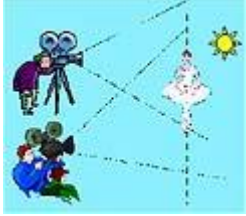
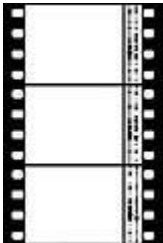




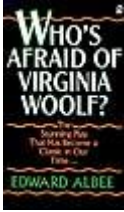







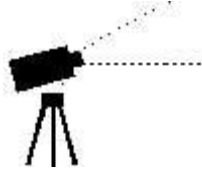





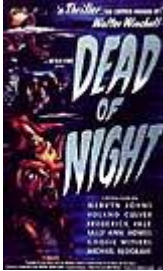




Film Terms Glossary		
Cinematic Terms	Definition and Explanation	Example (if applicable)
<b>180 degree rule</b>	a <b>screen direction</b> rule that camera operators must follow - an imaginary line on one side of the axis of action is made (e.g., between two principal actors in a scene), and the camera must <u>not</u> cross over that line - otherwise, there is a distressing visual discontinuity and disorientation; similar to the <b>axis of action</b> (an imaginary line that separates the camera from the action before it) that should not be crossed	 <p>Camera placement must adhere to the 180 degree rule</p>
<b>24 frames per second</b>	refers to the standard <b>frame rate</b> or <b>film speed</b> - the number of frames or images that are projected or displayed per second; in the silent era before a standard was set, many films were projected at 16 or 18 frames per second, but that rate proved to be too slow when attempting to record optical film sound tracks; aka <b>24fps</b> or <b>24p</b>	 <p>Example: at 24 fps, 4 projected frames take 1/6 second to view</p>
<b>3-D</b>	a film that has a three-dimensional, stereoscopic form or appearance, giving the life-like illusion of depth; often achieved by viewers donning special red/blue (or green) or polarized lens glasses; when 3-D images are made interactive so that users feel involved with the scene, the experience is called <b>virtual reality</b> ; 3-D experienced a heyday in the early 1950s; aka <b>3D, three-D, Stereoscopic 3D, Natural Vision 3D, or three-dimensional</b>	<p>Examples: the first major 3D feature film was <i>Bwana Devil</i> (1953) [the first was <i>Power of Love</i> (1922)], <i>House of Wax</i> (1953), <i>Cat Women of the Moon</i> (1953), the MGM musical <i>Kiss Me Kate</i> (1953), Warner's <i>Hondo</i> (1953), <i>House of Wax</i> (1953), a version of Hitchcock's <i>Dial M for Murder</i> (1954) and Universal's <i>Creature From the Black Lagoon</i> (1954), <i>Comin' At Ya!</i> (1981), a segment of <i>Freddy's Dead: The Final Nightmare</i> (1991), <i>Spy Kids 3D: Game Over</i> (2003)</p>
<b>above the line</b>	usually refers to that part of a film's budget that covers the costs associated with major creative talent: the stars, the director, the producer(s) and the writer(s), although films with expensive special effects (and few stars) have more 'above the line' budget costs for technical aspects; the term's opposite is <b>below the line</b>	
<b>abstract (form)</b>	a type of film that rejects traditional <b>narrative</b> in favor of using poetic form (color, motion, sound, irrational images, etc.) to convey its meaning or feeling; aka <b>non-linear</b> ; see also <b>avant-garde</b>	<p>Examples: Rene Clair's <i>Entr'acte</i> (1924), <i>Ballet Mecanique</i> (1924), Luis Bunuel's <i>Un Chien Andalou</i> (1929, Fr.)</p>
<b>absurd (absurdism)</b>	a stage, philosophical and literary term originally, adopted by film-makers, in which ordinary settings become bizarre, illogical, irrational, unrealistic, meaningless, and incoherent	<p>Examples: <i>Rhinoceros</i> (1974) - an American Film Theatre recording with Zero Mostel and Gene Wilder, of Eugene Ionesco's 'theatre of the absurd' comedy play</p>
<b>Academy Awards</b>	the name given to the prestigious film awards presented each year by <b>AMPAS</b> (the Academy of Motion Picture Arts and Sciences, or simply 'The Academy'), a professional honorary organization within the industry, since 1927. The annual awards show, in slang, is sometimes referred to as a <b>kudo-cast</b> , see also <b>Oscars</b>	
<b>act</b>	a main division within the plot of a film; a film is often divided by 'plot points' (places of dramatic change) rather than acts; long films are divided mid-way with an <b>intermission</b>	






