKS and door CREAKS a little as it's opened.

MARY (O.S.) (CONT'D)
Well hello Mike! Come on in! John,
Mike's here!

JOHN
Hiya Mike! What brings you here?

Mary walks in, Mike following. Both sit down at the kitchen table, opposite one another.

MIKE
Oh, just thought I'd bring back
your revolver. Thanks for letting
me borrow it last week.

Mike reaches in his pocket and fishes out a hammerless Smith & Wesson. He opens the cylinder with a CLICK and confirms it's unloaded before setting it on the table.

John removes the paper towel from his plate, setting the bacon down on it. Then he takes his sunny-side up eggs from the frying pan and puts them on the plate. He sits down between Mike and Mary.

Sample from a screenplay, showing dialogue and action descriptions

A **screenplay** or **script** is a written work that is made especially for a film or television program. Screenplays can be original works or adaptations from existing pieces of writing. A play for television is known as a teleplay.

Format and style

The format is structured in a way that one page usually equates to one minute of screen time. In a "shooting script", each scene is numbered, and technical direction may be given. In a "spec" or a "draft" in various stages of development, the scenes are *not* numbered, and technical direction is at a minimum. The standard font for a screenplay is 12-point Courier.

The major components are action and dialogue. The "action" is written in the present tense. The "dialogue" are the lines the characters speak. Unique to the screenplay (as opposed to a stage play) is the use of slug lines.

The format consists of two aspects:

1. The interplay between typeface/font, line spacing and type area, from which the standard of one page of text per one minute of screen time is derived. Unlike in the United States where letter size and Courier 12 point are mandatory, Europe uniformly uses A4 as the standard paper size format (but without a uniform font requirement).
2. The tab settings of the scene elements (dialogue, scenes headings, transitions, parentheticals, etc.), which constitute the screenplay's *layout*.

The style consists of a grammar that is specific to screenplays. This grammar also consists of two aspects:

1. A prose that is manifestation-oriented, i.e. focuses largely on what is audible and what is visible on screen. This prose may only supply interpretations and explanation (deviate from the manifestation-oriented prose) if clarity would otherwise be adversely affected.
2. Codified notation of certain technical or dramatic elements, such as scene transitions, changes in narrative perspective, sound effects, emphasis of dramatically relevant objects and characters speaking from outside a scene.

Types of screenplays

Screenplays can generally be divided into two kinds; a 'spec' screenplay, and a commissioned screenplay.

A speculative screenplay is a script written with no upfront payment, or a promise of payment. The content is usually invented solely by the screenwriter, though spec screenplays can also be based on established works, or real people and events.

A commissioned screenplay is written by a hired writer. The concept is usually developed long before the screenwriter is brought on, and usually has many writers work on it before the script is green lit.

Screenwriting software

Detailed computer programs are designed specifically to format screenplays, teleplays and stage plays. Celtx, DreamaScript, Movie Magic Screenwriter, Final Draft, Movie Outline 3.0, FiveSprockets, and Montage are several such programs. Software is also available as web applications, accessible from any computer, and on mobile devices.

Chapter- 4

Dubbing

Dubbing is the post-production process of recording and replacing voices on a motion picture or television soundtrack subsequent to the original shooting schedule. The term most commonly refers to the substitution of the voices of the actors shown on the screen by those of different performers, who may be speaking a different language. The procedure was sometimes practised in musicals when the actor had an unsatisfactory singing voice, and remains in use to enable the screening of audio-visual material to a mass audience in countries where viewers do not speak the same language as the original performers. "Dubbing" also describes the process of an actor's re-recording lines spoken during filming and which must be replaced to improve audio quality or reflect dialog changes. This process is called **automated dialogue replacement**, or **ADR** for short. Music is also dubbed onto a film after editing is completed.

Films, videos and sometimes video games are often dubbed into the local language of a foreign market. Dubbing is common in theatrically released film, television series, cartoons and anime given foreign distribution.

Automated dialogue replacement / post-sync

Automated dialogue replacement (ADR) is the process of re-recording the original dialogue after filming for the purpose of obtaining a cleaner, more intelligible dialogue track (also known as **looping** or a **looping session**). In the UK it is called **post-synchronisation** or **post-sync**.

In conventional film production, a production sound mixer records dialogue during filming. Unless the shoot takes place on a sound stage, accompanying noise from the set, traffic, wind, and the overall ambience of the surrounding environment can be overbearing. This often results in unusable production sound, and during the post-production process a supervising sound editor or **ADR Supervisor** reviews all of the dialogue in the film and decides which lines will have to be replaced.

ADR is also used to change the original lines recorded on set in order to clarify context, or to improve the actor's diction and timing.

For animation such as computer-generated imagery or animated cartoons dialogue is recorded to a pre-edited version of the show. Although the characters' voices are recorded

in a studio, ADR is necessary whenever members of the cast can not all be present at once.

ADR is recorded during an ADR session, which takes place in a specialized sound studio. The actor, usually the original actor from the set, is shown the scene in question along with the original sound, following which he or she will attempt to recreate the performance as closely as possible. Over the course of multiple re-takes (hence **looping**) the actor will repeatedly perform the lines while watching the scene, and the most suitable take will make it to the final version of the scene.

Sometimes, a different actor is used from the original actor on set. One famous example is the *Star Wars* character Darth Vader, portrayed by David Prowse and later Hayden Christensen. In post-production, James Earl Jones always dubbed that character's voice.

ADR can also be used to redub singing. This technique was used by, among many others, Billy Boyd and Viggo Mortensen in *The Lord of the Rings*.

There are variations of the ADR process. It does not have to take place in a post-production studio, but can be recorded on location, with mobile equipment. ADR can also be recorded without showing the actor the image they must match, but only by having him listen to the performance.

Rythmo band

An alternative method, called **rythmo band** (or "lip-sync band") was historically used in Canada and France. It provides a more precise guide for the actors, directors and technicians and can be used to complement the traditional ADR method. The band is actually a clear 35 mm film leader on which the dialogue is written by hand in India ink, along with numerous additional indications for the actor (laughs, cries, length of syllables, mouth sounds, breaths, mouth openings and closings, etc.). The rythmo band is projected in the studio and scrolls in perfect synchronization with the picture. Thanks to the efficiency of the rythmo band, the number of retakes can be reduced, resulting in substantial savings in recording time. The time saved in the studio comes at the price of a long preparatory process.

The preparation of a rythmo band is a time-consuming process involving a series of specialists organized in an old fashioned production line. Until recently this prevented the technique from being more widely adopted, but software emulations of rythmo band technology overcome the disadvantages of the traditional rythmo band process and significantly reduce the time needed to prepare a dubbing session. Studio time is also used more efficiently, since with the aid of scrolling text, picture, and audio cues actors can read more lines per hour than with ADR alone (only picture and audio). With ADR, actors can average 10-12 lines per hour, while with rythmo band they can read from 35-50 lines per hour, and much more with experience.

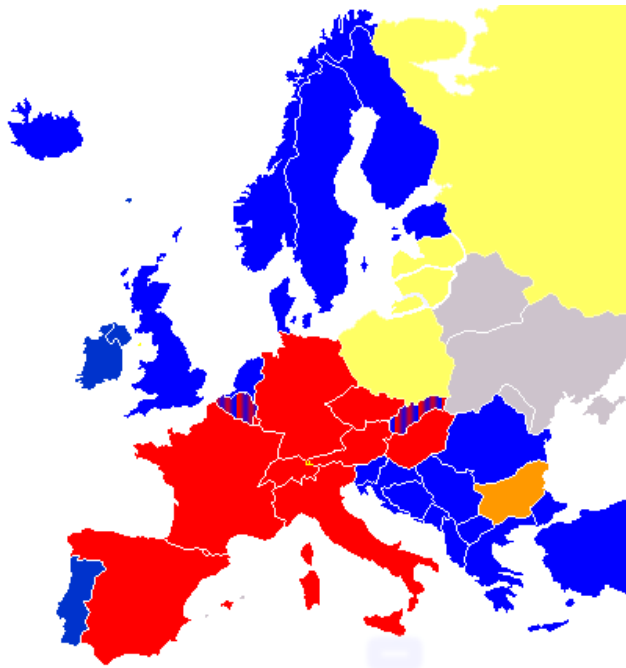
At present, there exist several dubbing software solutions, among which are dubStudio (developed in Quebec, Canada) and Synchronos (developed in France).

The adding or replacing of non-vocal sounds, such as sound effects, is the task of a foley artist.

Practice of dubbing foreign films throughout the world

Dubbing is often used to localize a foreign movie. The new voice track will usually be spoken by a voice artist. In many countries, most actors who regularly perform this duty are generally little-known outside of popular circles such as anime fandom, for example, or when their voice has become synonymous with the role or the actor or actress whose voice they usually dub. In the United States, many of these actors also employ pseudonyms or go uncredited due to Screen Actors Guild regulations or a simple desire to dissociate themselves from the role. However, famous local actors can also be hired to perform the dubbing, particularly for comedies and animated movies, as their names are supposed to attract moviegoers, and the entire Hollywood cast may be dubbed by a local cast of similar notoriety.

Europe



■ Dubbing only for children: Otherwise solely subtitles ■ Mixed areas: Countries using occasionally full-cast dubbing otherwise solely subtitles ■ Voice-over: Countries using usually one or just a couple of voice actors whereas the original soundtrack persists ■ General dubbing: Countries using exclusively a full-cast dubbing, both for films and for TV series ■ Countries which produce their own dubbings but often use dubbed versions from another country whose language is sufficiently similar that the local audience understands it easily. (Belgium and Slovakia)

Dubbing only for children

In North-West Europe—meaning the UK, Ireland, the Netherlands and Scandinavia—generally only movies and TV shows intended for children are dubbed, while all TV shows and movies for older audiences are subtitled (animated productions have a tradition of often being dubbed, though). For movies in cinemas with clear target audiences both below and above c. 10-11 years of age, usually both a dubbed and a subtitled version are available.

In the Netherlands, in the majority of cases Dutch versions are only made for children and youth related films. Animation movies are shown in theaters with Dutch dubbing, but usually those cinemas with more screening rooms also provide the original subtitled version; that was the case for movies like *Babe*, *Atlantis: The Lost Empire*, *Finding Nemo*, *Cars*, *Shrek the Third*, *Ratatouille*, *Kung Fu Panda* or *WALL-E*.

Since Belgium is a multilingual country, films are shown in French and Dutch. The range of French dubbed versions is approximately as wide as the German range where practically all films and TV-series are dubbed. Sometimes separate versions are recorded in the Netherlands and in Flanders; for instance several Walt Disney films or *Harry Potter* films. These dubbed versions only differ from each other in using different voice actors and different pronunciation while the text is almost the same. In general, movies shown by Flemish broadcasters are always shown in original language with subtitles, with the exception of movies for a young audience.

In the United Kingdom and Ireland, the vast majority of foreign films are subtitled although some, mostly animated films and TV programmes, are dubbed in English. These usually originate from North America as opposed to being dubbed locally, although there have been notable examples of films and TV programmes successfully dubbed in the UK, such as the Japanese *Monkey* and French *Magic Roundabout* series. When airing films on television, channels in the UK and Ireland will often choose subtitling over dubbing, even if a dubbing in English exists. It is also a fairly common practice for animation aimed at pre-school children to be re-dubbed with British voice actors replacing the original voices, although this is not done with shows aimed at older audiences.

Some animated films and TV programmes are also dubbed into Welsh and Scottish Gaelic. Similarly, in Ireland, animated series shown on TG4 are shown dubbed in Irish.

In Finland, dubbing is used only in animated features and other films for young audiences. Some theaters in the major cities may screen the original version, usually as the last showing of the day. For the 5% Swedish-speaking minority, the dubbed version from Sweden may also be available at certain cinemas. DVD releases have both Finnish and Swedish language tracks (and also subtitles), in addition to the original audio. In movie theaters, films for grown-up audiences have both Finnish and Swedish subtitles, the Finnish printed in basic font and the Swedish printed below the Finnish in a cursive font. In the early ages of television, foreign TV shows and movies were dubbed by one actor in Finland, as in Russian Gavrillov translation. Later, subtitles became a practice on

Finnish television. Dubbing of other than children's films is unpopular in Finland, as in many other countries. A good example is *The Simpsons Movie*. While the original version was well-received, the Finnish dubbed version got poor reviews; some critics even calling it a disaster. On the other hand, many dubs of Disney animated features have been well received, both critically and by the public.

In Greece, all films are released theatrically in their original versions and contain subtitles. Only cartoon films (e.g. *Finding Nemo*, *The Incredibles* etc.) are released in both original and dubbed versions, for children who cannot yet read fast or at all. Foreign TV shows are also shown in their original versions except for most cartoons. For example *The Flintstones* is always dubbed, while *Family Guy* is subtitled and contains the original dialogue, since it is mostly for adults rather than children. Only Mexican series like *Rubi*, *La usurpadora*, and teen series like *Hannah Montana* and *The Suite Life of Zack & Cody* are dubbed.

In Portugal, dubbing was banned under a 1948 law, as a way of protecting the domestic film industry. As late as 1960, a third of people in Portugal were illiterate, and would not have benefited from the use of subtitles.

Today, only children's TV series are dubbed, and on cable TV even children's series such as *Doraemon* are subtitled. Animated movies were dubbed in Brazilian Portuguese for decades—*The Lion King* was the first feature film dubbed in Portugal. Recently, children's live-action movies (such as the *Harry Potter* series, except for *Order of the Phoenix* and *Half-Blood Prince*) have also been dubbed into Portuguese. While the quality of these dubs is recognised, original versions with subtitles are usually preferred by the public and they get even distribution in cinemas (*Bee Movie* is a good example). It is not common practice to dub animation for adults (such as *The Simpsons* or *South Park*). When *The Simpsons Movie* was dubbed and the Portuguese version was widely distributed in cinemas, with some small cities not even getting the original version, there were protests from the public. Live action series and movies are *always* shown in the original language with subtitles.

In Romania, virtually all programmes intended for children are dubbed in Romanian, including cartoons on Disney Channel, Cartoon Network, Minimax, Nickelodeon as well as those shown on generalist television networks, children-focused series like *Power Rangers*, *The New Addams Family*, *The Planet's Funniest Animals* or movies screened on children television. Animation movies are shown in theaters with Romanian dubbing, but usually those cinemas with more screening rooms also provide the original subtitled version; that was the case for movies like *Babe*, *Atlantis: The Lost Empire*, *Finding Nemo*, *Cars*, *Shrek the Third*, *Ratatouille*, *Kung Fu Panda* or *WALL-E*. Other foreign TV shows and movies are shown in the original language with Romanian subtitles. Usually subtitles are preferred in the Romanian market, except for programme intended for children. According to "Special Eurobarometer 243" of the European Commission (research carried out in November and December 2005), 62% of Romanians prefer to watch foreign films and programmes with subtitles, rather than dubbed; nonetheless 22% have a preference for dubbing, while 16% declined to answer. This is led by the

assumption that watching movies in their original versions is very useful for learning foreign languages. However, according to the same Eurobarometer, virtually no Romanian found this method—watching movies in their original version—to be the most efficient way of learning foreign languages, compared to 53 percent who preferred language lessons at school.

In Serbia, Croatia, and most other Serbo-Croat speaking parts of former Yugoslavia, foreign films and TV series are always subtitled, while children's movies and cartoons are dubbed into Serbo-Croat. The dubbing of cartoon classics during the 1980s had a twist of its own: famous Belgrade actors provided the voices for Disney's, Warner Brothers', MGM's and other companies' characters, frequently using region specific phrases and sentences and thus adding a dose of local humor to the translation of the original lines. These phrases became immensely popular and are still being used for tongue-in-cheek comments in specific situations. Even though these dubbed classics are seldom aired nowadays, younger generations continue to use these phrases without knowing their true origin.