<p><b>action</b></p>	<p>(1) any movement or series of events (usually rehearsed) that take place before the camera and propel the story forward toward its conclusion; (2) the word called out (by a megaphone) at the start of the current <b>take</b> during filming to alert actors to begin performing; (3) also refers to the main component of <i>action films</i> - that often contain significant amounts of violence</p>	 <p>A megaphone to call out the word "ACTION"</p>
<p><b>actor</b></p>	<p>refers either to a male performer, or to any male or female who plays a character role in an on-screen film; alternate gender-neutral terms: <b>player, artist, or performer</b></p>	 <p>Cary Grant</p>
<p><b>actress</b></p>	<p>refers to any female who portrays a role in a film</p>	 <p>Ava Gardner</p>
<p><b>adaptation</b></p>	<p>the presentation of one art form through another medium; a film based upon, derived from (or adapted from) a stage play (or from another medium such as a short story, book, article, history, novel, video game, comic strip/book, etc.) which basically preserves both the setting and dialogue of the original; can be in the form of a script (screenplay) or a proposal <b>treatment</b></p>	 <p><i>Who's Afraid of Virginia Woolf?</i> (1966) is a very faithful rendering or adaptation of Edward Albee's play of the same name; also, <i>Gone With the Wind</i> (1939) was adapted from Margaret Mitchell's novel, and <i>Apocalypse Now</i> (1979) was taken from Joseph Conrad's <i>Heart of Darkness</i>.</p>
<p><b>ad lib</b></p>	<p>a line of <b>dialogue</b> improvised by an actor during a performance; can be either unscripted or deliberate; <b>improvisation</b> consists of ad-libbed dialogue (and action) that is invented or created by the performer</p>	
<p><b>aerial shot</b></p>	<p>a camera shot filmed in an exterior location from far overhead (from a <b>bird's eye view</b>), as from a helicopter (most common), blimp, balloon, plane, or kite; a variation on the <b>crane</b> shot; if the aerial shot is at the opening of a film, aka an <b>establishing shot</b></p>	 <p>Examples: the hunting scene in <i>Tom Jones</i> (1963), the helicopter raid in Francis Ford Coppola's <i>Apocalypse Now</i> (1979), the title card for <i>Dr. Strangelove, Or: (1964)</i> (see above), or the opening aerial shot of Manhattan in <i>West Side Story</i> (1961), of Polanski's <i>Rosemary's Baby</i> (1968), and of <i>American Beauty</i> (1999).</p>
<p><b>Alan Smithee film</b></p>	<p>the pseudonym used by directors who refuse to put their name on a film and want to disassociate themselves, usually when they believe their control or vision has been co-opted by the studio (i.e., the film could have been recut, mutilated and altered against their wishes); aka Alan Smithee Jr., Allan Smithee, or Allen Smithee</p>	 <p>Examples: <i>Death of a Gunfighter</i> (1969), <i>Let's Get Harry</i> (1986), <i>The Shrimp on the Barbie</i> (1990), and the last film with the ironic alias: <i>An Alan Smithee Film: Burn, Hollywood, Burn</i> (1997).</p>







<b>A-Level (or A-List)</b>	usually refers to top-tier actors/actresses who are paid upwards of \$20 million per feature film; can also refer to producers, directors and writers who can be guaranteed to have a film made and released	Examples: actors/actresses Tom Hanks, Julia Roberts, Brad Pitt, Jodie Foster, or directors George Lucas and Steven Spielberg
<b>allegory</b>	mostly a literary term, but taken in film terms to mean a suggestive resemblance or correspondence between a visible event or character in a film with other more significant or abstract levels of meaning outside of the film; an extended metaphor	Examples: <i>Metropolis</i> (1927), <i>Animal Farm</i> (1955), <i>The Seventh Seal</i> (1957), <i>The Piano</i> (1993), <i>Eat Drink Man Woman</i> (1994), <i>The Matrix</i> (1999); also Biblical or Christ-related allegories.
<b>allusion</b>	a direct or indirect reference - through an image or through dialogue - to the Bible, a classic, a person, a place, an external and/or real-life event, another film, or a well-known cultural idea	Example: In <i>Red River</i> (1948), Montgomery Clift (as Matt Dunson) and John Ireland (as Cherry Valance) show off their guns to each other and ask: "You know, there are only two things more beautiful than a good gun: a Swiss watch or a woman from anywhere. You ever had a good Swiss watch?" - a scene often interpreted as alluding to homosexuality 
<b>alternate ending</b>	the shooting (or re-shooting) of a film's ending for its theatrical release, usually enforced by the studio for any number of reasons (because of test audience preview results, controversial or unpopular subject matter, to provide a 'happy' ending, etc.). See also <b>director's cut</b>	Examples: <i>The Magnificent Ambersons</i> (1942), <i>Kiss Me Deadly</i> (1955), <i>Invasion of the Body Snatchers</i> (1956), <i>Blade Runner</i> (1982), <i>Little Shop of Horrors</i> (1986), <i>Fatal Attraction</i> (1987), and <i>Army of Darkness</i> (1993).
<b>ambiance</b>	the feeling or mood of a particular scene or setting	
<b>ambient light</b>	the natural light (usually soft) or surrounding light around a subject in a scene; also see <b>background lighting</b>	
<b>ambiguity</b>	a situation, story-line, scene, or character, etc. in which there are apparent contradictions; an event (and its outcome) is deliberately left unclear, and there may exist more than one meaning or interpretation; can be either intentional or unintentional, to deliberately provoke imaginative thinking or confusion	Example: Robert Altman's <i>3 Women</i> (1977)
<b>anachronism</b>	an element or artifact in a film that belongs to another time or place; often anachronistic elements are called <b>film flubs</b>	Example: <i>Star Wars Episode II: Attack of the Clones</i> (2002), the first feature 'film' shot using digital video cinematography, isn't really a film - an anachronistic term in this case; in the Civil War film, <i>Glory</i> (1989), one of the kids in the film wears what appears to be a Swatch watch; or in <i>Lawrence of Arabia</i> (1962), a U.S. Browning air-cooled machine gun is oddly featured before its time; or the use of 1873 Colt Peacemakers in <i>Red River</i> (1948)
<b>anamorphic</b>	related to different optical imaging effects; refers to a method of intentionally distorting and creating a wide screen image with standard film, using a conversion process or a special lens on the camera and projector to produce different magnifications in the vertical and horizontal dimensions of the picture; an anamorphic image usually appears "squished" horizontally, while retaining its full vertical resolution; see also <b>aspect ratio</b> and the trade name <b>CinemaScope</b> . Many studios produced anamorphic lenses, using other trade names such as <b>Panavision</b> , <b>Technovision</b> , and <b>Technirama</b> . On the right are examples of anamorphic imaging effects from the film <i>Blade</i> (1998) (with an aspect ratio of 2:35.1).	 Anamorphic video signal (it appears "squished" horizontally, or unnaturally tall) without alteration

		 <p>Anamorphic video signal, now properly converted to appear on a <i>standard</i> TV with aspect ratio of 1.33:1 (or 4:3), as <b>letterboxed</b> image. Note the wide bars on top and bottom</p>  <p>Anamorphic video signal, now appearing properly on a <i>widescreen</i> TV with aspect ratio of 2.35:1 (or 16:9). Note the thin bars on top and bottom</p>
<p><b>ancillary rights</b></p>	<p>contractual agreement in which a percentage of the profits are received and derived from the sale of action figures, posters, CDs, books, T-shirts, etc.</p>	 <p>Collectible ancillary products - custom-molded, hand-painted, polyresin bobblehead dolls of the characters from <i>Star Wars (1977)</i>.</p>
<p><b>angle</b></p>	<p>refers to the perspective from which a camera depicts its subject; see <b>camera angle</b>, and other specific <b>shots</b> (high, low, oblique, etc.)</p>	 <p>A camera angled slightly upward</p>
<p><b>animation</b> (and <b>animator</b>, <b>animated films</b>)</p>	<p>a form or process of filmmaking in which inanimate, static objects or individual drawings (hand-drawn or <b>CGI</b>) are filmed "frame by frame" or one frame at a time (opposed to being shot "live"), each one differing slightly from the previous frame, to create the illusion of motion in a sequence, as opposed to filming naturally-occurring action or live objects at a regular frame rate. Often used as a synonym for <b>cartoons</b>(or <b>toons</b> for short), although animation includes other media such as claymation, computer animation; see also <b>CGI</b>,<b>claymation</b>, <b>stop-motion</b>, <b>time lapse</b>.</p>	 <p>A still from Disney's full-length animated feature film, <i>Snow White and the Seven Dwarfs (1937)</i>.</p> <p>Also the hand-drawn colorful laser-beams in the <i>Star Wars</i> films.</p>
<p><b>anime</b></p>	<p>a distinctive style of animated film that has its roots in Japanese comic books (known as <i>manga</i>), yet covers a wide range of <b>genres</b>, such as romance, action/adventure, drama, gothic, historical, horror, mystery, erotica (<i>hentai</i>), children's stories, although most notably sci-fi and fantasy themes; originally called '<i>Japanimation</i>' but this term is not used anymore; anime is found in a wide variety of storylines and settings, but usually recognizable and often characterized by heavily-stylized backgrounds, colorful images and graphics, highly exaggerated facial expressions with limited facial movement, simulation of motion through varying the background behind a static character or other foreground</p>	 <p>Examples: Anime began in the early 1900s, but was more developed by the 1970s, entered into the mainstream in Japan in the 1980s, and was more widely accepted internationally beginning in the 1990s. Recent examples include director Hayao Miyazaki's <i>Princess Mononoke</i></p>








	element, and frequently, big-headed characters with child-like, large eyes	(1997), <i>Spirited Away</i> (2001) and <i>Howl's Moving Castle</i> (2004) (pictured).
<b>antagonist</b>	the main character, person, group, society, nature, force, spirit world, bad guy, or villain of a film or script who is in adversarial conflict with the film's hero, lead character or <b>protagonist</b> ; also sometimes termed the <b>heavy</b> .	 <p>Example: Jack Palance as black-garbed, mean gunslinger Jack Wilson in <i>Shane</i> (1953).</p>
<b>anthology film</b>	a multi-part or multi-segmented film with a collection or series of various tales or short stories sometimes linked together by some theme or by a 'wrap-around' tale; often the stories are directed by different directors or scripted by various screenwriters, and are in the horror film genre; also known as an <b>episode</b> film or <b>omnibus</b> film; this term may also refer to a full-length, compilation-documentary film of excerpted segments or clips from other films (i.e., <i>That's Entertainment</i> (1974)).	 <p>Examples of true anthology films include: <i>Creepshow</i> (1982), a collection of five tales inspired by the EC horror comics of the 1950s, the sequel <i>Creepshow 2</i> (1987), or <i>Stephen King's Nightshift Collection</i> (1986); also <i>Dead of Night</i> (1945), <i>O. Henry's Full House</i> (1952), <i>Twilight Zone: The Movie</i> (1983), <i>Cat's Eye</i> (1985), <i>Tales From the Darkside: The Movie</i> (1990), and <i>Tales From the Hood</i> (1995).</p>
<b>anthropomorphism</b>	the tendency in animated films to give creatures or objects human qualities, abilities, and characteristics.	 <p>Examples: from <i>Watership Down</i> (1978)</p>  <p>and <i>Beauty and the Beast</i> (1991)</p>
<b>anti-climax</b>	anything in a film, usually following the film's high point, zenith, apex, crescendo, or climax, in which there is an unsatisfying and disappointing let-down of emotion, or what is expected doesn't occur.	 <p>Example: the end of Fred Astaire's controversial 'blackface' tribute dance to Bill "Bojangles" Robinson in <i>Swing Time</i> (1936) - when he simply waves his hand dismissively and walks off stage.</p>
<b>anti-hero</b>	the principal <b>protagonist</b> of a film who lacks the attributes or characteristics of a typical hero <b>archetype</b> , but with whom the audience identifies. The character is often confused or conflicted with ambiguous morals, or character defects and eccentricities, and lacks courage, honesty, or grace. The anti-hero can be tough yet sympathetic, or display vulnerable and weak traits. Specifically, the anti-hero often functions outside the mainstream and challenges it.	 <p>Anti-hero characters in films include: Paul Newman in <i>Hud</i> (1963), <i>Hombre</i> (1967), and <i>Cool Hand Luke</i> (1967), Clint Eastwood's 'Man with No Name' in various <b>spaghetti westerns</b> and his role as 'Dirty Harry' in <i>Dirty Harry</i> (1971), Jack Nicholson's rebellious anti-hero in <i>One Flew Over the Cuckoo's Nest</i> (1975), Harrison Ford's Han</p>