In Croatia foreign films and TV series are always subtitled, while some children programs and cartoons are dubbed into Croatian. Recently, more efforts have been made to introduce dubbing, but public reception was poor. Regardless of language, Croatian audience prefers subtitling to dubbing. Some previously quite popular shows (e.g., *Sailor Moon*) lost their appeal completely after dubbing started and were eventually taken off the program. The situation is similar with theater movies with only those intended for children being dubbed (*Finding Nemo*, *Shark Tale*), but they are also regularly shown subtitled as well. Recently, there has been effort to try and impose dubbing by Nova TV with *La Fea Más Bella* translated as *Ružna ljepotica* (lit. "The Ugly Beauty"), a Mexican telenovela, but it failed poorly. In fact they had only dubbed a quarter of the show, ultimately replacing it with the subtitled version due to lack of interest for the dubbed version.

In Slovenia, all foreign films and television programmes are subtitled without exceptions. Traditionally, children movies and animated cartoons used to be dubbed, but subtitling has gradually spread into that genre as well. Nowadays, only movies for preschool children remain dubbed.

Generally dubbing countries

In the French, German, Spanish, Russian (Theatrical release and high profile video only) and Italian-speaking markets of Europe, almost all foreign films and television shows are dubbed. There are few opportunities to watch foreign movies in their original versions, and even in the largest cities there are few cinemas that screen original versions with subtitles, or without any translation. However, digital pay-TV programming is often available in the original language, including the latest movies. Prior to the rise of DVDs, which in these countries are mostly issued with multi-language audio tracks, original language films other than in the country's official language were rare, whether in theaters,

on TV, or on home video, and subtitled versions were considered a product for small niche markets such as intellectual or art films.

In France, movies and TV series are always released dubbed in French. Films are usually released theatrically in both dubbed and original versions in large cities' main street theaters, and a theater showing a subtitled movie typically has a sign on the poster advising moviegoers that the film is an original-language version (usually abbreviated VO [*version originale*] or VOST [*version originale sous-titrée*] as opposed to VF [*version française*]). Art house movies are often available in their original version only due to limited distribution. Some voice talents, such as Roger Carel, Richard Darbois, Edgar Givry, Jacques Frantz, Jacques Balutin or Francis Lax, have achieved significant popularity.

The Germanophone dubbing market is the largest in Europe. Germany has the most foreign movie dubbing studios per capita and per given area in the world. In Germany, Austria and the German speaking part of Switzerland, practically all films, shows, television series and foreign soap operas are shown in dubbed versions created for the German market. (In Switzerland however in every bigger town (10'000 and more inhabitants), both versions are shown, either in the same theatre at different hours/days or in different cinemas.) Even computer games and video games feature German text menus and are dubbed into the German language if there are any speaking parts in the games. However, in recent years, Swiss-German television, SF1 and SF2 have been showing increasing numbers of movies in "dual sound", which means the viewer can choose between the original language (usually English) or German. In addition, Swiss-French television shows many broadcasts available in either the original language or in French, as does the Swiss-Italian television channel TSI. A common example is the American detective series *Columbo* and other popular series-based broadcasts, such as *Starsky and Hutch*.

Dubbing films has been and is still tradition and common practice in the German speaking area since subtitles are not accepted and used as much as in other European countries. According to a European study, Austria is the country with the highest rejection (more than 70 percent) with regard to using subtitles, followed by Italy, Spain and Germany.

Although voice actors play only a secondary role, they are still notable for providing familiar voices to well-known actors. Famous foreign actors are known and recognized for their German voice and the German audience is used to them, so dubbing is also a matter of authenticity. However, in larger cities there are theaters where movies can be seen in their original versions as English has become more popular, especially among younger viewers. On German TV, few movies are subtitled, although pay-per-view programming is often available in its original language.

German dubbed versions sometimes diverge greatly from the original, especially adding humorous elements to the original. In extreme cases, like *The Persuaders!*, the dubbed version was more successful than the English original. Often it also adds sexually explicit

gags the U.S. versions might not be allowed to use, like in *Bewitched*, translating *The Do-not-disturb sign will hang at the door tonight* to *The only hanging thing tonight will be the Do-not-disturb sign*.

Some movies dubbed before reunification exist in different versions for the east and the west. They use different translations, and often they are different in the style of dubbing.

In Italy the use of dubbing is systematic, with a long tradition going back to the 1930s in Rome, Milan and Turin. In Mussolini's fascist Italy, foreign languages were banned. Rome is the principal base of the dubbing industry, where major productions such as movies, drama, documentaries and some cartoons are dubbed. However, in Milan it is mostly cartoons and some minor productions which are dubbed. Practically every American film, of every genre, whether for kids or adults, as well as TV shows, are dubbed into Italian. In big cities original version movies can also be seen. Subtitles are usually available on late night programmes on mainstream TV channels, and on pay-TV all movies are available in English with Italian subtitles, and many shows feature the original English soundtrack. But for fans of dubbing, there are some little-known sites on the Internet that offer the free streaming of movies with their Italian soundtrack. Early in his career, Nino Manfredi worked extensively as a dubbing actor. Furthermore, common practice at one point in Italian cinema was to shoot scenes MOS and dub the dialogue in post-production, a notable example being *The Good, the Bad, and the Ugly*, in which even actors speaking English on screen had to dub in their own voices.

In Latvia, dubbing is hugely popular; almost all shows are dubbed.

In the Czech Republic and Slovakia, virtually all foreign films and television programmes shown on television are dubbed, often by well-known actors. In Slovakia often the Czech dub is shown instead of producing a local one. Some audiences prefer the Czech dubs because they are considered to be of higher quality. In both countries dubbing actors often "overact", causing audiences to express views that American films are of low intellectual quality. In cinemas, films are usually shown subtitled, unless they are intended for children of 12 years of age and younger; Slovak law requires that those films be dubbed or rated as MP-12 (roughly equivalent to PG-13, without a cautionary meaning in this case.). Cinemas sometimes offer both dubbed and subtitled screenings for either very major movie releases (e.g., the *Lord of the Rings* movie trilogy) that would have otherwise not been dubbed, or conversely for children's films or family films that are expected to also attract mature viewers (e.g., *Shrek*) to maximize the potential audience. In opinion of many Czech viewers the Czech dubbing of some shows (for instance *The Simpsons*, films with Louis de Funes), provided by popular Czech actors, is better than the original voice. In the Czech republic it's also common that some actors are dubbed always by one Czech actor, for instance Louis de Funes was almost always dubbed by František Filipovský. In Slovakia, state-owned public broadcaster Slovenská televízia dubs programs that it acquires from foreign companies for its channels into Slovak. Markiza and TV JOJ also dub. In the Czech Republic, MiniMax, Animax, TV Prima and other Czech language stations also impose dubbing.

In Spain, practically all foreign television programmes are shown dubbed in Spanish, as are most films. Some dubbing actors have achieved popularity for their voices, like Constantino Romero, who dubs Clint Eastwood, Darth Vader and Schwarzenegger's Terminator, among others. In Catalonia, the Valencian Community, the Balearic Islands, Galicia and the Basque Country, many or most foreign programmes are also dubbed into their own official languages, different from Spanish. Currently, with the spread of the Digital terrestrial television most movies and series can be listened to both in the original and in the dubbed version.

Mixed areas

In Bulgaria, television series are dubbed. But most television channels in Bulgaria use subtitles for the action and drama movies. AXN uses subtitles for its series, but as of 2008 emphasizes dubbing. Only Diema channels dub all programmes. Movies in theaters, excepting films for children, use subtitles. Dubbing of television programs is usually done using voice-overs, but usually with at least four or five actors reading the lines and always trying to give each character a different voice and use appropriate intonations in each sentence. Dubbing with synchronized voices is rarely used, mostly for animated films (with *Mrs. Doubtfire* being a rare example of a feature film dubbed this way on BNT Channel 1, though a subtitled version is currently shown on other channels). Walt Disney Television's animated series (e.g., *DuckTales*, *Darkwing Duck*, *Timon and Pumbaa*) were only aired with synchronized Bulgarian voices on BNT Channel 1 until 2005, but then the Disney show was canceled. When airing of Disney series resumed on Nova Television and Jetix in 2008, voice-over was used (but Disney animated movie translations still use synchronized voices). Voice-over dubbing is not used in theatrical releases. The Bulgarian Film Industry Law requires all children's films to be dubbed, not subtitled. Nova Television dubbed and aired *Pokemon* with synchronized voices now its airing on Disney Channel also in synchronized form.

In Hungary, practically all television programmes are dubbed, as are about 50 percent of movies in theaters. In the socialist era, every one of them was dubbed with professional and mostly popular actors. Great care was taken to make sure the same voice actor would lend his voice to the same actor. In the early 1990s, as cinemas tried to keep up with showing newly released films, subtitling became dominant in cinema. This, in turn, forced TV channels to make their own cheap versions of dubbed soundtracks for the movies they presented, resulting in a constant degrading of dubbing quality. Once this became customary, cinema distributors resumed the habit of dubbing for popular productions, presenting them in a quality varying from very poor to average. However, every single feature is presented with the original soundtrack in at least one cinema in large towns and cities.

There is a more recent problem arising from dubbing included on DVD releases. Many generations have grown up with an original, and by current technological standards outdated soundtrack, which is either technologically (mono or bad quality stereo sound) or legally (expired soundtrack licence) unsuitable for a DVD release. Many original features are released on DVD with a new soundtrack, which in some cases proves to be

extremely unpopular, thus forcing DVD producers to include the original soundtrack. In some rare cases the Hungarian soundtrack is left out altogether. This happens notably with Warner Home Video Hungary, who ignored the existence of Hungarian soundtracks completely. This was because they did not want to pay the licensees for the soundtracks to be included on their new DVD releases, which appear with improved picture quality, but very poor subtitling.

Voice-over

In Poland, cinema releases are almost exclusively subtitled, and television screenings of movies, as well as made-for-TV shows, are usually shown with the most primitive method - the original soundtrack kept, and translation spoken over by lector — it is almost exactly the same as the so-called Gavrilov translation in Russia, with one difference - all the dialogues are translated with only one acute, and usually male voice. Standard dubbing is not widely popular with most audiences, with the exception of animated and children's movies and shows, which are often dubbed both in cinema and TV releases. One of the major breakthroughs in dubbing was the Polish release of *Shrek*, which contained many references to local culture and Polish humour. Since then, people seem to have grown to like dubbed versions more, and pay more attention to the dubbing actors. However, this seems to be the case only with animated films, as live-action dubbing is still considered a bad practice. In the case of DVD releases, most discs contain both the original soundtrack and subtitles, and either lector or dubbed Polish track.

Russian television is generally dubbed with only a couple of voice actors, with the original speech still audible underneath. In the Soviet Union most foreign movies to be officially released were dubbed. However, with the fall of the regime many popular foreign movies, previously forbidden or at least questionable under communist rule, started to flood in, in the form of low-quality home-copied videos. Being unofficial releases, they were dubbed in a very primitive way, e.g., the translator spoke the text directly over the audio of a video being copied, using primitive equipment. The quality of the resulting dub was very low, the translated phrases were off-sync, interfered with the original voices, background sounds leaked into the track, translation was inaccurate and most importantly, all dub voices were made by a single person and usually lacked the intonation of the original, making comprehension of some scenes quite difficult. In modern Russia, the overdubbing technique is still used in many cases, although with vastly improved quality and now with multiple voice actors dubbing different original voices.

In Ukraine television and cinema is generally dubbed with the overdubbing technique, with multiple voice actors dubbing different original voices. But for Russian films are possible subtitles. Russian language TV programs are usually not dubbed.

America

In the United States and most of Canada outside Quebec, dubbing is the norm. especially for animations: televised Japanese anime as it is almost always aired in its dubbed format

regardless of its content or target age group, with the sole exceptions occurring either when an English dub has not been produced for the program (usually in the case of feature films) or when the program is being presented by a network that places importance on presenting it in its original format (as was the case when Turner Classic Movies aired several of Hayao Miyazaki's works, which were presented both dubbed and subtitled). Most anime DVDs contain options for original Japanese, Japanese with subtitles, and English dubbed, except for a handful of series which have been heavily edited and/or Americanized (usually shows which were dubbed and modified for television first; straight-to-DVD releases almost universally contain multiple language options). Usually, Tokusatsu and daikaiju films are dubbed when imported into the U.S.; the poor quality of the dubbing of these films has become the subject of much mockery. A small number of British films have been dubbed when released in America owing to dialects used that Americans are not familiar with (e.g. *Kes*, *Trainspotting*), in addition, British children shows (such as *Bob the Builder*) are redubbed with American voice actors, making the series more understandable for American children. Many other imported series from other countries are either dubbed in an American accent or not shown. It is common place in America for someone to have not heard another language spoken or another accent apart from their own range of American accents.

In Latin American countries, all foreign language programmes, films, cartoons and documentaries shown in free aired TV channels are dubbed into Neutral Spanish, while in cable and satellite pan-regional channels, films are either dubbed or subtitled. In theaters, only films made for children are dubbed into Neutral Spanish (usually with Mexican pronunciation) and sometimes dubbed into local Spanish for major markets like Argentina.

In Mexico, departing from the conventions of other Spanish-speaking Latin American countries, blockbuster films are featured in all movie theaters with dubbing. In addition most of the cinema-theaters, primarily in big cities, offer to show the film in the original language with subtitles. Most of the movies released as DVD have the feature of Neutral Spanish. On broadcast TV foreign programs are dubbed. Dubbing is a legal requirement in movie theaters, documentaries, and for animated and children's movies. In pay TV most shows and movies are subtitled.

In Brazil, foreign programmes are invariably dubbed into Brazilian Portuguese on broadcast TV, with only a few exceptions. Films shown at cinemas are generally offered with both subtitled and dubbed versions, although subtitling is preferential for adult movies and dubbing is preferential for children movies. Pay TV commonly offers both dubbed and subtitled movies, but subtitling is predominant. When released on DVD, all movies usually feature both dubbing and subtitling.

In Quebec, Canada, most films and TV programmes in English are dubbed into Quebec French (with an International French accent for ease of comprehension and regional neutrality). Occasionally, the dubbing of a series or a movie, such as *The Simpsons*, is made using the more widely-spoken *joual* variety of Quebec French. This has the advantage of making children's films and TV series comprehensible to younger

audiences, but many bilingual Québécois prefer subtitling since they would understand some or all of the original audio. In addition, all films are shown in English as well in certain theaters (especially in major cities and English-speaking areas such as the West Island), and in fact, some theaters, such as the Scotiabank Cinema Montreal, show only movies in English. Most American television series are only available in English on DVD, or on English language channels, but some of the more popular ones have French dubs shown on mainstream networks, and are released in French on DVD as well, sometimes separately from an English-only version.

Formerly, all French-language dubbed films in Quebec were imported from France, and to this day some still are. Such a practice was criticized by former politician Mario Dumont after he took his children to see the Parisian French dub of *Shrek the Third*, which Dumont found incomprehensible. After Dumont's complaints and a proposed bill, *Bee Movie*, the following film from DreamWorks Animation, was dubbed in Quebec, making it the studio's first animated film to have a Quebec French dub, as all DreamWorks Animation films had previously been dubbed in France. In addition, because Canadian viewers usually find Quebec French more comprehensible than other dialects of the language, some older film series that had the French-language versions of previous installments dubbed in France have later ones dubbed in Quebec, often creating inconsistencies within the French version of the series' canon. Lucasfilm's *Star Wars* and *Indiana Jones* series are examples. Both series had films released in the 1970s and 80s with no Québécois French dubbed versions; instead, the Parisian French versions with altered character and object names, terms, etc. were distributed in the province. However, later films in both series released 1999 and later were dubbed in Quebec, using different voice actors and "reversing" name changes made in France's dubbings due to the change in studio. The French dub of *Naruto* that airs in Quebec is from France but uses a intro that is not used in the European airing.