		Solo in <i>Star Wars (1977)</i> , and James Dean in <i>Rebel Without a Cause (1955)</i> .
<b>aperture</b>	refers to the measurement of the opening in a camera lens that regulates the amount of light passing through and contacting the film.	 <p>The red highlighted portion of the lens above is the aperture, which can be adjusted to either let in more or less light</p>
<b>archetype</b>	a character, place, or thing, that is repeatedly presented in films with a particular style or characterization; an archetype usually applies to a specific genre or type classification.	 <p>Examples: the whore with a heart of gold and the many other disparate characters on the trip to Lordsburg in <a href="#">Stagecoach (1939)</a>, the thug, the redneck sheriff in <a href="#">In the Heat of the Night (1967)</a>, the B-horror film, the small southern town, the western, the journey or quest (as in <a href="#">Apocalypse Now (1979)</a>), etc.</p>
<b>arc shot</b>	a shot in which the subject(s) is photographed by an encircling or moving camera.	 <p>Example: the dizzying camera shot during the Carrie (1976) prom scene (pictured), or the reunion scene and embrace at the airport in Obsession (1976)</p>
<b>arret</b>	French word meaning 'halt' or 'stop'; refers to the in-camera trick technique of stopping the camera, then removing or inserting an object, then restarting the camera to have an object magically disappear or appear; one of the earliest techniques of silent film	 <p>Examples: Georges Méliès' <i>The Vanishing Lady</i> (1896) (pictured), or Edwin S. Porter's <a href="#">The Great Train Robbery (1903)</a> - throwing a person/dummy off a train</p>
<b>art director</b>	refers to the individual responsible for the design, look, and feel of a film's set, including the number and type of props, furniture, windows, floors, ceilings dressings, and all other set materials; a member of the film's art department (responsible for set construction, interior design, and prop placement).	 <p>Example: the dark, goth moodiness and oppressive look of the set for Tim Burton's <a href="#">Batman (1989)</a>, created by art director Anton Furst.</p>
<b>arthouse</b>	a motion picture theater that shows foreign or non-mainstream independent films, often considered high-brow or 'art' films.	






<p><b>art-house film</b></p>	<p>films, often low budget or 'art' films, that are acknowledged as having artistic merit or aesthetic pretensions, and are shown in an arthouse theatre; films shown usually include foreign-language films, independent films, non-mainstream (sometimes anti-Hollywood) films, shorts, documentaries, explicitly-erotic films, and other under-appreciated cinema of low mass appeal; began to appear in the 1950s and provided a distinct contrast to commercial films.</p>	 <p>Examples: La Cage Aux Folles (1978), The Sweet Hereafter (1997), Dancer in the Dark (2000), All About My Mother (1999).</p>
<p><b>aside</b></p>	<p>occurs when a character in a film breaks the 'fourth wall' and directly addresses the audience with a comment.</p>	 <p>Examples: Henry Hill (Ray Liotta) speaking toward the camera a few times at the conclusion of <a href="#">GoodFellas (1991)</a>; also the running gag of King Louis XVI (Mel Brooks) addressing the camera every time he wantonly sexually pleased himself, saying: "It's good to be the King!" in <a href="#">History of the World, Part I (1981)</a></p> 
<p><b>aspect ratio</b></p>	<p>in general, a term for how the image appears on the screen based on how it was shot; refers to the ratio of width (horizontal or top) to height (vertical or side) of a film frame, image or screen; the most common or standard aspect ratio in early films to the 1950s was called Academy Aperture (or ratio), at a ratio of 1.33:1 (the same as 4:3 on a TV screen); normal 35mm films are shot at a ratio of 1.85:1; newwidescreen formats and aspect ratios were introduced in the 1950s, from 1.65:1 and higher; CinemaScope (a trade name for a widescreen movie format used in the US from 1953 to 1967) and other anamorphic systems (such as Panavision) have a 2.35:1 AR, while 70mm formats have an AR of 2.2:1; Cinerama had a 2.77:1 aspect ratio; letterboxed videos for widescreen TV's are frequently in 16:9 (or 1.77:1) AR.</p>	 <p>An example of an aspect ratio of 16:9 (or 1.77:1). Any number of films to the 1950s could be examples.</p>
<p><b>assembly</b></p>	<p>the first stage of editing, in which all the shots are arranged in script order.</p>	
<p><b>asynchronous (sound)</b></p>	<p>refers to audio-track sounds that are mismatched or out of conjunction or unison with the images in the visual frame (or screen); sometimes accidental, but sometimes intentional; aka non-synchronized</p>	
<p><b>atmosphere</b></p>	<p>refers to any concrete or nebulous quality or feeling that contributes a dimensional tone to a film's action.</p>	<p>Examples: spookiness, howling wind, searing heat, blinding light, a rain downpour, etc.</p>
<p><b>audience</b></p>	<p>refers to spectators, viewers, participants - those who serve as a measure of a film's success; although usually audiences are viewed in universal terms, they can also be segmented or categorized (e.g., 'art-film' audiences, 'chick film' audiences, etc.).</p>	 <p>Audience members</p>
<p><b>audio</b></p>	<p>refers to the sound portion of a film.</p>	<p>Audio clip:  (73 k), from <a href="#">Young Frankenstein (1974)</a></p>
<p><b>audio bridge</b></p>	<p>refers to an outgoing sound (either dialogue or sound effects) in one scene that continues over into a new image or shot - in</p>	<p>Examples: many examples in <a href="#">Citizen Kane (1941)</a> and also in <a href="#">Apocalypse Now (1979)</a> - the sound of helicopter blades are linked to</p>