Commercial (non-premium) television networks in the U.S. usually air dubbed versions of foreign-language films and TV series (including live-action). This includes English networks (such as Spike TV) and Spanish networks (such as Telemundo and Telefutera). Even so, non-English or non-Spanish programming is rarely aired on these networks.

Asia

China has a long tradition of dubbing foreign films into Mandarin Chinese which started in the 1930s. Beginning in the late 1970s, not only films, but popular TV series from the United States, Japan, Brazil, and Mexico were also dubbed. The Shanghai Film Dubbing Studio has been the most celebrated one in the dubbing industry in China. In order to generate high-quality products, they divide each film into short segments, each one lasting only a few minutes, and then work on the segments one by one. In addition to the correct meaning in translation, they make tremendous effort to match the lips of the actors. As a result, viewers can hardly detect that the films they are seeing are actually dubbed. The cast of dubbers is acknowledged at the end of a dubbed film. Quite a few dubbing actors and actresses of the Shanghai Film Dubbing Studio became well-known celebrities, among whom are Qiu Yuefeng, Bi Ke, Li Zi, and Liu Guangning. In recent

years however, especially in the larger cities on east and south coast, it has become increasingly common that movie theaters show subtitled versions with the original soundtrack intact.

In Hong Kong, foreign television programmes, including English program and Chinese Mandarin program (mostly China & Taiwan), are dubbed in Cantonese, and Japanese programs, including anime, are also dubbed in Cantonese. The only exception is the TVB drama, which is originally Cantonese and is dubbed into Mandarin for distribution in China and Taiwan, but is broadcast in Cantonese in Malaysia, Hong Kong and overseas.

In Thailand, foreign television programmes are dubbed, but the original soundtrack is often simultaneously carried on a NICAM audio track on terrestrial broadcast, and alternate audio tracks on satellite broadcast; previously, terrestrial stations simulcasted the original soundtrack on the radio. On Pay-TV, many channels carry foreign language movies and television programmes with subtitles. Nearly all movie theaters throughout the country show the subtitled version and the dubbed version of English-language movies. In Bangkok, the majority of theaters showing English-language movies are subtitled only. In big cities like Bangkok Thai-language movies have English subtitles.

In Indonesia and Malaysia, South American telenovelas are dubbed, while English language programmes are usually shown in the original language with Indonesian and Malay subtitles, respectively. However, this has recently changed in Malaysia, and South American telenovelas now retain their original language, with Malay subtitles. Most but not all Korean and Japanese dramas are still dubbed in Mandarin with Malay subtitles on terrestrial television channels. Cantonese, Mandarin, Tamil and Hindi programmes are shown in original language all this while, usually with Malay subtitling (and in some cases, multilingual subtitling). Cartoons and anime are also dubbed as well, such as Kekkaishi, Megas XLR, Spheres (Korea), dubbed by young soundman Mohamad Nor Aliff Abd Majid a.k.a Aliff JJ, and others like Crayon Shin Chan, Doraemon, Bleach, and Naruto. Although English-language cartoons are normally not dubbed, and some anime do retain their original Japanese language. In Indonesia English-language daytime cartoons are mostly dubbed, however on some pay-tv channels like Nickelodeon cartoons aren't dubbed and do not have subtitles. Feature animations are either dubbed or subtitled depending on which television-channel it is shown on.

In the Philippines, Japanese anime are more often than not dubbed in Filipino(Tagalog). The channel HERO TV, which focuses on anime and tokusatsu shows, has all its foreign programs dubbed in Tagalog. Animax, meanwhile, have their anime programs dubbed in English. Also popular in the Philippines are Chinese, Korean, and Mexican TV programs which are termed Chinovelas, Koreanovelas, and Mexicanovelas, respectively, and all these are also dubbed in Tagalog. The prevalence of media needing to be dubbed has resulted in a talent pool that is very capable of syncing voice to lip, especially for shows broadcast by the country's two largest networks. It is not uncommon in the Filipino dub industry to have most of the voices in a series dubbed by only a handful of voice talents. English language programs are usually not dubbed, because Filipinos can understand

English. Notable exceptions are a number of Nickelodeon cartoons shown on TV5 which are dubbed in Tagalog.

In Mongolia, most television dubbing uses the Russian method, with only a few voice actors, and the original language audible underneath. In movie theaters, foreign films are shown in their original language with Mongolian subtitles underneath.

In India, where "foreign films" are synonymous with Hollywood films, dubbing is done mostly in Hindi, and languages like Tamil and Telugu. The finished works are released into the towns and lower tier settlements of the respective states (where English penetration is low), often with the English language originals being released in the metropolitan areas. In all other states, the English originals are released along with the dubbed versions where often the dubbed version collections are outstanding than original. The most recent dubbing of *Spider-Man 3* was also done in Bhojpuri, a language popular in northern India.

In Pakistan, almost 60% of the population speaks Punjabi as their mother tongue. Therefore, Punjabi films have more business than Urdu films. The film companies produced Punjabi films and re-record all films in Urdu and released the result as a "Double Version" film.

Also in Pakistan, where "foreign films" are synonymous with Hollywood films, dubbing is done mostly in Urdu, which is the national language, and the finished works are released in the major cities throughout country.

In Vietnam, foreign-language films and programs are fully dubbed on television. On VTV4 the movies, both Vietnamese and foreign, are subtitled in English for non-Vietnamese viewers. Subtitling is rare.

In multilingual Singapore, English language programmes on the free-to-air terrestrial channels are usually subtitled in Chinese or Malay, while Chinese, Malay and Tamil programmes are almost always subtitled in English. Dual sound programs like Korean and Japanese dramas offer sound in the original languages with subtitles, Mandarin dubbed and subtitled, or English dubbed. The deliberate policy to encourage Mandarin among citizens has led to other Chinese dialects (Hokkien, Cantonese and Teochew) programmes being dubbed into Mandarin, exceptions being traditional operas. In a recent development, news bulletins are subtitled.

Middle East

In Iran, dubbing started in 1946 with the advent of movies and cinemas in the country. Since then, foreign movies have always been dubbed for the cinema and TV. Using various voice actors and adding local hints and witticisms to the original contents, dubbing played a major role in attracting people to the cinemas and interesting them in other cultures. The dubbing art in Iran reached its culminant point during the 1960s and 1970s with the inflow of American, European and Hindi movies. The most famous

musicals of the time, such as *My fair lady* and *The Sound of Music* were translated, adjusted and performed in Persian by the voice talents. After the 1978 revolution, the dubbing industry has declined, with movies dubbed only for the state TV channels. During recent years DVDs with Persian subtitles have found a market among the educated, but most people still prefer Persian-spoken versions.

Africa

The Maghreb

In Algeria and Morocco, most foreign movies (especially Hollywood productions) are shown with French dubbing. These movies are usually imported directly from French film distributors. The choice of movies dubbed into French can be explained by the colonization past of these countries by France and the widespread use of the French language (among the intellectual elite), in addition to the marginalization of one national language (i.e. the Berber language). Another important factor is that local theaters and private media companies do not dub in local languages to avoid high costs, but also because of the lack of both expertise and demand. Starting from the 1980s, dubbed series and movies for children in Modern Standard Arabic became a popular choice among most TV channels, cinemas and VHS/DVD stores. But it should be noted that dubbed films are still imported and dubbing is performed in Arab countries with strong tradition of dubbing and subtitling (mainly Syria, Lebanon and Jordan). The evolution of movies targeting the adult audience was different. After the satellite boom in the Arab World and the emergence of Pan-Arab channels, the use of subtitles, which was already popular in the Middle-East, was highly popular among local viewers in Algeria and Morocco.

In Tunisia, theaters usually show French dubbed movies, but cinema attendance in the country for such movies is in continuous decline compared to Tunisian and Arab movies. This decline can be traced to the huge popularity of free-to-air Pan-Arab movie channels offering mainly subtitled content and the government's reduced efforts to limit piracy. Tunisia National Television (TNT), the public broadcaster of Tunisia, is not allowed to show any content in any language other than Arabic, which forced it to broadcast only dubbed content (this restriction was lately removed for commercials). During the 1970s and 1980s, TNT (known as ERTT at the time) started dubbing famous cartoons in Tunisian and Standard Arabic. This move was highly successful locally, but was not able to compete with mainstream dubbing companies (especially in the Middle East). In the private sector, television channels are not subject to the language rule and sometimes broadcast foreign content dubbed into French (excluding children content), although some of them, such as Hannibal TV started adopting subtitling in Arabic instead, which proved to be more popular than simply importing French dubbed content.

South Africa

In South Africa, many television programmes, including *The Six Million Dollar Man*, were dubbed in Afrikaans, with the original soundtrack (usually in English, but sometimes Dutch or German) "simulcast" in FM stereo on Radio 2000. However, this

practice has declined as a result of the reduction of airtime for the language on SABC TV, and the increase of locally produced material in Afrikaans on other channels like KykNet and MK. Similarly, many programmes, such as *The Jeffersons*, were dubbed into Zulu, but this has declined as local drama production has increased.

Oceania

In common with other English-speaking countries, there has traditionally been little dubbing in Australia, with foreign language television programmes and films being shown (usually on SBS) with subtitles. This has also been the case in New Zealand, but the Maori Television Service, launched in 2004, has dubbed animated films, like *Watership Down*, into Maori. However, some TV commercials which originated from foreign countries are dubbed, even if the original commercial came from another English-speaking country.

Insistence on subtitling

Subtitles can be used instead of dubbing, as different countries have different traditions regarding the choice between dubbing and subtitling. In most English-speaking countries, dubbing is comparatively rare. In Israel, some programmes need to be comprehensible to speakers of both Hebrew and Russian. This cannot be accomplished with dubbing, so subtitling is much more commonplace—sometimes even with subtitles in multiple languages, with the soundtrack remaining in the original language, usually English. The same also applies to certain television shows in Finland, where Finnish and Swedish are both official languages.

In the Netherlands, Flanders, Nordic countries and Estonia, films and television programmes are shown in the original language (usually English) with subtitles, and only cartoons and children movies and programs are dubbed, such as the *Harry Potter* series, *Finding Nemo*, *Shrek*, *Charlie and the Chocolate Factory*, etc. Cinemas usually show both a dubbed version and one with subtitles for this kind of movie, with the subtitled version shown later in the evening.

In Portugal this has traditionally also been the case (at least for live-action material), but one terrestrial channel, TVI, dubs U.S. series like *Dawson's Creek* into Portuguese. RTP also transmitted *Friends* in a dubbed version, but it was poorly received and later re-aired in a subtitled version. Cartoons, on the other hand, are usually dubbed, sometimes by well-known actors, even on TV. Animated movies are usually released to the cinemas in both subtitled and dubbed versions.

On DVDs with higher translation budgets, the option for both types will often be provided to account for individual preferences; purists often demand subtitles. For small markets (small language area or films for a select audience) subtitling is more suitable because it is cheaper. For films for small children who cannot yet read, or do not read fast enough, dubbing is necessary.

In Argentina, terrestrial channels air films and TV series in a dubbed version, as demanded by law. However, those same series can be seen on cable channels at more accessible timeslots in their subtitled version, and usually before they are shown on open TV. In contrast, the series *The Simpsons* is aired in its Mexican dubbed version both on terrestrial television and on the cable station Fox, which broadcasts the series for the area. Although the first season of the series appeared with subtitles, this was not continued for the following seasons.

Apart from airing dubbed TV series (for example, *Lost*, *ER* and *House*) the Argentinian open TV station Canal 13 (Argentina) has bought the rights to produce and air a "ported version" of *Desperate Housewives* in Argentina, with local actors and actresses.

Use in video games

With recent video games placing a heavy emphasis on dialogue, many video games, when translated into another language for the foreign markets of North America, Japan and/or Europe and sometimes Australia, are also dubbed into the market's main languages. Because characters' mouth movements are often part of the game's code, lip sync is often achieved by re-coding the mouth movements to match the dialogue in the new language.

For the European version of a game, the text of the game is available in various languages, and in many cases, the dialogue is dubbed into the respective languages as well.

The American version of any game is always available in English with translated text and dubbed dialogue if necessary, as well as in other languages in some cases, especially if the American version of the game contains the same data as the European version. Because the English voice casts of many Japanese games are perceived negatively, some Japanese games, such as those in the *Sonic the Hedgehog* and *Soulcalibur* series, include the original Japanese audio as well as an English translated version.

Other uses

Dubbing is occasionally used on network television broadcasts of films which have dialogue that the network executives or censors have decided to replace; this is usually done to remove profanity. In most cases, the original actor does not perform this duty; instead, an actor with a similar voice is called in. The results are sometimes seamless, but in many cases the voice of the replacement actor sounds nothing like the original performer, which becomes particularly noticeable when extensive dialogue needs to be replaced. Also, often easy to notice, is the sudden absence of background sounds in the movie during the dubbed dialogue. Among the films considered notorious for using substitute actors that sound very different from their theatrical counterparts are the *Smokey and the Bandit* and the *Die Hard* film series as shown on broadcasters such as TBS. In the case of *Smokey and the Bandit*, extensive dubbing was done for the first

network airing on ABC Television in 1978, especially for Jackie Gleason's character, Buford T. Justice. The dubbing of his phrase "Sombitch" became the more palatable (and memorable) "Scum Bum", which became a catchphrase of the time.

Dubbing is commonly used in science fiction television as well. Sound generated by effects equipment such as animatronic puppets or by actors' movements on elaborate multi-level plywood sets (e.g., starship bridges or other command centers) will quite often make the original character dialogue unusable. *Stargate* and *Farscape* are two prime examples where ADR is used heavily to produce usable audio.

Since some anime series contain some amount of profanity, the studios recording the English dubs often re-record certain lines if a series or movie is going to be broadcast on Cartoon Network, removing references to death and hell as well. Some companies will offer both an edited and an uncut version of the series on DVD, so that there is an edited script available in case the series is broadcast. Other companies also edit the full-length version of a series, meaning that even on the uncut DVD characters say things like "Blast!" and "Darn!" in place of the original dialogue's profanity. Bandai Entertainment's English dub of *G Gundam* is infamous for this, among many other things, with such lines as "Bartender, more milk".

Dubbing has also been used for comedic purposes, replacing lines of dialogue to create comedies from footage that was originally another genre. Examples include the Australian shows *The Olden Days* and *Bargearse*, redubbed from 1970s Australian drama and action series, respectively, and the Irish show *Soupy Norman*, redubbed from pl:Pierwsza miłość, a Polish soap opera.

Dubbing into a foreign language does not always entail the deletion of the original language; in some countries, a performer may read the translated dialogue as a voiceover. This often occurs in Russia and Poland, where "lektories" or "lektors" read the translated dialogue into Russian and Polish. In Poland, a single person reads all parts of the performance, both male and female. However, this is done almost exclusively for the television and home video markets, while theatrical releases are usually subtitled. Recently, however, the number of high-quality, fully dubbed films has increased, especially for cartoons and children's movies. If a quality dubbed version exists for some film, it is shown in theaters (however, some films, such as *Harry Potter* or *Star Wars*, are shown in both dubbed and subtitled versions varying with the time of the show) as well as on TV (although some channels drop it and do standard one narrator translation) and VHS/DVD. In other countries, like Vietnam, the voiceover technique is also used for theatrical releases.

In Russia, the reading of all lines by a single person is referred to as a Gavrilov translation, and is generally found only in illegal copies of films and on cable television. Professional copies always include at least two actors of opposite gender translating the dialogue. Some titles in Poland have been dubbed this way, too, but this method lacks public appeal so it is very rare now.

On special occasions, such as film festivals, live interpreting is often done by professionals.

Criticism and defense of dubbing

Contra dubbing

Dubbing has been criticized in several ways, particularly in countries where it is not common practice.

Those who dislike dubbing sometimes claim that it devalues films or TV programs, as original soundtracks are closer to what the director intended. The humorous effect of Inspector Clouseau's accent is, of course, entirely lost if dubbed in French. Some consider that the body language of Italian actors make their performances particularly ill-suited to dubbing, as foreign post-synchronization often destroys much of the original Italian language's feeling. Comedy performers such as Peter Sellers, Louis de Funès, Steve Martin or Roberto Benigni are considered to lose much of their impact when dubbed into foreign languages, as the humorous effect resulting from the interaction between their voices and bodies is partially lost. Some feel that dubbing can make the film or program less authentic. For example, German officers in WWII movies can be distracting to some if not speaking German, while in the German-dubbed versions of these films, the contrast between Germans and speakers of other languages is lost. The best example here is from the *Indiana Jones* movies, where the German characters had to be dubbed by native Germans for the German release. For the later re-release of the movies for television and DVD, the dubbed lines were retained in the soundtrack to make it sound more authentic. In films (usually English films) in which an actor is originally speaking German, the original German speaking actor is often dubbed into other German dialects for example Eastern German dialects, Austro-Bavarian German or Swiss German, as was done with Üter Zörker from *The Simpsons*, who is a German in the English version, but a Swiss in the German version.

Likewise, some claim it is distracting in English dubbed anime when many characters speak in North American accents, which may not match their ethnicity and nationality or the time and setting of the story. Similarly, in dubbed versions the different accents of the protagonists may be important to the story (for example in *Upstairs, Downstairs*, portraying the lives of an upper-class London family and their servants in the early 20th century) but cannot always be adequately reproduced in certain languages. In addition, a significant part of an actor's performance consists of his vocal inflections. Very often, memorable lines from popular films are frequently quoted, not for their substance, but for the way they were spoken; a good example is a famous sentence uttered by Jack Nicholson in the film *A Few Good Men*: "You can't handle the truth!" For these reasons, some may feel they miss part of a film's artistic value when watching it dubbed into another language. Also, lip synchronization is normally lost when dubbing, even with quality dubbing between closely related languages. There are examples of films which have been reshot or reanimated to remedy this problem. The dubbing of many television series is often criticized: the French dubbing of *Dynasty* and many American soap operas

was and still is considered especially poor and ill-synchronized, and in addition it sometimes appears as if the dubbing was filmed with the camera on a different setting.

Dubbing performers are occasionally known to take liberties with some works they do not hold in particular esteem, or consider to be exploitation films. The French dubbing of the anime *Fist of the North Star* is notorious, as the performers disliked the violence of the series so much that, after post-synchronizing a few episodes, they only agreed to continue their work if they could turn the show into a spoof. This resulted in episodes full of idiotic puns, absurd dialogue and extreme overacting by everybody. This dubbing has gathered a cult following in France for that precise reason, although many anime fans consider it highly disrespectful to the original work.

Another example is the German dub of *Monty Python and the Holy Grail*. The people responsible for the dub deemed Monty Python's humour unsuitable for a German audience (which was disproven by the huge success of Monty Python in Germany up to the present day, the group having even produced a German-language TV show and actually speaking the language in it) and introduced a lot of awkward puns into the dialogue, whereby they often completely killed the original humour. However, this practice was a success with *The Persuaders!*, where Tony Curtis' and Roger Moore's suddenly very humorous dialogue generated a cult following in Germany, whereas the series was not as well received in its original country, England.

A growing lobby in Europe cites dubbing as hindrance to multilingualism. In countries where subtitling is the preferred option, English literacy and comprehension is statistically far higher than in countries where television and films are routinely dubbed.

Occasionally, dubbing teams can show some disregard for the meaning and setting of the movies, regardless of their perceived quality. The French version of *Gunfight at the O.K. Corral* renames Wyatt Earp "*Edward Thorpe*", as Earp's name is difficult to pronounce in French. Since Wyatt Earp is not familiar to French audiences as a historical figure, the adaptators did not feel bound to retain his name.

Pro dubbing

Defenders of dubbing maintain that subtitling interferes with the visual experience, as it obscures part of the picture. Some people also find that the act of reading itself is distracting, especially in pictures that rely on subtle motion: one would be too busy reading the subtitles to pay attention to what everyone is doing. In other cases, viewers may not consider subtitling (and alternate forms of translation) to be distracting or inadequate; rather, they simply chose to listen to dubbed versions as a matter of personal preference. These people sometimes argue that as long as dubbing does not prevent others from viewing programs in the language format that they chose, it has its merit simply because there are people who enjoy dubbing. Another defense for dubbing is that it works better in action movies, in particular scenes involving special effects with occasional dialog, since subtitles distract from the action or effects.

In many European countries, Hollywood movies are regularly dubbed and some people maintain that a creative translation (not necessarily faithful to the original English words) can occasionally bring additional fun and depth to films. English-language series such as *The Persuaders!* and *Starsky and Hutch* are highly popular in France for their talented dubbing. The French version of *The Persuaders!* was in fact a translation of the German version instead of the English original—and was also successful. It also frequently included remarks about the series itself like "*Junge, lass doch die Sprüche, die setzen ja die nächste Folge ab!*" ("Stop those jokes, or they'll cancel the series!") or about the dubbing: "*Du musst jetzt etwas schneller werden, sonst bist du nicht synchron*" ("Talk faster, or you won't be in sync any more").

In Hungary, it is common for translators to create a Hungarian text which rhymes for comedies and cartoons, using well-known local actors to provide the reading voices. The most famous example is perhaps the *The Flintstones*, with its entire Hungarian text in rhymes.

In many cases, dubbing of films or series involves the addition of dialogue where there previously was none. This often happened during the dubbing of anime for television. Extended silent scenes with no dialogue are often used for dramatic effect in anime, as in live action. This is typically considered too slow-paced for North American children's cartoons where dialogue is considered the most important element. This was commonly seen in early anime dubs such as *Robotech* or *Voltron*, where narration or character voiceovers (an animated equivalent to "thought balloons" in comics) would fill in silence. American cartoons are known for rarely having scenes without background music due to the same concerns over slow pacing. Therefore, in anime dubs, background music would also be edited into scenes that previously contained no background music.

Dubbed films can also be regarded as a second edited version of a film since the film is narrated and acting once more and several dubbed versions could be considered as an additional film next to the original one as it offers more scope in spoken language and text content and has not to be translated uninspiredly word by word. On DVDs you even have the choice to choose the language you better like but which is not possible with subtitled films where you are forced to watch the only existing version.

One more advantage of dubbing films is the opportunity to improve the original film by adding regional phrases, hints or some simple side noises like coughing, laughing, buzzing etc. which would be considered as more natural in another language while such noises are missing in the original for example.

Dubbing films affords also the opportunity to change the original text or meaning which was originally made and intended for only one group or a few groups of audience but would be regarded kind of weird or would not be understood in the same way as it actually should when it would be translated literally into another language. In this case the text or the meaning would get confusing or it would reduce or even lose its fun factor. Dubbed versions do have the advantage to use a proper imaginative translated counterpart

of a word or a phrase and enriches so the comprehension of the audience watching the dubbed version.

A funny example: In one episode of *The Golden Girls*, Dorothy Zbornak is arguing with her mother Sophia Petrillo and threatens to send her back to her prior retirement home. In the original version she claims that the home is now led by *Germans* to scare her, but in the German version Dorothy says that the home is led by Saddam Hussein.

Subtitled versions, in contrast, could be confusing because there is the problem of how to translate the phrase analogously or literally, and it should please the audience as well.

Dubbing the same language several times

In the case of languages with large communities (like English, Chinese, German, Spanish or French), a single translation may sound foreign to some groups, or even all of them. This is why a film may be translated to a certain language more than once: for example, the animated movie *The Incredibles* was translated to European Spanish, Mexican Spanish, Venezuelan Spanish and Rioplatense Spanish. However, people from Chile and Uruguay clearly noticed a strong *porteño* accent from most of the characters of the Rioplatense Spanish translation. Another example is the French dubbing of *The Simpsons*, which is entirely different in Quebec and France, the humor being highly different for each audience. Audiences in Quebec are generally critical of France's dubbing of *The Simpsons*, which they often do not find amusing. The French-language Télétoon network once aired the Quebec *Simpsons* dub, as well as Parisian French dubs of *Futurama* and *Family Guy*, which were both similar to the Parisian *Simpsons* dub. The two latter shows have since been taken off the network (probably due to a lack of popularity), while *The Simpsons* continues its run on Télétoon. The Quebec French dubbing of films, while generally made in accent-less Standard French, often sounds peculiar to audiences in France, because of the persistence of some regionally neutral expression which may not sound quite natural to all audiences, and because Quebec French performers pronounce Anglo-Saxon names with an American accent, while French performers do not. Occasionally, for reasons of cost, American direct-to-video films, such as the 1995 film *When the Bullet Hits the Bone*, are released in France with a Quebec French dubbing, sometimes resulting in what some members of French audiences perceive as unintentional humor.

Portugal and Brazil also use different versions of dubbed films and series. Because dubbing has never been very popular in Portugal, for decades children films and television series were distributed using the good-quality Brazilian dub. Only in the 1990s dubbing began to gain importance in Portugal, thanks to the popularity of dubbed series like *Dragon Ball*. *The Lion King* became the first Disney feature film to be completely dubbed into European Portuguese, and subsequently all major animation films and series gained European Portuguese versions. In recent DVD releases, most of these Brazilian-dubbed classics were released with new Portuguese dubs, eliminating the predominance of Brazilian Portuguese dubs in Portugal.

The German speaking area which includes Germany, Austria, the German speaking part of Switzerland and Liechtenstein share together one common German dubbing version. Although there are sometimes some differences concerning some local words or the pronunciation of some words, there's no need to dub into their own versions because all films, shows and series are still dubbed into one single German version made for the German speaking audience irrespective of any geographical borders. Most voice actors are primarily Germans and Austrians since here there has been a long tradition of dubbing films. Switzerland which has four official languages (German, French, Italian, Romansh) generally use the dubbed versions made in its respective countries (except for Romansh). Liechtenstein is using German dubbed versions only.

Sometimes it occurs that films get also dubbed into several German dialects e.g. (Berlinerisch, Kölsch, Saxonian, Austro-Bavarian or Swiss German) which concerns especially animated films or Disney films. It's rather made for *amusement* and as an additional "special feature" for making the audience buying it. Popular animated films which were dubbed into German dialects were *Asterix* films (in addition to its standard German version, every film has a particular dialect version), *The Little Mermaid*, *Shrek 2*, *Cars* (+ Austrian German) or *Up* (+ Austrian German). But there are also live-action films or TV-series which have an additional German dubbing: *Babe* and its sequel *Babe: Pig in the City* (Germany German, Austrian German, Swiss German); *Rehearsal for Murder*, *Framed* (+ Austrian German). TV-series: *The Munsters*, *Serpico*, *Rumpole* (+ Austrian German); *The Thorn Birds* (only Austrian German dubbing).

Before the German reunification, East Germany also made its own particular German version. For example: *Olsen Gang* or the Hungarian animated series *The Mézga Family* were dubbed twice. So you got the opportunity to see a quality comparison.

The many martial arts movies from Hong Kong that were imported under the unofficial banner Kung Fu Theater were notorious for their seemingly careless dubbing which included poor lip sync and awkward dialogue. Since the results were frequently unintentionally hilarious, this has become one of the hallmarks that endear these films to part of the 1980s culture.

While the voice actors involved usually bear the brunt of criticisms towards poor dubbing, other factors may include script translation and audio mixing. A literal translation of dialogue typically contains speech patterns and sentence structure that are native to the foreign language but would appear awkward if translated literally. English dubs of Japanese animation, for example, must rewrite the dialogue so that it flows smoothly and follows the natural pattern of English speech. Voice actors in a dubbing capacity typically do not have the luxury of viewing the original film with the original voice actor and thus have little idea on how to perform the role. Also, on some occasions, voice actors record their dialogue separately, which lacks the dynamics gained from performing as a group.

New technology

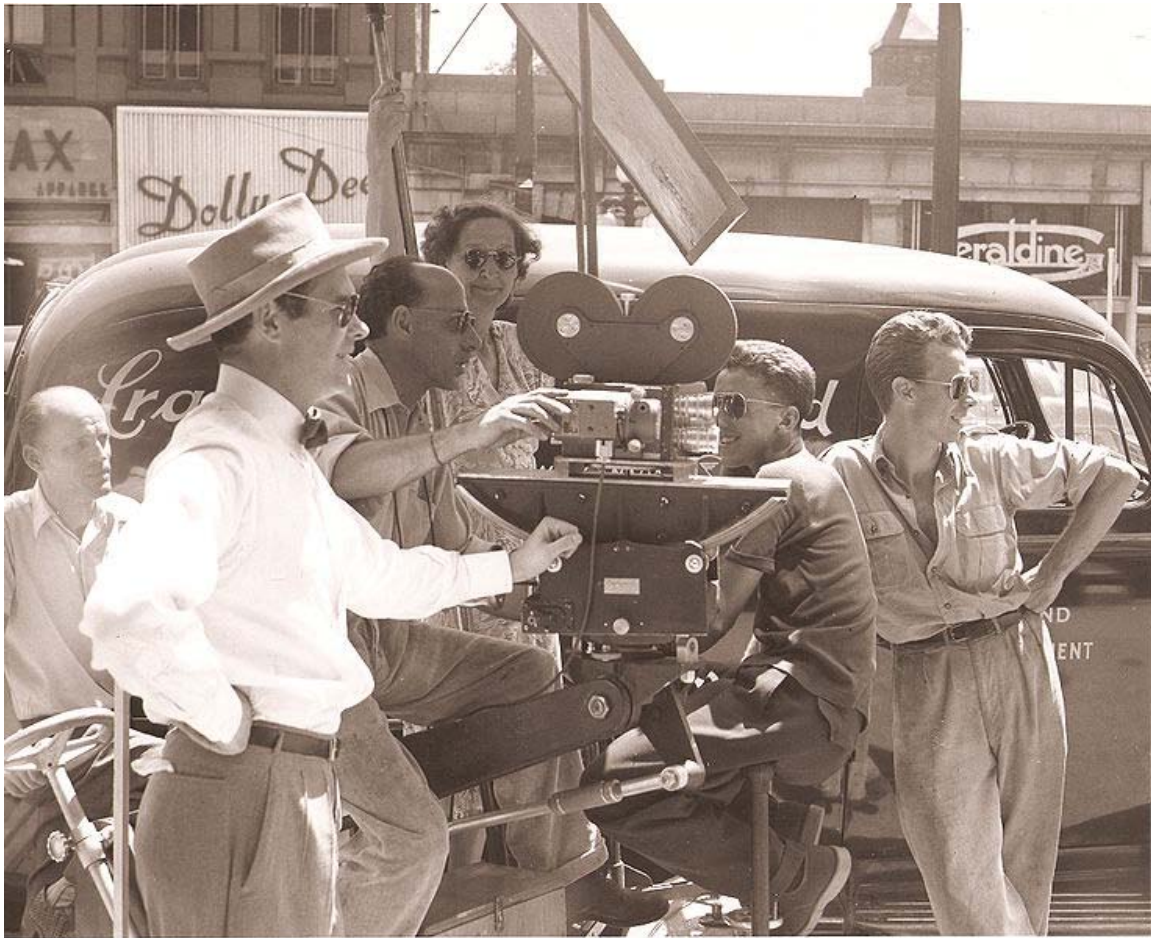
It is now becoming possible to overcome some of the problems associated with dubbing using new technology. An application developed at New York University, known as Video Rewrite, uses computer animation to match lip movements with the new voice track. In a video clip made using this technology, John F. Kennedy appears to be saying "Video Rewrite gives lip-synced movies".

Media Movers, Inc., a dubbing company, has developed a piece of proprietary software which can automatically sync ADR/dubbed tracks with pre-defined algorithms.

TM Systems received Emmy awards in 2002 and 2007 for their dubbing and subtitling software.

Chapter- 5

Film Crew



Film crew and equipment on a location shoot

A **film crew** is a group of people hired by a production company for the purpose of producing a film or motion picture. *Crew* are distinguished from *cast*, the actors who appear in front of the camera or provide voices for characters in the film. *Crew* are also separate from *producers*, those who own a portion of either the film company or the film's intellectual property rights. A film crew is divided into different sectors, each of which specializes in a specific aspect of the production.