	<p>this case, the soundtrack, not a visual image, connects the two shots or scenes; aka lightning mix</p>	<p>the next scene of the spinning blades of an overhead fan</p>
<p><b>audition</b></p>	<p>the process whereby an actor-performer seeks a role by presenting to a director or casting director a prepared reading or by 'reading cold' from the film script, or performing a choreographed dance; after the initial audition, a performer may be called back for additional readings or run-throughs.</p>	 <p>Example: Ruby Keeler (as hopeful stage star Bea Thorn) auditions for producer (James Cagney as Chester Kent) in <i>Footlight Parade</i> (1933)</p>
<p><b>auteur (or auteur theory)</b></p>	<p>literally the French word for "author"; in film criticism, used in the terms auteurism or auteur theory, denoting a critical theory (originally known as la politique des auteurs or "the policy of authors") popular in France in the late 1940s and early 1950s that was introduced by Francois Truffaut and the editors (including legendary film critic and theorist Andre Bazin) of the celebrated French film journal Cahiers du Cinéma (literally 'cinema notebooks'), arguably the most influential film magazine in film history; their ideas were subsequently enlarged upon in the 1960s by American critic Andrew Sarris, among others; the theory ascribed overall responsibility for the creation of a film and its personal vision, identifiable style, thematic aspects and techniques to its filmmaker or director, rather than to the collaborative efforts of all involved (actors, producer, production designer, special effects supervisor, etc); the theory posited that directors should be considered the 'true' authors of film (rather than the screenwriters) because they exercise a great deal of control over all facets of film making and impart a distinctive, personal style to their films; simply stated, an auteur can refer to a director with a recognizable or signature style.</p>	 <p>Cover from early edition of the French film review journal <i>Cahiers du Cinéma</i>.</p>  <p>(From auteur Jean-Luc Godard's <i>Breathless</i> (1960, Fr.))</p>
<p><b>available light</b></p>	<p>the naturally-existing light in an off-set location; a film's realism is enhanced by using available or natural light rather than having artificial light.</p>	
<p><b>avant-garde</b></p>	<p>refers to an experimental, abstract, or highly independent, non-independent film that is often the forerunner of a new artistic genre or art form; avant-garde films self-consciously emphasize technique over substance; also loosely applies to a group of French and German filmmakers in the early 20th century and to some modern American experimental filmmakers (e.g., Andy Warhol), and their film movement that challenged conventional film-making; see also cinema verite, surrealism, and abstract form</p>	 <p>Example: American pop artist Andy Warhol produced/directed <i>Sleep</i> (1963), <i>The Chelsea Girls</i> (1967), <i>Flesh</i> (1968), <i>Lonesome Cowboys</i> (1968), <i>Trash</i> (1972), and <i>Women in Revolt</i> (1971).</p>
<p><b>B-Film (or B-Movie, B-Picture)</b></p>	<p>an off-beat, low-budget, second-tier film, usually from an independent producer; they were predominant from the 1920s to the late 1940s; they were shot quickly with little-known, second rate actors, short run times, and low production values; often the second film (or the 'lower half') of a double-feature, and paired with an A-feature; the vintage B-movie began to decrease in the 50s, or morphed into inferior TV series; sometimes B-films were exclusively shown in a grindhouse, especially in the 50s and 1960s; as code restrictions waned in the late 60s, B-films often became exploitation films, which added sensational and catchy titles, campy acting, cheesy special effects, and gratuitous violence and sexuality (nudity); contrast to A-pictures (first-class, big-budget films with high-level production values and star-power); not to be confused with cult films, although some B-films attained cult status</p>	 <p>Examples: John Wayne (Roy Rogers, Gene Autry, B-westerns, B-movie <a href="#">serials</a>, Fox's Charlie Chan mysteries, Monogram's Bowery Boys comedies, and Universal's Ma and Pa Kettle and Sherlock Holmes, <i>The Ghost of Frankenstein</i> (1942), a typical low-budget, sci-fi B-movies of the 50s - <i>The Beast with 1,000,000 Eyes</i> (1955), and <i>Teenagers From Outer Space</i> (1959); also Edgar G. Ulmer's <i>Detour</i> (1945).</p>



<p><b>backdrop</b></p>	<p>refers to a large photographic backing or painting for the background of a scene (e.g., a view seen outside a window, a landscape scene, mountains, etc.), usually painted on flats (composed of plywood or cloth); a large curved backdrop (often representing the sky) is known as a cyclorama; backdrops were more commonly used before the current trend toward on-location shooting and the use of bluescreens.</p>	 <p>Example: although filmed on location in Mexico, most of the night scenes in <a href="#">The Treasure of the Sierra Madre (1948)</a> were filmed on a studio set, with backdrops or flats.</p>
<p><b>background music</b></p>	<p>refers to part of the score that accompanies a scene or action in a film, usually to establish a specific mood or enhance the emotion.</p>	
<p><b>backlighting</b></p>	<p>this phenomenon occurs when the lighting for the shot is directed at the camera from behind the subject(s), causing the figure(s) in the foreground to appear in semi-darkness or as silhouettes, or highlighted; with backlighting, the subject is separated from the background.</p>	<p>Examples:</p>  <p>Hitchcock's <a href="#">Psycho (1960)</a> shower scene, with the killer backlit to obscure identity</p> <p>also backlighting of Kate Hudson from <a href="#">Almost Famous (2000)</a></p>  <p>and "the lady in the white dress" scene (Glenn Close) in <a href="#">The Natural (1984)</a></p> 
<p><b>back lot</b></p>	<p>an area, on studio property, in an open-air, outdoor space away from the studio stages, where real-life situations with backgrounds are filmed; contrasted to on-location shoots that are more expensive; various studios in the Los Angeles area offer back lot tours.</p>	 <p>Examples: big-city intersections, western streets are often filmed on back lots; above is the backlot of Universal Studios where some scenes were shot for <a href="#">Back to the Future (1985)</a></p>
<p><b>back projection</b></p>	<p>a photographic technique whereby live action is filmed in front of a transparent screen onto which background action is projected. Back projection was often used to provide the special effect of motion in vehicles during dialogue scenes, but has become outmoded and replaced by bluescreen (or greenscreen) processing and traveling mattes; also known as rear projection or process photography (or shot); contrast to matte shot.</p>	 <p>Examples: Any film with a moving vehicle and back-projected street scenes viewed through the back or side windows, such as in <a href="#">To Catch a Thief (1955)</a>.</p>