Production

“**Production**” is generally not considered a department as such, but rather as a series of functional groups. These include the "front office" staff such as the Production Manager, the Production Coordinator, and their assistants; the accounting staff; the various Assistant Directors; and sometimes the Locations Manager and their assistants. The Director is considered to be a separate entity, not within the departmental structure.

- **Producer**

A **film producer** creates the conditions for making movies. The producer initiates, coordinates, supervises, and controls matters such as raising funding, hiring key personnel, and arranging for distributors. The producer is involved throughout **all** phases of the film making process from development to completion of a project.

- **Executive Producer**

An **executive producer** is usually an investor in the project or just a credit that the filmmaker gave to someone who paid for the credit. There may be multiple executive producers on a project, depending on the financing arrangements.

- **Production Manager**

The **production manager** supervises the physical aspects of the production (not the creative aspects) including personnel, technology, budget, and scheduling. It is the production manager's responsibility to make sure the filming stays on schedule and within its budget. The PM also helps manage the day-to-day budget by managing operating costs such as salaries, production costs, and everyday equipment rental costs. The PM often works under the supervision of a line producer and directly supervises the Production Coordinator.

- **Unit Manager**

The **unit manager** fulfills the same role as the production manager but for secondary "unit" shooting. In some functional structures, the unit manager subsumes the role of the Transport Coordinator.

- **Production Coordinator**

The **Production Coordinator** is the information nexus of the production, responsible for organizing all the logistics from hiring crew, renting equipment, and booking talent. The PC is an integral part of film production.

- **Post-production supervisor**

Post Production Supervisors are responsible for the post production process, during which they maintain clarity of information and good channels of communication between the Producer, Editor, Supervising Sound Editor, the Facilities Companies (such as film labs, CGI studios and negative cutters) and the Production Accountant. Although this is not a creative role, it is pivotal in ensuring that the film's Post Production budget is manageable and achievable, and that all deadlines are met. Because large amounts of money are involved, and most of a film's budget is spent during Production, the Post Production period can often be difficult and challenging.

- **Director**

The **director** is responsible for overseeing the creative aspects of a film, including controlling the content and flow of the film's plot, directing the performances of actors, organizing and selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack. Though the director wields a great deal of power, they are ultimately subordinate to the film's producer or producers. Some directors, especially more established ones, take on many of the roles of a producer, and the distinction between the two roles is sometimes blurred.

- **First Assistant Director**

The **first assistant director** (1st AD) assists the production manager and director. The ultimate aim of any 1st AD is to ensure the film comes in on schedule while maintaining a working environment in which the director, principal artists (actors) and crew can be focused on their work. They oversee day-to-day management of the cast and crew scheduling, equipment, script, and set. A 1st AD may also be responsible for directing background action for major shots or the entirety of relatively minor shots, at the director's discretion.

- **Second Assistant Director**

The **second assistant director** (2nd AD) is the chief assistant of the 1st AD and helps carry out those tasks delegated to the 1st AD. The 2nd AD may also direct background action and extras in addition to helping the 1st AD with scheduling, booking, etc. The 2nd AD is responsible for creating Call Sheets that let the crew know the schedule and important details about the shooting day. In Canadian and British functional structures there are 3rd ADs and even Trainee ADs; in the American system there are 2nd 2nd ADs.

- **Production Assistant**

A **production assistant** assists the first assistant director with set operations. Production assistants, almost always referred to as PAs, also assist in the production office with general tasks.

- **Script Supervisor**

Also known as the "continuity person", the script supervisor keeps track of what parts of the script have been filmed and makes notes of any deviations between what was actually filmed and what appeared in the script. They make notes on every shot, and keep track of props, blocking, and other details to ensure continuity from shot to shot and scene to scene. The Script Supervisor's notes are given to the Editor to expedite the editing process. The script supervisor works very closely with the director on set.

- **Stunt Coordinator**

Where the film requires a stunt, and involves the use of stunt performers, the stunt coordinator will arrange the casting and performance of the stunt, working closely with the director.

- **Casting Director**

Chooses the actors for the characters of the film by inviting the actors to a practice for the script called an audition.

Art Department

The Art Department in a major feature film can often number hundreds of people. Usually it is considered to include several sub-departments: the **art department proper**, with its art director, set designers and draughtsmen; **set decoration**, under the set decorator; **props**, under the propmaster; **construction**, headed by the construction coordinator; **scenic**, headed by the key scenic artist; and **special effects**.

- **Production Designer**

Also known as the creative director, the **production designer** is responsible for creating the physical, visual appearance of the film - settings, costumes, properties, character makeup, all taken as a unit. The production designer works closely with the director and the cinematographer to achieve the 'look' of the film.

Art

Within the overall Art Department is a sub-department, called the Art Department, which can be confusing. This consists of the people who design the sets and create the graphic art.

- **Art Director**

The **art director** reports to the production designer, and more directly oversees artists and craftspeople, such as the set designers, graphic artists, and illustrators who give form to the production design as it develops. The art director works closely with the construction coordinator to oversee the aesthetic and textural details of sets as they are realized.

- **Assistant art director**

The first, second and third assistant art directors carry out the instructions of the art director. Their work often involves measuring locations, creating graphics and paper props, collecting information for the production designer and drawing sets. Sometimes a set designer is also the first assistant art director. In this capacity, they manage the work flow and act as the 'foreman' of the drawing office.

- **Set Designer**

The **set designer** is the draftsman, often an architect, who realizes the structures or interior spaces called for by the production designer.

- **Illustrator**

The **illustrator** illustrates visual representations of the designs to communicate the ideas imagined by the production designer.

Sets

- **Set Decorator**

The **set decorator** is in charge of the decorating of a film set, which includes the furnishings and all the other objects that will be seen in the film. They work closely with the production designer and coordinates with the art director. In recognition of the set decorator's importance, the Academy Award for Art Direction is given jointly to both the production designer and the set decorator.

- **Buyer**

The **buyer** is the number two person in the set department below the set decorator. The buyer locates, and then purchases or rents the set dressing.

- **Lead Man**

The **lead man** is the foreman of the sets crew, often referred to as the “**swing gang**”. In Canada, this job is referred to as the **lead set dresser**.

- **Set Dresser**

The set dressers apply and remove the "dressing", i.e., furniture, drapery, carpets—everything one would find in a location, even doorknobs and wall sockets. Most of the swing gang's work occurs before and after the shooting crew arrives but one set dresser remains with the shooting crew and is known as the **on-set dresser**. In some countries, such as Great Britain and the Republic of Ireland, the set dressing department is referred to as **dressing props** department.

Props

- **Props Master**

The **property master**, more commonly known as the props master, is in charge of finding and managing all the props that appear in the film. The propsmaster usually has several assistants.

- **Props builder**

The **props builder**, or more frequently **propmaker**, as the name implies, builds the props that are used for the film. Props builders are often technicians skilled in construction, plastics casting, machining, and electronics.

- **Armourer or Weapons master**

The armourer is a specialized props technician who deals with firearms. In most jurisdictions this requires special training and licenses.

Construction

The set construction departments include: carpentry, plaster, paint, greens, scenic, laborers, and propmaking.

- **Construction Coordinator**

The **construction coordinator** oversees the construction of all the sets. The coordinator orders materials, schedules the work, and supervises the often sizeable construction crew of carpenters, painters and labourers. In some jurisdictions the construction coordinator is called the **construction manager**.

- **Head Carpenter**

The **head carpenter** is the foreman of a "gang" of carpenters and laborers.

Scenic

- **Key Scenic**

The **key scenic artist** is responsible for the surface treatments of the sets. This includes special paint treatments such as aging and gilding, as well as simulating the appearance of wood, stone, brick, metal, stained glass--anything called for by the production designer. The key scenic artist supervises the crew of painters, and is often a master craftsperson. In the UK, the above responsibilities would normally be those of the head painter; the scenic artist is responsible for producing artist painted backings.

Greens

- **Greensman**

The **greensman** is a specialised set dresser dealing with the artistic arrangement or landscape design of plant material, sometimes real and sometimes artificial, and usually a combination of both. Depending on the scope of the greens work in a film, the greensman may report to the art director or may report directly to the production designer. If a significant amount of greens work is required in a film, then the Greens may be an identifiable sub-department, with its own team - often of a size numbering double figures - and hierarchy (eg. Greensmaster, Greens Supervisor, Foreperson, Leading Hand, Laborers). Specialists from other areas of the Art Dept. (eg. Fabricators, Sculptors, Painters/Scenics) may also be drafted to work exclusively on Greens.

Special Effects

This department oversees the mechanical effects -- also called practical or physical effects -- that create optical illusions during live-action shooting. It is not to be confused with the visual effects department, which adds photographic effects during filming to be altered later during post-production video editing.

- **Special Effects Supervisor**

The **special effects supervisor** instructs the special effects crew on how to design moving set elements and props that will break, explode, burn, collapse and implode without destroying the film set. S/he is also responsible for reproducing weather conditions and other on-camera "magic."

- **Special effects assistant**

The SFX assistants carry out the instructions of the special effects supervisor, building set pieces like breakaway furniture and cities in miniature, lighting

pyrotechnics, and setting up rigging equipment for stunts. They also assist in prosthetic makeup.

Hair and make-up

Some actors or actresses have personal makeup artists or hair stylists.

- **Make-up Artist**

Make-up artists work with makeup, hair and special effects to create the characters look for anyone appearing on screen. Their role is to manipulate an actor's on-screen appearance whether it makes them look more youthful, larger, older, or in some cases monstrous. There are also body makeup artists who concentrate their abilities on the body rather than the head.

- **Hairdresser or Hair Stylist**

The hair stylist is responsible for maintaining and styling the hair of anyone appearing on screen. They work in conjunction with the makeup artist.

Wardrobe

- **Costume designer**

The **costume designer** is responsible for all the clothing and costumes worn by all the actors that appear on screen. They are also responsible for designing, planning, and organizing the construction of the garments down to the fabric, colors, and sizes. The costume designer works closely with the director to understand and interpret "character", and counsels with the production designer to achieve an overall tone of the film. In large productions, the costume designer will usually have one or more assistant costume designers.

- **Costume supervisor**

The **costume supervisor** works closely with the designer. In addition to helping with the design of the costumes, they manage the wardrobe workspace. They supervise construction or sourcing of garments, hiring and firing of support staff, budget, paperwork, and department logistics. Also called the wardrobe supervisor. This term is used less and less.

- **Key costumer**

The **key costumer** is employed on larger productions to manage the set costumers, and to handle the Star's wardrobe needs.

- **Costume standby or Set Costumers**

The **Costume standby** is present on set at all times. It is his/her responsibility to monitor the quality and continuity of the actors and actresses costumes before and during takes. (S)he will also assist the actors and actresses with dressing.

- **Art finisher or Costume Breakdown/Dyer**

An **Art finisher** may be employed during the pre-production setup to "break down" garments. This specialized job includes making new clothing appear dirty, faded and worn. They are also known as **breakdown artists**.

- **Costume Buyer**

On large productions a **buyer** may be employed to source and purchase fabrics and garments. A buyer might also be referred to as a **shopper**. This distinction is often made when the lead actor in a production has control over their wardrobe, and they may personally hire this person.

- **Cutter/fitter**

A costume technician who fits or tailors costumes, usually on-set. They can also be called **cutters**, **seamstresses** or **tailors**. Some celebrity actors have favorite cutters, and larger productions may hire several and have them on set at the same time, particularly in period film projects that might have complicated or extremely expensive extras wardrobe.

Camera



A Camera operator filming a scene from the 1950 Hollywood film *Julius Caesar* starring Charlton Heston

- **Cinematographer**

The term **cinematographer** has been a point of contention for some time now. It is usually synonymous with "director of photography", though some professionals insist this only applies when the director of photography and camera operator are the same person.

- **Director of Photography**

The **director of photography** is the chief of the camera and lighting crew of the film. The DoP makes decisions on lighting and framing of scenes in conjunction with the film's director. Typically, the director tells the DoP how they want a shot to look, and the DP chooses the correct aperture, filter, and lighting to achieve the desired effect as per the directors requirements.

- **Camera Operator**

The **camera operator** uses the camera at the direction of the cinematographer, director of photography, or the film director to capture the scenes on film. Generally, a cinematographer or director of photography does not operate the camera, but sometimes these jobs may be combined.

- **First Assistant Camera (Focus Puller)**

The first assistant camera (1st AC) is responsible for keeping the camera in focus as it is shooting.

- **Second Assistant Camera (Clapper Loader)**

The second assistant camera (2nd AC) operates the clapperboard at the beginning of each take and loads the raw film stock into the camera magazines between takes, if there is no additional specifically designated film loader. The 2nd AC is also in charge of overseeing the meticulously kept notebooks that record when the film stock is received, used, and sent to the lab for processing. Additionally, the 2nd AC oversees organization of camera equipment and transport of the equipment from one shooting location to another.

- **Loader**

The loader is the designated film loader. They transfer motion picture film from the manufacturer's light-tight canisters to the camera magazines for attachment to the camera by the 2nd AC. After exposure during filming, the loader then removes the film from the magazines and places it back into the light-tight cans for transport to the laboratory. It is the responsibility of the loader to manage the inventory of film and communicate with the 1st AC on the film usage and remaining stock throughout the day. On small production crews, this job is often combined with the 2nd AC. With the prevalence of digital photography, this position is often eliminated.

- **Camera Production Assistant (camera intern) (camera trainee)**

Usually a volunteer or trainee in the camera department, the camera PA assists the crew with menial details while learning the trade of the camera assistant, operator or cinematographer.

- **Digital Imaging Technician (DIT)**

On digital photography productions the digital imaging technician is responsible for the coordination of the internal workings of the digital camera. Under the direction of the cinematographer or director of photography, the DIT will make adjustments to the multitude of variables available in most professional digital cameras to creatively or technically manipulate the resulting image.

- **Steadicam operator**

A Steadicam operator is someone who is skilled at operating a Steadicam (trademark for a camera stabilization rig). This person is usually one of the camera operators on the production.

- **Motion Control Technician/Operator**

This technician operates a motion control rig, which essentially is a 'camera robot' able

to consistently repeat camera moves for special effects uses. Motion control rigs are typically rented with an experienced operator.

Production Sound

- **Production Sound Mixer**

The production sound mixer is head of the sound department on set, responsible for recording all sound during filming. This involves the choice and deployment of microphones, operation of a sound recording device, and sometimes the mixing of audio signals in real time.

- **Boom Operator**

The boom operator is an assistant to the production sound mixer, responsible for microphone placement and movement during filming. The boom operator uses a boom pole, a long pole made of light aluminum or carbon fiber that allows precise positioning of the microphone above or below the actors, just out of the camera's frame. The boom operator may also place radio microphones and hidden set microphones. In France, the boom operator is called the perchman.

- **Utility Sound Technician**

The utility sound technician has a dynamic role in the sound department, most typically pulling cables, but often acting as an additional boom operator or mixer when required by complex filming circumstances. Not all films employ a utility sound technician, but the increasing complexities of location sound recording in modern film have made the job more prevalent. This role is sometimes credited as "cable man" or "python wrangler".

Grip

Grips are trained lighting and rigging technicians. Their main responsibility is to work closely with the electrical department to put in lighting set-ups required for a shot. On the

sound stage, they move and adjust major set pieces when something needs to be moved to get a camera into position. They may belong to the International Alliance of Theatrical Stage Employees.

- **Key grip**

The key grip is the chief grip on a set, and is the head of the set operations department. The key grip works with the director of photography to help set up the set and to achieve correct lighting and blocking.

- **Best boy (Grip)**

The best boy grip is chief assistant to the key grip. They are also responsible for organizing the grip truck throughout the day.