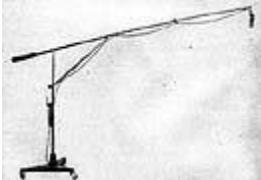



<p><b>back story</b></p>	<p>refers to the events that directly happened prior to the beginning of the story, or lead to the story; composed of information that helps fill out the skeletal story of a screenplay or a character's background, often to help actors (or the audience) understand motivation.</p>	 <p>Example: the beginning of <a href="#">Casablanca (1942)</a> provides back story about the war, the locale of the film, etc.; a reversal of back story is found in <a href="#">Memento (2000)</a></p>
<p><b>balance</b></p>	<p>within a film's visual frame, refers to the composition, aesthetic quality, or working together of the figures, light, sound, and movement.</p>	 <p>Example: from <a href="#">Sunset Boulevard (1950)</a>, a beautifully balanced and composed frame</p>
<p><b>banned</b></p>	<p>the blocking of a film's release (in a theatre showing or on video) by either the government or an official movie classification board, for political, religious, sexual, or social reasons; see also censorship.</p>	 <p>Examples: director Stanley Kubrick voluntarily banned his own film <a href="#">A Clockwork Orange (1971)</a> in Britain for almost 30 years because of copy-cat violence. And recently, the Academy award-winning film <a href="#">The Tin Drum (1979)</a> was seized and declared obscene by state law in Oklahoma.</p>
<p><b>barn doors</b></p>	<p>the black metal folding doors on all four sides of a light that can be bent back and forth on their hinges to control where the light is directed.</p>	 <p>Lighting with Barn Doors</p>
<p><b>barney</b></p>	<p>a blanket placed over the film camera to reduce the noise of the moving mechanisms inside; see also blimp.</p>	
<p><b>based on a true story</b></p>	<p>films that consist of a story line that has at least some basis in real historical events, and may actually contain only a few factual elements. These films, loosely based on various biographies, stories, or events, may/may not significantly alter the characters or situations for greater dramatic effect; inspired by a true story indicates the film is even looser with the factual basis of the events.</p>	 <p>Examples: <a href="#">Braveheart (1995)</a> (an account of the life of medieval Scottish patriot William Wallace), <a href="#">Raging Bull (1980)</a> (based on the life of middleweight boxer Jake LaMotta), and <a href="#">Erin Brockovich (2000)</a> (with Julia Roberts as the crusading single mother) shown here.</p>
<p><b>beat</b></p>	<p>refers to an actor's term for how long to wait before doing an action; a beat is usually about one second.</p>	






<p><b>behind the scenes</b></p>	<p>the off-camera events or circumstances during filmmaking.</p>	 <p>Example: The documentary <i>Hearts of Darkness: A Filmmaker's Apocalypse</i> (1991) chronicled the sensational, behind-the-scenes circumstances during the making of Francis Ford Coppola's <a href="#">Apocalypse Now</a> (1979).</p>
<p><b>below the line</b></p>	<p>Opposite of above the line.</p>	
<p><b>best boy</b></p>	<p>the term for any technical assistant, apprentice or aide (regardless of sex) for the gaffer or the (key) grip on a set, responsible for the routing and coiling of power cables necessary to run the lights for a shot; a gender-neutral term that came from whaling.</p>	
<p><b>beta</b></p>	<p>1/2 inch videotape that was originally called Betamax.</p>	 <p>Betamax cassette tape box</p>
<p><b>billing</b></p>	<p>the placement or display of names of actors, directors, and producers for a movie in publicity materials, opening (or closing) film credits, and on theatre marquees. A person's status is indicated by the size, relative position, and placement of their name. Generally, higher positions closer to the top with larger and more prominent letters designate higher importance and greater box-office draw, and precede people of lesser importance; the most prominent actor that appears first is said to have top billing, followed by second billing, and so forth.</p>	 <p>Example: Notice top billing given to Steve McQueen in <i>Hell is for Heroes</i> (1962).</p>
<p><b>bio-pic</b> (or biographic)</p>	<p>a biographical film of the life of a famous personality or historical figure, particularly popularized by Warner Bros. in the 1930s; a sub-genre of drama and epic films.</p>	 <p>Examples: <i>The Story of Louis Pasteur</i> (1936), or <i>The Life of Emile Zola</i> (1937), or the modern day <i>Coal Miner's Daughter</i> (1980) about Loretta Lynn.</p>
<p><b>bit part</b> (or bit player)</p>	<p>a small acting role (usually only one scene, such as a waiter) with very few lines or acting; contrast to a cameo, extra, or walk-on role.</p>	<p>Example: Roger Corman making a brief appearance in <a href="#">The Godfather, Part II</a> (1974) at the head table at Michael Corleone's Senate hearings.</p>
<p><b>biz</b></p>	<p>in shorthand, refers to the "business", or "show business".</p>	
<p><b>black and white</b></p>	<p>simply means without color; before the invention of color film stock, all films were black and white; monochrome (literally meaning "one color") usually refers to a film shot in black and white, although it can refer to a film shot in shades of one color; grainy B&amp;W is often used to convey authenticity; abbreviated as BW, B/W, and B&amp;W; contrast to color.</p>	 <p>Example: For artistic reasons, Peter Bogdanovich's <a href="#">The Last Picture Show</a> (1971) was purposely made in B&amp;W.</p>