- **Dolly grip**

The grip in charge of operating the camera dollies and camera cranes is called the dolly grip. They place, level, and move the dolly track, then push and pull the dolly, and usually a camera operator and camera assistant as riders.

- **Grips**

Electrical

- **Gaffer**

The gaffer is the head of the electrical department, responsible for the design and execution of the lighting plan for a production. Sometimes the gaffer is credited as "Chief Lighting Technician".

- **Best boy (Electrical)**

The best boy electric is the chief assistant to the gaffer. He or she is not usually on set, but dealing with the electric truck and rentals.

- **Lighting Technician**

Lighting technicians are involved with setting up and controlling lighting equipment.

Locations

- **Location Manager**

Oversees the Locations Department and its staff, typically reporting directly to the Production Manager and/or Assistant Director (or even Director and/or Executive Producer). Location Manager is responsible for final clearing (or guaranteeing permission to use) a location for filming and must often assist Production/Finance Dept(s) in maintaining budget management regarding actual location/permit fees as well as labor costs to production for himself and the Locations Department at large.

- **Assistant Location Manager**

Works with the Location Manager and the various departments in arranging technical scouts for the essential staff (grips, electric, camera, etc) to see options which the Location Manager has selected for filming. The Assistant Location Manager will be onset during the filming process to oversee the operation, whereas the Location Manager continues preproduction from elsewhere (generally an office) on the upcoming locations. (Note: On most location-based television shows, there will be two Assistant Location Managers that alternate episodes, allowing one to prep an upcoming episode while the other is on set with the current one.)

- **Location Scout**

Does much of the actual research, footwork and photography to document location possibilities. Often the Location Manager will do some scouting himself, as well as the Assistant Location Manager.

- **Location Assistant**

Hired by the Location Manager to be on-set before, during, and after the filming process. General responsibilities include arriving first at the location to allow the set dressers into the set for preparation; maintaining the cleanliness of the location areas during filming; fielding complaints from neighbors; and ultimately, at the end of the filming, making sure it seems as though the film crew was never there. There is generally one to three assistants on a shoot at any given time.

- **Location Production Assistant**

This position exists generally on larger budget productions. The Locations PA is the assistant who is almost never onset, but instead is always "prepping" a location or "wrapping" a location. That is, when a location requires several days of set up and breakdown prior and following the day(s) of filming.

Transportation

Transports cast, crew and equipment back and forth between locations

- **Transportation Coordinator**

- Coordinates the transportation of cast and crew, etc.
- **Transportation Captain**
Coordinates drivers and vehicles. He may have an assistant.
 - **Driver**
Often in a Teamster's Union in Canada and the United States.
 - **Picture Car Coordinator**
Finds and coordinates all the cars driven in the film.

Editorial

- **Film Editor**
The film editor is the person who assembles the various shots into a coherent film, with the help of the director. There are usually several assistant editors.
- **Colorist**
With a photochemical process, the color timer adjusts the color of the film via printer lights for greater consistency in the film's colors. With a digital intermediate process, the colorist can use digital tools in manipulating the image and has greater creative freedom in changing the aesthetic of a film.
- **Negative Cutter**
The negative cutter cuts and splices the negatives as directed by the film editor, and then provide the assembled negative reels to the lab in order for prints (positives for projection) to be made.
- **Telecine Colorist**

In post production, a telecine colorist is responsible for a "grade" - that is a look that has been created with a grading system, which adjusts brightness, contrast and color.

Visual Effects

Visual effects commonly refers to post-production alterations of the film's images, although the VFX crew works alongside the special effects department for any on-set optical effects that need physical representation during filming (on camera.)

- **Visual Effects Producer**

The **visual effects producer** works with the visual effects supervisor to break down the script into storyboards, and advises the director as to how s/he should approach the scenes. Together they determine which sequences are to be shot as live action elements, which would work well in miniature, and which (if any) should be computer generated.

- **Visual Effects Creative Director**

VFX creative directors are very much like production designers, except they direct and supervise the creative side of the film's visual effects. The position is particularly in demand for films with massive amounts of computer generated imagery and scenes.

- **Visual Effects Supervisor**

The **visual effects supervisor** is in charge of the VFX crew, working with production and the film's director to achieve the desired in-camera optical effects of the film.

- **Visual Effects Editor**

The **visual effects editor** incorporates visual effects into the current cuts of live action sequences, producing multiple versions of each shot. Altered scenes are then evaluated by the visual effects supervisor and creative director for aesthetic and technical direction, and by the producers for review and final editing.

- **Compositor**

A **compositor** is a visual effects artist responsible for compositing images from different sources such as video, film, computer generated 3-D imagery, 2-D animations, matte paintings, photographs, and text.

- **Roto, paint**

These artists may rotoscope the footage, manually creating mattes for use in compositing. They may also paint visual information into or out of a scene, such removing wires and rigs, logos, dust busting, scratch removal, etc.

- **Matte Painter**

These artists draw/paint entire sets or extend portions of an existing set.

Information Technology

- **System administrator**

A system administrator, systems administrator, or sysadmin, is a person employed to maintain and operate a computer system and/or network.

Sound/Music

- **Sound Designer**

The sound designer, or "supervising sound editor", is in charge of the post-production sound of a movie. Sometimes this may involve great creative license, and other times it may simply mean working with the director and editor to balance the sound to their liking.

- **Dialogue Editor**

Responsible for assembling and editing all the dialog in the soundtrack.

- **Sound Editor**

Responsible for assembling and editing all the sound effects in the soundtrack.

- **Re-recording Mixer**

Balances all of the sounds prepared by the dialogue, music and effects editors, and finalizes the films audio track.

- **Music Supervisor**

The music supervisor, or "music director", works with the composer, mixers and editors to create and integrate the film's music. In Hollywood, a music supervisor's primary responsibility is to act as liaison between the film production and the recording industry, negotiating the use rights for all source music used in a film.

- **Composer**

The composer is responsible for writing the musical score for a film.

- **Foley Artist**

The foley artist is the person who creates many of the sound effects for a film.

- **Foley Mixer**

Records the sounds created by the foley artist.

- **Automated Dialogue Replacement Mixer or ADR Mixer**

Records all replacement dialogue needed in post production.

Chapter- 6

Billing (filmmaking)



Man on a ladder, changing the billing on a marquee in Chapel Hill, North Carolina

Billing is a performing arts term used in referring to the order and other aspects of how credits are presented for plays, films, television, or other creative works. Information given in billing usually consists of the companies, actors, directors, producers, and other crew members. It is also apparently used in the sense of "advertising oneself" in a particular manner. As in "he bills himself as your personal cable guy."

Films

From the beginning of motion pictures in the 1900s to the early 1920s, the moguls that owned or managed big film studios did not want to bill the actors appearing in their films because they did not want to recreate the star system that was very prominent on

Broadway at that time. They also feared that, once actors were billed on film, they would be more popular and would seek sky-high salaries. Actors themselves did not want to reveal their film careers to their stage counterparts via billing on film, because at that time working in the movies was deplorable and unacceptable to stage actors. As late as the 1910s, stars as famous as Mary Pickford and Charlie Chaplin were not known by name to moviegoers. According to Mary Pickford's biography *Doug and Mary*, she was referred to by the public as "the Biograph girl" in all of her films before 1905. (Note: Biograph was an early motion picture producer.)

Before Mary Pickford, the public used to call Florence Lawrence the "Biograph girl"; but in 1910 Lawrence was lured away from Biograph by Carl Laemmle when he started his new Independent Motion Picture Company (IMP). Laemmle wanted Lawrence to be his star attraction so he offered her more money (\$250 per week) and marquee billing, something Biograph did not allow at the time. She signed on; with the release of her first IMP film, *The Broken Oath*, she quickly became the first film star to receive billing on the credits of her film. From then on, actors received billing on film. Also originating during that time was the system of billing above and below the title, to delineate the status of the players. Big stars such as Pickford, Fairbanks, and Chaplin were billed above the title, while lesser movie stars and supporting players were billed below the title.

During the era of the studio system, on-screen billing was presented at the beginning of a film; only a restatement of the cast and possibly additional players appeared at the end, because the studios had actors under contract and could decide billing. The studios still followed the billing system of the silent era.

However, after the studio system's collapse in the 1950s, actors and their agents fought for billing on a film-by-film basis. This, combined with changes in union contracts and copyright laws, led to more actors and crew members being included in the credits sequence, expanding its size significantly. As a result, since the late 1960s, a significant amount of the billing is reserved for the closing credits of the film, which generally includes a recap of the billing shown at the beginning. In addition, more stars began to demand top billing.

Billing demands even extended to publicity materials, down to the height of the letters and the position of names.

By the 1990s, some films had moved all billing to the film's end, with the exception of company logos and the title. Although popularised by the *Star Wars* series (see below) and used sporadically in films such as *The Godfather* and *Ghostbusters*, this "title-only" billing became an established form for summer blockbusters in 1989, with *Ghostbusters II*, *Lethal Weapon 2*, and *The Abyss* following the practice. Occasionally, even the title is left to the end, such as in *The Mummy Returns*, *Avatar*, *The Passion of the Christ*, *Hot Fuzz*, *Apocalypto*, *Batman Begins*, and *The Dark Knight*.

Main billing

The order in which credits are billed generally signify their importance. For example, in films, the first is usually the motion picture company, followed by the producer (as in "A Jerry Bruckheimer Production"). Next, depending on his/her standing, the director may be granted an extra, prominent credit (as in "A Ridley Scott Film"); this practice began with directors such as Otto Preminger or William Wyler in the late 1950s.

The major starring actors generally come next, then the title of the movie and the rest of the principal cast. The following production credits also usually form part of the main billing:

- Composer
- Costume designer
- Film editor
- Production designer
- Director of photography

If their contribution is deemed significant, other personnel (such as visual effects supervisor) may also be included. These are then followed by the other producers, the screenwriter(s) and again the director (as in "Directed by..."). The order in which the latter are billed is usually directly related to an individual's status in the film industry or role in the film. If the main credits occur at the beginning, then the director's name is last to be shown before the film's narrative starts, as a result of an agreement between the DGA and motion picture producers in 1939. However, if all billing is shown at the end, his/her name will be displayed first, immediately followed by the writing credits.

Some directors are so highly regarded that they receive what seems to be a producer's credit, even if they did not produce the film. Victor Fleming was one such director: his films always featured the credit "A Victor Fleming Production", even when someone else produced the film. James Whale was similarly credited.

The actors whose names appear first are said to have "top billing". They usually play the principal characters in the film and have the most screen time. However, well-known actors may be given top billing for publicity or contractual purposes if juvenile, lesser-known, or first-time performers appear in a larger role: e.g., Marlon Brando and Gene Hackman were both credited before the title in *Superman* (1978), while Christopher Reeve, the unknown actor who played Superman, was not. Frequently, top-billed actors are also named in advertising material such as trailers, posters, billboards and TV spots.

An actor may receive "last billing", which usually designates a smaller role played by a famous name. They are usually credited after the rest of the lead cast, prefixed with "and" (or also "with" if there is more than one, as Samuel L. Jackson was in the latter two *Star Wars* prequels). In some cases, the name is followed by "as" and then the name of the character. This is not the case if that character is unseen for most of the movie.

The two or three top-billed actors in a movie will usually be announced prior to the title of the movie; this is referred to as "above-title billing". For an actor to receive it, he/she will generally have to be well-established, with box-office drawing power. Those introduced afterward are generally considered to be the supporting cast.

Actors that have high status in the industry don't always get top billing; if they only play a bit part, then it may go to the person who portrayed the main character. Some major actors may have a cameo, where they are only noted within the other cast during the end credits. Sometimes, top billing will be given based on a person's level of fame. For example, besides his brief appearance in *Superman*, Marlon Brando received top billing in both *The Godfather* and *Apocalypse Now*.

If an unfamiliar actor has the lead role, he may be listed last in the list of principal supporting actors, his name prefixed with "and introducing" (as Peter O'Toole was in *Lawrence of Arabia*) However "and introducing" is now mostly used in feature films by a young actor (usually a child) who appears for the first time in a motion picture. Sometimes, he may not receive special billing even if his role is crucial. For example, the then-unknown William Warfield, who played Joe and sang "Ol' Man River" in the 1951 film version of *Show Boat*, received tenth billing as if he were merely a bit player, while Paul Robeson, an established star who played the same role in the 1936 film version of the musical, received fourth billing in the 1936 film.

If more than one name appears at the same time or of a similar size, then those actors are said to have "equal billing," with their importance decreasing from left to right. However, an instance of "equal importance" is *The Towering Inferno* (1974) starring Steve McQueen and Paul Newman. The two names appear simultaneously with Newman's on the right side of the screen and raised slightly higher than McQueen's, to indicate the comparable status of both actors' characters (this also features on the advertising poster).

If a film has an ensemble cast with no clear lead role, it is traditional to bill the participants alphabetically or in the order of their on-screen appearance. An example of the former is *A Bridge Too Far* (1977), which featured 14 roles played by established stars, any one of whom would have ordinarily received top billing as an individual. The cast of the *Harry Potter* films includes many recognized stars who are billed alphabetically, but after the three principals.

In the case of the Kenneth Branagh *Hamlet*, there were many famous actors playing supporting or bit roles, and these actors were given prominent billing in the posters along with the film's actual stars: Branagh, Derek Jacobi, Julie Christie, and Kate Winslet. In the actual film's credits, they (along with the other actors in the film) were listed in alphabetical order and in the same size typeface.

If an actor is not an established star, he or she may not receive above-the-title billing, or even "star" billing; they may just be listed at the head of the cast. This is the way that all of the actors were listed in the opening credits to *The Wizard of Oz*; Judy Garland, although listed first, was given equal billing to all the others, with the cast list reading

"with Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley", etc. F. Murray Abraham, a supporting actor at the time of *Amadeus*, did not receive special star billing although he played the lead role of Antonio Salieri; his onscreen credit reads "with F. Murray Abraham", although his name does appear first in the cast.

In some cases, the position of a name in the credits roll can become a sticking point for both cast and crew. Such was the case on *Gilligan's Island*, where two of the stars were only mentioned by name in the closing credits. Bob Denver, who played Gilligan, was so upset with this treatment that he reportedly told the producers that since his contract stipulated that his name could appear anywhere in the credits that he wished, he wanted to be moved to the end credits with his co-stars. The studio capitulated, and moved Denver's co-stars to the opening credits of the show.

Competitive top billing

Sometimes actors can become highly competitive over the order of billing. For example:

Spencer Tracy was originally cast to play the lead opposite Humphrey Bogart in *The Desperate Hours* (1955) but when neither actor would relinquish top billing, Tracy withdrew and was replaced by Fredric March, who took second billing to Bogart. Bogart's role in the film had earlier been played on Broadway by Paul Newman but the young actor was not considered for the movie version since Newman, viewed by studios at the time as mainly a stage and television actor only beginning his movie career, was in no position to compete with Bogart.

Whenever it was pointed out to Spencer Tracy that he routinely took top billing in his films with Katharine Hepburn, he responded, "It's a movie, not a lifeboat."

Clark Gable had a top billing clause written into his MGM contract and made three major films in the 1930s with Spencer Tracy in supporting roles (*San Francisco*, *Test Pilot*, and *Boom Town*), but when Tracy renegotiated his contract during World War II, he had the same clause included in his own contract, effectively ending the hugely popular Gable-Tracy team.

In the opening credits of *The Bridge on the River Kwai* (1957), Alec Guinness, who is generally regarded as the main character in the film, receives third billing, after William Holden (who demanded top billing) and Jack Hawkins (who does not even appear until halfway through the picture). However, in the closing credits, Guinness is billed second and Hawkins is billed third.