<p><b>black or dark <a href="#">comedy</a></b></p>	<p>a type of comedy film, first popular during the late 1950s and early 1960s in which normally serious subjects, such as war, death, dismemberment, misery, suffering, or murder, are treated with macabre humor and satire through iconography, dialogue, and the characters; settings may include cemeteries, war rooms, funerals</p>	 <p>Examples: Hitchcock's <i>The Trouble With Harry</i> (1955), <a href="#">Dr. Strangelove, Or: How I Learned to Stop Worrying and Love the Bomb</a> (1964), <i>The Loved One</i> (1965), Robert Altman's <i>M*A*S*H</i> (1970), <i>Harold and Maude</i> (1972), <i>Monty Python and the Holy Grail</i> (1975), <a href="#">Whatever Happened to Baby Jane?</a> (1962), <i>Prizzi's Honor</i> (1985), <i>Heathers</i> (1989), and <a href="#">Fargo</a> (1996).</p>
<p><b>blacklisting (and blacklist)</b></p>	<p>refers to late 40s and early 50s McCarthyism and the HUAC's (House UnAmerican Activities Committee) formal and informal discrimination and 'blacklisting' (effectively banning from employment) of various actors, artists and film-makers based upon their personal, political, social, or religious beliefs (i.e., "Communist sympathizers"); the blacklist was a roster of illegal artists who were not to be hired during the years 1947-1951.</p>	 <p>The Hollywood Ten were a group of playwrights and moviemakers who refused to answer questions claiming their First Amendment rights, and were charged with contempt - they included Herbert Biberman, Lester Cole, Albert Maltz, Adrian Scott, Samuel Ornitz, Dalton Trumbo, Edward Dmytryk, Ring Lardner Jr., John Howard Lawson, and Alvah Bessie; also informally blacklisted recently were Jane Fonda and Vanessa Redgrave for outspoken attitudes</p>
<p><b>blaxploitation</b></p>	<p>a combination of the terms "black" and "exploitation"; refers mainly to sensational, low-budget films in the 1970's featuring mostly African-American casts (and directors), that broke the mold of black characterization in feature films; usually emphasized fads of the time in hairstyles, music and costuming, and also brutality, sleazy sex, street-life, racist and militant attitudes, etc.</p>	 <p>Examples: <i>Sweet Sweetback's Badasssss Song</i> (1971), <i>Superfly</i> (1972), and <i>Ralph Bakshi's animated Coonskin</i> (1975); a documentary titled <i>Baadasssss Cinema</i> (2003) from the Independent Film Channel by filmmaker Isaac Julien examined the early 70s and the phenomenon of blaxploitation films</p>
<p><b>Blighty</b></p>	<p>used to refer to Britain</p>	
<p><b>blimp</b></p>	<p>the sound-deadening housing a noisy movie camera is put in to prevent the sound equipment from picking up extra sounds</p>	
<p><b>blockbuster</b></p>	<p>originally referred to a large bomb that would destroy an entire city block during World War II; now in common usage, an impactful movie that is a huge financial success - usually with box-office of more than \$200 million (the new benchmark by the early 2000s, after the original mark was \$100 million) upon release in North America; ticket lines for blockbusters literally go around the 'block'; also known as box-office hit; the term may also refer to a costly film that must be exceptionally popular in order to recoup its expenses and make a profit; the opposite of a blockbuster is a bomb, flop, or turkey. See <a href="#">All-Time Box-Office Bombs/Flops</a>.</p>	 <p>Examples: The term was first applied to Steven Spielberg's <a href="#">Jaws</a> (1975), often acknowledged as the first blockbuster; James Cameron's <i>Titanic</i> (1997) was also a massive blockbuster hit. See <a href="#">All-Time Top 100 Box-Office Hits</a>.</p>
<p><b>blocking a shot (or scene)</b></p>	<p>the process of figuring out where the camera goes, how the lights will be arranged, and what the actors' positions and movements - moment by moment - are for each shot or take; often, the specific staging of a film's movements are worked out by the director, often with stand-ins and the lighting crew before actual shooting</p>	









<p><b>blooper</b></p>	<p>an actual error or mistake (misplaced action, or mis-spoken dialogue by a performer), usually embarrassing or humorous, made by a performer during filming; also known as a goof, flavor flub; see also continuity</p>	 <p>Examples: in <a href="#">Jurassic Park (1993)</a>, the name of a common dinosaur (Stegosaurus) was spelled incorrectly; in the cafeteria scene at Mt. Rushmore in <a href="#">North by Northwest (1959)</a>, a boy extra in the cafeteria of Mt. Rushmore plugs his ears before a gun goes off; or in <a href="#">The Invisible Man (1933)</a> when Claude Rains strips to avoid police, he leaves visible shoe prints in the snow; probably the most frequent flub in films is the appearance of the boom mike</p> 
<p><b>blow-up</b></p>	<p>an optical process - the enlargement of a photographic image or film frame; often used to create 70mm release prints from original 35mm films</p>	 <p>Examples: <a href="#">E.T.: The Extra-Terrestrial (1982)</a>, <a href="#">Altered States (1980)</a>, and <a href="#">the Star Wars trilogy</a> were shot in 35mm and blown-up to 70mm; films originally shot in 70mm include <a href="#">Ben-Hur (1959)</a>, <a href="#">Lawrence of Arabia (1962)</a>, <a href="#">My Fair Lady (1964)</a>, etc.; in film itself, the development and blowing-up of photographic images to reveal a murder in Antonioni's <a href="#">Blow-Up (1966)</a>.</p>
<p><b>blue-screen or blue-screen shot</b></p>	<p>a special-effects process whereby actors work in front of an evenly-lit, monochromatic (usually blue or green) background or screen. The background is then replaced (or matted) in post-production by chroma-keying or optical printer, allowing other footage or computer-generated images to form the image; since 1992, most films use a green-screen</p>	 <p>Example: a bluescreen for <a href="#">Jurassic Park III (2001)</a>, or greenscreen for <a href="#">Charlie's Angels (2000)</a></p> 
<p><b>blurb</b></p>	<p>another name for a commercial or advertisement (usually for TV)</p>	
<p><b>body double (or double)</b></p>	<p>a performer who takes the place of an actor in scenes that require a close-up of body parts without the face visible, often for nude scenes requiring exposed close-ups (considered distasteful by some actors), or scenes requiring physical fitness; not to be confused with stunt double or stand-in</p>	 <p>Example: Marli Renfro, a hired double for Janet Leigh for test scenes in the shower scene in <a href="#">Psycho (1960)</a>.</p>