For *The Man Who Shot Liberty Valance* (1962), James Stewart was given top billing over John Wayne in the movie's posters and the previews (trailers) shown in cinemas and on television prior to the film's release, but in the film itself, Wayne is accorded top billing. Their names are displayed on pictures of signposts, one after the other, with Wayne's name shown first with his sign mounted slightly higher on its post than Stewart's. Director John Ford remarked in an interview with Peter Bogdanovich that he made it

apparent to the audience that Vera Miles' character had never entirely recovered from an abortive romance with Wayne's gunslinging rancher because "I wanted Wayne to be the lead." Dustin Hoffman and Robert Redford used precisely the same billing formula for *All the President's Men* (1976), with Redford receiving top billing in posters and trailers while Hoffman was billed over Redford in the film itself. Hoffman later repeated this with *Ishtar* (1987), taking second billing to Warren Beatty in the posters but top billing in the film.

As both Tony Curtis and Jerry Lewis wanted top billing for *Boeing Boeing* (1965), their names appeared on a jet engine's rotating nacelle.

In the film *The Towering Inferno* (1974), Steve McQueen, Paul Newman and William Holden all tried to obtain top billing. Holden was refused as his diminished star power was no longer considered to be in the league of McQueen's and Newman's. To provide dual top billing and mollify McQueen, the credits were arranged diagonally, with McQueen at the lower left and Newman at the upper right. Thus, each actor appeared to have top billing depending on whether the poster was read from left to right or top to bottom. Technically, McQueen has top billing and is mentioned first in the film's trailers; however, at the end of the movie, as the cast's names roll from the bottom of the screen, Newman's name is fully visible first, something McQueen apparently didn't catch. This was the first time that this type of "staggered but equal" billing had been used for a movie, although the same thing had been discussed for the same two actors five years earlier when McQueen was going to play the Sundance Kid in *Butch Cassidy and the Sundance Kid* (1969). (McQueen ultimately passed on the part and was replaced by Robert Redford, who didn't enjoy McQueen's status and took second billing to Newman.) Today, it has become understood that whoever's name appears to the left has top billing, but this was by no means the case when *The Towering Inferno* was produced. This same approach has often been used subsequently, including 2008's *Righteous Kill* starring Robert DeNiro and Al Pacino.

In *The Bonfire of the Vanities* (1990), F. Murray Abraham asked for above-title billing. This was rejected as too many other stars were getting it (Tom Hanks, Bruce Willis, Melanie Griffith). Thus, Abraham asked for his name to be completely removed, even from the credits. Eleven years later, Don Cheadle did exactly the same thing when his name wasn't allowed to appear above the title in *Ocean's Eleven* (2001), presumably because his name would have alphabetically preceded George Clooney's and, unlike with the later sequels, the cast above the title was presented alphabetically (Clooney, Matt Damon, Andy García, Brad Pitt, and Julia Roberts). Cheadle removed his name from the credits. The producers apparently wanted Clooney, not Cheadle, to be the first name a casual viewer of the advertising would see.

In the film *Miami Vice* (2006), Colin Farrell originally received top billing. However, after Jamie Foxx won an Academy Award he requested top billing and received it despite his role actually being much smaller than Farrell's. Foxx's name appears first in the opening credits, while Farrell still receives top billing in the closing credits.

In a commercial for *Michael and Michael Have Issues* (2009), the aforementioned characters (faux-)argue over who gets top billing for their show.

Director billing

- In 1980, George Lucas resigned from the Directors Guild of America after it insisted, against his wishes, that Irvin Kershner, the director of *Star Wars Episode V: The Empire Strikes Back*, be credited at the beginning of the film; it had previously allowed the original *Star Wars* (1977), which had a similar opening sequence, to go unchallenged. Because Lucas got his way, he has been generally viewed as being responsible for popularizing the "title only" style.
- Kevin Smith's films do not use the tag "A Kevin Smith Film". His feeling is that a movie is made by everyone involved, and not the product of just the director.
- *Ben-Hur* is one of the few MGM films in which the director receives very prominent billing in the posters advertising the movie — the posters state "A William Wyler Film", although the same credit does not appear in the actual on-screen credits. A similar example is David Lean, whose *Doctor Zhivago* and *Ryan's Daughter* both carry the credit "David Lean's Film of" (followed by the title). Stanley Kubrick received prominent title billing from *Dr. Strangelove* (1964) onwards, and from *A Clockwork Orange* (1971) he generally received main billing, with the actors only listed in the billing block.

Unbilled appearances

- As Gary Oldman appeared under heavy make-up in *Hannibal*, he requested that his name be completely removed from the billing and credits in order to "do it anonymously". However, Nathan Murray is still credited as "Mr. Oldman's assistant" and Oldman's name was added to the end credits upon the film's home video release.
- For suspense purposes, Kevin Spacey, in *Seven*, requested not to be credited in the opening titles or in any advertising for the film. His name appears in the closing credits.
- Likewise, in the opening of 1931's *Frankenstein*, the credit for "The Monster" is a question mark. Boris Karloff is named in the closing credits.
- Ashton Kutcher appears as the main antagonist, Hank, in the 2003 family comedy *Cheaper by the Dozen* and is uncredited although he is one of the film's main characters.
- In the 1974 film *Earthquake*, Walter Matthau was credited under a fictitious name of his choosing, "Walter Matuschanskayasky".
- Because he played the part without compensation, Bruce Willis is not credited for his prominent role in the portion of *Four Rooms* directed by Quentin Tarantino.
- Owen Wilson does not receive credit for his "Jedidiah" character in *Night at the Museum*, though he receives credit in the sequel, *Battle of the Smithsonian*.

- John Wayne was billed as "Michael Morris" in two cameo television appearances directed by John Ford, an episode of *Wagon Train* and an anthology installment called *Flashing Spikes*. Wayne's real name was "Marion Michael Morrison."

Billing block

In the layout of film posters and other film advertising copy, the billing is usually placed at the bottom and set in a condensed typeface. By convention, the point size of the billing block is 25 or 35 percent of the average height of each letter in the title logo. Inclusion in the credits and the billing block is generally a matter of detailed contracts between the artists and the producer.

Chapter- 7

Independent Film

An **independent film**, or **indie film**, is a film that is produced mostly outside of a *major film studio*. The term also refers to art films which differ noticeably from most mass marketed films. In addition to being produced by independent production companies, independent films are often produced and/or distributed by subsidiaries of major studios. In order to be considered independent, less than half of a film's financing should come from a major studio. Independent films are sometimes distinguishable by their content and style and the way in which the filmmakers' personal artistic vision is realized. Usually, but not always, independent films are made with considerably lower budgets than major studio films. Generally, the marketing of independent films is characterized by limited release designed to build word-of-mouth or to reach small specialty audiences.

History

Resistance to the Edison Trust

The roots of independent film can be traced back to the filmmakers in the 1900s who resisted the control of a trust called the Motion Picture Patents Company or "Edison Trust."

The Motion Picture Patents Company, founded in December 1908, was a trust of all the major film companies (Edison, Biograph, Vitagraph, Essanay, Selig, Lubin, Kalem, American Star, American Pathé), the leading distributor (George Kleine) and the biggest supplier of raw film, Eastman Kodak.

At the time of the formation of the MPPC, Thomas Edison owned most of the major patents relating to motion pictures, including that for raw film. The MPPC vigorously enforced its patents, constantly bringing suits and receiving injunctions against independent filmmakers. Because of this, a number of filmmakers responded by building their own cameras and moving their operations to Hollywood, California, where the distance from Edison's home base of New Jersey made it more difficult for the MPPC to enforce its patents.

The Edison Trust was soon ended by two decisions of the Supreme Court of the United States: one in 1912, which canceled the patent on raw film, and a second in 1915, which cancelled all MPPC patents. Though these decisions succeeded at legalizing independent

film, they would do little to remedy the de facto ban on small productions; the independent filmmakers who had fled to Southern California during the enforcement of the trust had already laid the groundwork for the studio system of classical Hollywood cinema.

The studio system replaces Edison

In early 1910, director D.W. Griffith was sent by the Biograph Company to the west coast with his acting troupe, consisting of actors Blanche Sweet, Lillian Gish, Mary Pickford, Lionel Barrymore, and others. They started filming on a vacant lot near Georgia Street in downtown Los Angeles. While there, the company decided to explore new territories, traveling several miles north to Hollywood, a little village that was friendly and enjoyed the movie company filming there. Griffith then filmed the first movie ever shot in Hollywood, *In Old California*, a Biograph melodrama about California in the 1800s, while it belonged to Mexico. Biograph stayed there for months and made several films before returning to New York.

During the Edison era of the early 1900s, many Jewish immigrants had found employment in the U.S. film industry. Under the Edison Trust, they were able to make their mark in a brand-new business: the exhibition of films in storefront theaters called nickelodeons. Within a few years, ambitious men like Samuel Goldwyn, Carl Laemmle, Adolph Zukor, Louis B. Mayer, and the Warner Brothers (Harry, Albert, Samuel, and Jack) had switched to the production side of the business. After hearing about Biograph's success in Hollywood, in 1913 many such would-be movie-makers headed west to avoid the fees imposed by Edison. Soon they were the heads of a new kind of enterprise: the movie studio.

By establishing a new system of production, distribution, and exhibition which was independent of The Edison Trust in New York, these studios opened up new horizons for cinema in the United States. The Hollywood oligopoly replaced the Edison monopoly. Within this new system, a pecking order was soon established which left little room for any newcomers. At the top were the five major studios, MGM, Paramount Pictures, Walt Disney Pictures, Warner Bros., and Twentieth Century Fox. Beneath them were Universal Studios, United Artists, Sony Pictures, Alliance Atlantis and Columbia Pictures. Finally there was "Poverty Row," a catch all term used to encompass any other smaller studio that managed to fight their way up into the increasingly exclusive movie business. It is worth noting that though the small studios that made up Poverty Row could be characterized as existing "independently" of any major studio, they utilized the same kind of vertically and horizontally integrated systems of business as the larger players in the game. Though the eventual breakup of the studio system and its restrictive chain-theater distribution network would leave independent movie houses eager for the kind of populist, seat-filling product of the Poverty Row studios, that same paradigm shift would also lead to the decline and ultimate disappearance of "Poverty Row" as a Hollywood phenomenon. While the kinds of films produced by Poverty Row studios only grew in popularity, they would eventually become increasingly available both from major

production companies and from independent producers who no longer needed to rely on a studio's ability to package and release their work.

The following table illustrates the categories commonly used to characterize the Hollywood system.

The Big Five majors	The Little Three majors	Poverty Row (top four of many)
MGM	United Artists	Grand National
Paramount	Columbia Pictures	Republic Pictures
20th Century-Fox	Universal Studios	Monogram Pictures
Warner Bros.		Producers Releasing Corporation (aka PRC)
RKO		

United Artists and the resistance to the studio system

The studio system quickly became so powerful that some filmmakers once again sought independence as a result. On February 5, 1919 four of the leading figures in American silent cinema (Mary Pickford, Charles Chaplin, Douglas Fairbanks, and D. W. Griffith) formed United Artists, the first independent studio in America. Each held a 20% stake, with the remaining 20% held by lawyer William Gibbs McAdoo. The idea for the venture originated with Fairbanks, Chaplin, Pickford, and cowboy star William S. Hart a year earlier as they were traveling around the U.S. selling Liberty bonds to help the World War I effort. Already veterans of Hollywood, the four film stars began to talk of forming their own company to better control their own work as well as their futures. They were spurred on by the actions of established Hollywood producers and distributors, who were making moves to tighten their control over their stars' salaries and creative license. With the addition of Griffith, planning began, but Hart bowed out before things had formalized. When he heard about their scheme, Richard A. Rowland, head of Metro Pictures, is said to have observed, "The inmates are taking over the asylum."

The four partners, with advice from McAdoo (son-in-law and former Treasury Secretary of then-President Woodrow Wilson), formed their distribution company, with Hiram Abrams as its first managing director. The original terms called for Pickford, Fairbanks, Griffith and Chaplin to independently produce five pictures each year, but by the time the company got under way in 1920-1921, feature films were becoming more expensive and more polished, and running times had settled at around ninety minutes (or eight reels). It was believed that no one, no matter how popular, could produce and star in five quality feature films a year. By 1924, Griffith had dropped out and the company was facing a crisis: either bring in others to help support a costly distribution system or concede defeat. The veteran producer Joseph Schenck was hired as president. Not only had he been producing pictures for a decade, but he brought along commitments for films starring his wife, Norma Talmadge, his sister-in-law, Constance Talmadge, and his brother-in-law, Buster Keaton. Contracts were signed with a letter of independent

producers, especially Samuel Goldwyn, Alexander Korda and Howard Hughes. Schenck also formed a separate partnership with Pickford and Chaplin to buy and build theaters under the United Artists name.

Still, even with a broadening of the company, UA struggled. The coming of sound ended the careers of Pickford and Fairbanks. Chaplin, rich enough to do what he pleased, worked only occasionally. Schenck resigned in 1933 to organize a new company with Darryl F. Zanuck, Twentieth Century Pictures, which soon provided four pictures a year to UA's schedule. He was replaced as president by sales manager Al Lichtman who himself resigned after only a few months. Pickford produced a few films, and at various times Goldwyn, Korda, Walt Disney, Walter Wanger, and David O. Selznick were made "producing partners" (i.e., sharing in the profits), but ownership still rested with the founders. As the years passed and the dynamics of the business changed, these "producing partners" drifted away. Goldwyn and Disney left for RKO, Wanger for Universal Pictures, and Selznick for retirement. By the late 1940s, United Artists had virtually ceased to exist as either a producer or distributor.

The Society of Independent Motion Picture Producers

In 1941, Mary Pickford, Charlie Chaplin, Walt Disney, Orson Welles, Samuel Goldwyn, David O. Selznick, Alexander Korda, and Walter Wanger—many of the same people who were members of United Artists—founded the Society of Independent Motion Picture Producers. Later members included William Cagney, Sol Lesser, and Hal Roach. The Society aimed to preserve the rights of independent producers in an industry overwhelmingly controlled by the studio system. SIMPP fought to end monopolistic practices by the five major Hollywood studios which controlled the production, distribution, and exhibition of films.

In 1942, the SIMPP filed an antitrust suit against Paramount's United Detroit Theatres. The complaint accused Paramount of conspiracy to control first-run and subsequent-run theaters in Detroit. It was the first antitrust suit brought by producers against exhibitors alleging monopoly and restraint of trade.

In 1948, the United States Supreme Court Paramount Decision ordered the Hollywood movie studios to sell their theater chains and to eliminate certain anti-competitive practices. This effectively brought an end to the studio system of Hollywood's Golden Age.

By 1958, many of the reasons for creating the SIMPP had been corrected and SIMPP closed its offices.

Low-budget films

A **low-budget film** is a motion picture shot on limited budget. Young or unknown directors often make low-budget films due to a lack of funding from studios, who are not willing to invest in a film which appears unlikely to become successful.

It is not determined what qualifies a film as a low budget production. The term "low budget" is relative to a certain country and varies upon genre. For example, a comedy film made for \$20 million would be considered a modest budget, whereas an action film made for the same amount of money would be considered low budget.

Notable low budget films

The most successful low-budget film was 1999's *The Blair Witch Project*. It had a budget of around \$600,000 but grossed almost \$249 million worldwide. It had the highest ratio of box office sales to production cost in American film making history. It spawned books, a trilogy of video games, and a less-popular sequel. Possibly an even more successful low-budget film was the 1972 film *Deep Throat* which cost only \$22,500 to produce, yet was rumored to have grossed over \$600 million, though this figure is often disputed.

Another early example of a very successful low-budget film was the 1975 Bollywood "Curry Western" film *Sholay*, which cost Rs. 2 crore (\$400,000) to produce and grossed Rs. 30 crore (\$6 million) making it the highest-grossing film of all time in Indian cinema. Other examples of successful low-budget Asian films include the Chinese films *Enter the Dragon* (1973) starring Bruce Lee, which had a budget of \$850,000 and grossed \$90 million worldwide, and *Crouching Tiger, Hidden Dragon* (2000), which had a budget of \$15 million and grossed \$214 million worldwide, making it the highest-grossing Chinese film of all time.

Napoleon Dynamite cost less than \$400,000 to make but its gross revenue was almost \$50 million. Films such as *Juno*, with a budget of \$6.5 million and grossing \$230 million worldwide, and *Slumdog Millionaire*, with a budget of \$15 million and grossing over \$360 million worldwide, have become very successful films. *Napoleon Dynamite*, *Juno*, and *Slumdog Millionaire* were supported by Fox Searchlight Pictures, a company that distributes many low budget films, which then perform very well at the worldwide box office.

Another successful low-budget film is *Clerks* by director Kevin Smith. *Clerks* was made on less than \$27,000, but its success helped launch Smith's career.

Halloween was produced on a budget of \$320,000 and ended up grossing \$47 million in the US.

Micro budget

A micro budget film is that which is made on an extremely low budget, sometimes as little as a few thousand dollars. An example of such would be the popular 1992 *El Mariachi*, in which the director Robert Rodriguez was unable to afford second takes due to the \$7000 budget. Despite this, it was a success both critically and commercially, and started the young director's career.

Some of the most critically-acclaimed micro-budget films were by the Bengali film director Satyajit Ray, his most famous being *The Apu Trilogy* (1955–1959). The first film in the trilogy, *Pather Panchali* (1955), was produced on a shoestring budget of Rs. 1.5 lakh (\$3000) using an amateur cast and crew. The three films are now frequently listed among the greatest films of all time. All his other films that followed also had micro-budgets or low-budgets, with his most expensive films being *The Adventures Of Goopy And Bagha* (1968) at Rs. 6 lakh (\$12,000) and *The Chess Players* (1977) at Rs. 20 lakh (\$40,000).

Another example would be the 1977 cult film *Eraserhead*, which cost only \$10,000 to produce (though this is in 1977 dollars). Director David Lynch had so much trouble securing funds that the film had to be made over a six year period, whenever Lynch could afford to shoot scenes.

Primer (2004) is an American science fiction film about the accidental invention of time travel. The film was written, directed and produced by Shane Carruth, a former mathematician and engineer, and was completed on a budget of only \$7,000.

In the UK, the 2006 film *The Zombie Diaries* was written, produced and directed by filmmakers Kevin Gates and Michael Bartlett. The film cost £8,100 to be made, and has to date grossed over one million dollars worldwide.

Breathing Room was made for less than \$20,000 by filmmakers Gabriel Cowan and John Suits, and has grossed over \$1,000,000 world wide.

In Russia, the 1997 crime film *Brother* was made on around \$10,000, and was extremely successful when it was first released.

Paranormal Activity is a 2007 horror film written and directed by Oren Peli, was made for \$15,000. Entertainment Weekly critic Owen Gleiberman gave *Paranormal Activity* an A- rating (A being the highest mark) and called it "frightening...freaky and terrifying" and noted that "Paranormal Activity scrapes away 30 years of encrusted nightmare clichés."

Clerks was written and directed by Kevin Smith for under \$30,000 in 1994 and grossed over \$3 million in theatres. *Clerks* launched Smith's career as a director and he has made several considerable higher budget films. *Clerks* was also briefly an animated series.

The exploitation boom and the MPAA rating system

Not all low budget films existed as non-commercial art ventures. The success of films like *Little Fugitive*, which had been made with low (or sometimes non-existent) budgets encouraged a huge boom in popularity for non-studio films. Low budget film making promised exponentially greater returns (in terms of percentages) if the film could have a successful run in the theaters. During this time, independent producer/director Roger Corman began a sweeping body of work that would become legendary for its frugality

and grueling shooting schedule. Until his so-called "retirement" as a director in 1971 (he continued to produce films even after this date) he would produce up to seven movies a year, matching and often exceeding the five-per-year schedule that the executives at United Artists had once thought impossible.

Like those of the avante-garde, the films of Roger Corman took advantage of the fact that unlike the studio system, independent films had never been bound by its self-imposed production code. Corman's example (and that of others like him) would help start a boom in independent B-movies in the 1960s, the principle aim of which was to bring in the youth market which the major studios had lost touch with. By promising sex, wanton violence, drug use, and nudity, these films hoped to draw audiences to independent theaters by offering to show them what the major studios could not. Horror and science fiction films experienced a period of tremendous growth during this time. As these tiny producers, theaters, and distributors continued to attempt to undercut one another, the B-grade shlock film soon fell to the level of the Z movie, a niche category of films with production values so low that they became a spectacle in their own right. The cult audiences these pictures attracted soon made them ideal candidates for midnight movie screenings revolving around audience participation and cosplay.

In 1968, a young filmmaker named George Romero shocked audiences with *Night of the Living Dead*, a new kind of intense and unforgiving independent horror film. This film was released just after the abandonment of the production code, but before the adoption of the MPAA rating system. As such, it was the first and last film of its kind to enjoy a completely unrestricted screening, in which young children were able to witness Romero's new brand of highly realistic gore. This film would help to set the climate of independent horror for decades to come, as films like *The Texas Chain Saw Massacre* in 1974 and *Cannibal Holocaust* in 1980 continued to push the envelope.

With the production code abandoned and violent and disturbing films like Romero's gaining popularity, Hollywood opted to placate the uneasy filmgoing public with the MPAA ratings system, which would place restrictions on ticket sales to young people. Unlike the production code, this rating system posed a threat to independent films in that it would affect the number of tickets they could sell and cut into the grindhouse cinema's share of the youth market. This change would further widen the divide between commercial and non-commercial films.

New Hollywood and independent filmmaking

Following the advent of television and the Paramount Case, the major studios attempted to lure audiences with spectacle. Screen gimmicks, Widescreen processes and technical improvements, such as Cinemascope, stereo sound, 3-D and others, were invented in order to retain the dwindling audience by giving them a larger-than-life experience.

The 1950s and early 1960s saw a Hollywood dominated by musicals, historical epics, and other films which benefited from these advances. This proved commercially viable during most of the 1950s. However, by the late 1960s, audience share was dwindling at

an alarming rate. Several costly flops, including *Cleopatra* and *Hello, Dolly!* put severe strain on the studios. Meanwhile, in 1951, lawyers-turned-producers Arthur Krim and Robert Benjamin had made a deal with the remaining stockholders of United Artists which would allow them to make an attempt to revive the company and, if the attempt was successful, buy it after five years. The attempt was a success, and in 1955 United Artists became the first "studio" without an actual studio. UA leased space at the Pickford/Fairbanks Studio, but did not own a studio lot as such. Because of this, many of their films would be shot on location. Primarily acting as bankers, they offered money to independent producers. Thus UA did not have the overhead, the maintenance or the expensive production staff which ran up costs at other studios. UA went public in 1956, and as the other mainstream studios fell into decline, UA prospered, adding relationships with the Mirisch brothers, Billy Wilder, Joseph E. Levine and others.

By the mid 1960s, RKO had collapsed completely, and the remaining four of big five had recognized that they did not know how to reach the youth audience. Foreign films, especially European and Japanese cinema, were experiencing a major boom in popularity with young people, who were interested in seeing films with non-traditional subjects and narrative structures. An added draw for such films was that they, like the American independents, were unencumbered by the production code. In an attempt to capture this audience, the Studios hired a host of young filmmakers (many of whom were mentored by Roger Corman) and allowed them to make their films with relatively little studio control.

In 1967, Warner Brothers offered first-time producer Warren Beatty 40% of the gross on his film *Bonnie & Clyde* instead of a minimal fee. The movie proceeded to gross over \$70 million worldwide by 1973. This initial successes paved the way for the studio to relinquish almost complete control to the film school generation and began what the media dubbed "New Hollywood."

On May 16, 1969, Dennis Hopper, a young American filmmaker, wrote, directed, and acted in his first film, *Easy Rider*. Along with his producer/star/co-writer Peter Fonda, Hopper was responsible for the first completely independent film of New Hollywood. *Easy Rider* debuted at Cannes and garnered the "First Film Award," ("Prix de la premiere oeuvre") after which it received two Oscar nominations, one for best original screenplay and one for Corman-alum Jack Nicholson's breakthrough performance in the supporting role of George Hanson, an alcoholic lawyer for the ACLU.

Following on the heels of *Easy Rider* just over a week later, the revived United Artists' *Midnight Cowboy*, which, like *Easy Rider*, took numerous cues from Ken Anger and his influences in the French New Wave, became the first and only X rated film to win the Academy Award for best picture. *Midnight Cowboy* also held the distinction of featuring cameo roles by many of the top Warhol superstars, who had already become symbols of the militantly anti-Hollywood climate of NYC's independent film community.

Within a month, another young Corman trainee, Francis Ford Coppola, made his debut in Spain at the Donostia-San Sebastian International Film Festival with *The Rain People*, a

film he had founded his own studio, American Zoetrope, to make a reality. Though *The Rain People* was largely overlooked by American audiences, Zoetrope would become a powerful force in New Hollywood. Through Zoetrope, Coppola formed a distribution agreement with studio giant, Warner Bros., which he would exploit to achieve wide releases for his films without making himself subject to the controlling forces of Hollywood.

These three films provided the major Hollywood studios with both an example to follow and a new crop of talent to draw from. In 1971, Zoetrope co-founder George Lucas made his feature film debut with *THX 1138*, also released by Zoetrope through their deal with Warner Bros., announcing himself as another major talent of New Hollywood. By the following year, the leaders of the New Hollywood revolution had made enough of a name for themselves that Coppola was offered Paramount's multi-generational gangster epic, *The Godfather*. Meanwhile Lucas had obtained studio funding for *American Graffiti* from Universal. In the mid-1970s, the major Hollywood studios continued to tap these new filmmakers for both ideas and personnel, producing idiosyncratic, startling original films such as *Paper Moon*, *Dog Day Afternoon* and *Taxi Driver*, all of which were met with enormous critical and commercial success. These successes by the members of New Hollywood led each of them in turn to make more and more extravagant demands, both on the studio and eventually on the audience.

It can often seem that all members of the New Hollywood generation were independent filmmakers. Though those mentioned above began with a considerable claim on the title, almost all of the major films commonly associated with the movement were studio projects. The New Hollywood generation soon became firmly entrenched in a revived incarnation of the studio system, which financed the development, production and distribution of their films. Very few of these filmmakers ever independently financed or independently released a film of their own, or ever worked on an independently financed production during the height of the generation's influence. Seemingly independent films such as *Taxi Driver*, *The Last Picture Show* and others were studio films: the scripts were based on studio pitches and subsequently paid for by the studios, the production financing was from the studio, and the marketing and distribution of the films were designed and controlled by the studio. Though Coppola made considerable efforts to resist the influence of the studios, opting to finance his risky 1979 film *Apocalypse Now* himself rather than compromise with skeptical studio executives, he, and filmmakers like him, had saved the old studios from financial ruin by providing them with a new formula for success.

Indeed, it was during this period that the very definition of an independent film became blurred. Though *Midnight Cowboy* was financed by United Artists, the company was certainly a studio. Likewise, Zoetrope was another "independent studio" which worked within the system to make a space for independent directors who needed funding. George Lucas would leave Zoetrope in 1971 to create his own independent studio, Lucasfilm, which would produce the blockbuster *Star Wars* and *Indiana Jones* trilogies. In fact, the only two movies of the movement which can be described as uncompromisingly independent are *Easy Rider* at the beginning, and Peter Bogdanovich's *They All Laughed*,

at the end. Peter Bogdanovich bought back the rights from the studio to his 1980 film and paid for its distribution out of his own pocket, convinced that the picture was better than what the studio believed — he eventually went bankrupt because of this.

In retrospect, it can be seen that Steven Spielberg's *Jaws* (1975) and George Lucas's *Star Wars* (1977) marked the beginning of the end for the New Hollywood. With their unprecedented box-office successes, these movies jump-started Hollywood's blockbuster mentality, giving studios a new paradigm as to how to make money in this changing commercial landscape. The focus on high-concept premises, with greater concentration on tie-in merchandise (such as toys), spin-offs into other media (such as soundtracks), and the use of sequels (which had been made more respectable by Coppola's *The Godfather Part II*), all showed the studios how to make money in the new environment.

On realizing how much money could potentially be made in films, major corporations started buying up the remaining Hollywood studios, saving them from the oblivion which befell RKO in the 50s. Eventually, even RKO was revived. The corporate mentality these companies brought to the filmmaking business would slowly squeeze out the more idiosyncratic of these young filmmakers, while ensconcing the more malleable and commercially successful of them. Like the original independents who fled the Edison Trust to form old Hollywood, the young film school graduates who had fled the studios to explore on-location shooting and dynamic, neo-realist styles and structures ended up replacing the tyrants they had sought to dislodge with a more stable and all-pervasive base of power.

Outside Hollywood

Though many of the thematic changes which would resound through the American cinema of the 1970s would prominently feature heightened depictions of realistic sex and violence, those directors who wished to reach the audience which the old Hollywood once had quickly learned to stylize these actions in a way that made them appealing and attractive, rather than repulsive or obscene. However, at the same time that the maverick film students who would become the American new wave were developing the skills they would use to take over Hollywood, many of their classmates had begun to develop in a different direction. Influenced by foreign "art house" directors, (such as Ingmar Bergman and Federico Fellini) exploitation shockers (including Joseph P. Mawra, Michael Findlay, and Henri Pachard) and those who walked the line between, (Kenneth Anger, et al.) a number of young film makers began to experiment with transgression not as a box-office draw, but as an artistic act. Directors such as John Waters and David Lynch would make a name for themselves by the early 70s for the bizarre and often disturbing imagery which characterized their films.

When Lynch's first feature film, 1977's *Eraserhead*, brought Lynch to the attention of producer Mel Brooks, he soon found himself in charge of the \$5 million film *The Elephant Man* for Paramount. Though *Eraserhead* was strictly an out-of-pocket, low-budget, independent film, Lynch made the transition with unprecedented grace. The film was a huge commercial success, and earned eight Academy Award nominations,

including Best Director and Best Adapted Screenplay nods for Lynch. It also established his place as a commercially viable, if somewhat dark and unconventional, Hollywood director. Seeing Lynch as a fellow studio convert, George Lucas, a fan of *Eraserhead* and now the darling of the studios, offered Lynch the opportunity to direct his next *Star Wars* sequel, *Return of the Jedi*. However, Lynch had seen what had happened to Lucas and his comrades in arms after their failed attempt to do away with the studio system. He refused the opportunity, stating that he would rather work on his own projects.

Lynch instead chose to direct a big budget adaptation of Frank Herbert's science fiction novel *Dune* for Italian producer Dino De Laurentiis's De Laurentiis Entertainment Group, on the condition that the company release a second Lynch project, over which the director would have complete creative control. Although De Laurentiis hoped it would be the next *Star Wars*, Lynch's *Dune* (1984) was a critical and commercial dud, costing \$45 million to make, and grossing a mere \$27.4 million domestically. The producer was furious that he would now be forced to allow Lynch to make any kind of film he wanted. He offered Lynch only \$6 million, reasoning that it would be best to let it be a small flop and be rid of the director. However, the film, *Blue Velvet* was a resounding success. Lynch subsequently returned to his independent roots, and did not work with another major studio for over a decade.

John Waters, on the other hand, proved too hot to handle for the major studios. Distributing his films locally through a production company of his own creation known as Dreamland Productions, Waters defied the mainstream completely until the early 80s, when the fledgling New Line Cinema agreed to work with him on *Polyester*. During the 80s, Waters would become a pillar of the New York based independent film movement known as the "Cinema of Transgression," a term coined by Nick Zedd in 1985 to describe a loose-knit group of like-minded New York artists using shock value and humor in their super 8mm films and video art. Other key players in this movement included Kembra Pfahler, Casandra Stark, Beth B, Tommy Turner, Richard Kern and Lydia Lunch. Rallying around such institutions as the Film-Makers' Cooperative and Anthology Film Archives, this new generation of independents devoted themselves to the defiance of the now-establishment New Hollywood, proposing that "all film schools be blown up and all boring films never be made again."