<p><b>Bollywood</b></p>	<p>refers to the burgeoning film industry of India, the world's biggest film industry, centered in Bombay (now Mumbai); the etymology of the word: from Bo(mbay) + (Ho)llywood; unlike Hollywood, however, Bollywood is a non-existent place.</p>	 <p>Example: Mira Nair's <i>Monsoon Wedding</i> (2001), a modern Indian film set in current-day New Delhi, echoes the Bollywood spirit with typical traits including music and dance, romance, and comedy. Also the Best Picture winning <i>Slumdog Millionaire</i> (2008).</p>
<p><b>bookends</b></p>	<p>a term denoting scenes at the beginning and end of a film that complement each other and help tie a film together; aka framing device</p>	 <p>Example: the view of Xanadu's gate in <a href="#">Citizen Kane (1941)</a></p>
<p><b>boom</b></p>	<p>a traveling or moveable counter-balanced pole (also called fishpole or fishing rod), arm, or telescoped extension device upon which a microphone, light or camera can be suspended overhead above a scene and outside the frame during filming (by a boom operator or boom man); for example, a microphone (mike) boom, a camera boom, or a light boom; the most common film mistake is the appearance of the boom mike (or its shadow) in the frame; a mechanical boom mike is known as a 'giraffe.'</p>	 <p>Example: A microphone boom stand from the late 40s</p>
<p><b>boom shot</b></p>	<p>a continuous single shot made from a moving boom, assembled like a montage, and incorporating any number of camera levels and angles.</p>	<p>Example: Hitchcock used this filming technique for almost all of <i>Rope</i> (1948).</p> 
<p><b>bootleg</b></p>	<p>an illegally copied, unauthorized, and/or distributed version of a copyrighted film/video/DVD, often of second-rate quality; also termed pirated.</p>	 <p>Example: a bootlegged DVD version of <a href="#">Star Wars (1977)</a>, mastered using an Asian release of the special edition laserdisc.</p>
<p><b>bowdlerize(d)</b></p>	<p>refers to purging anything considered disturbing, vulgar, or adult in content in order to make it sanitized for mass market consumption and appropriate for children; originally a literary term derived from the name of Englishman Thomas Bowdler who published a 'censored' Family Shakespeare version in the early 1800s.</p>	<p>Examples: <a href="#">Cat on a Hot Tin Roof (1956)</a> removed the stage play's references to homosexuality; Disney's <a href="#">Snow White and the Seven Dwarfs (1937)</a> was a 'bowdlerized,' prudish and sterilized version of the original Grimm fairy tale, with darker and more adult content</p>
<p><b><a href="#">box-office</a></b></p>	<p>the measure of the total amount of money or box-office receipts paid by movie-goers to view a movie; also referred to as B. O. orgross; usually divided into domestic grosses (unadjusted and adjusted for inflation), and worldwide grosses; films with great box-office results or a strong and outstanding performance are often termed 'boff', 'boffo', 'boffola', 'whammo', 'hotsy', or 'socko'.</p>	
<p><b>bracketing</b></p>	<p>the act of shooting a scene several times with different F-stops to try and get a certain desired effect</p>	






<p><b>bridging shot</b></p>	<p>a transitional type of shot used to cover or 'bridge' a jump in time or place or other discontinuity; see also audio bridge and match-cut</p>	 <p>Examples of bridging shots include: falling calendar pages, newspaper headlines, railroad wheels, seasonal changes, and maps, such as the transitional travel maps (reminiscent of serials) in <a href="#">Raiders of the Lost Ark (1981)</a></p>
<p><b>buddy film</b></p>	<p>a subgenre of film (comedies, westerns, dramas, action films, road films, etc.) in which two mismatched persons (usually males) are forced to work together, often a pair of police cops; situations are often contrived to present the pair with challenges or strains that both strengthen their bond and weaken it; buddy films are often action/comedy films with witty dialogue between the two characters and sometimes the inclusion of a love triangle; has been extended to include female buddies; compare to fish-out-of-water tale</p>	 <p>Examples: <a href="#">The Defiant Ones (1958)</a>, <a href="#">Butch Cassidy and the Sundance Kid (1969)</a>, <a href="#">Midnight Cowboy (1969)</a>, 48 HRs (1984), <a href="#">Lethal Weapon (1987)</a>, Midnight Run (1988) (pictured), Thelma &amp; Louise (1991), <a href="#">Unforgiven (1992)</a>, Wayne's World (1992), Dumb and Dumber (1994), Leon (or The Professional) (1994), <a href="#">The Shawshank Redemption (1994)</a>, Men in Black (1997)</p>
<p><b>building a scene</b></p>	<p>using dramatic devices such as increased tempo, volume, and emphasis to bring a scene to a climax</p>	
<p><b>bumper</b></p>	<p>usually refers to the pre-film segment of pre-made film that contains studio trademark and logo or title identification; also refers to a period of positive financial growth (i.e., it was a 'bumper year' for films)</p>	 <p>Examples: MGM's lion, Universal's spinning globe, DreamWorks' cloudy scene with boy fishing, etc.</p>
<p><b>buzz</b></p>	<p>slang for the sense of excitement, expectancy, and hype that surrounds a film, an actor, or a director</p>	
<p><b>buzz track</b></p>	<p>a soundtrack of natural, atmospheric, on-location background noise that is added to the re-recorded (or looped) track of actors' dialogue and other sound effects recordings to create a more realistic sound; aka referred to as room tone or matching ambient sound; a wild track or sound refers to a soundtrack w/o any synchronized picture accompanying it (e.g., the sounds of a playground)</p>	
<p><b>call sheet</b></p>	<p>a type of schedule given out periodically during a film's production to let every department know when they are supposed to arrive and where they are to report</p>	<p>Example: the call sheet from Spielberg's <a href="#">Catch Me If You Can (2002)</a></p> 
<p><b>cameo</b></p>	<p>originally meaning "a small piece of artwork," refers to a bit part (usually a brief, non-speaking or walk-on role that is uncredited or unbilled) or special screen appearance by a famous actor, director, or prominent person who would ordinarily not take such a small part; contrast to a bit part; also refers to a type of camera shot in which the subject is filmed against a black or neutral background. See <a href="#">Directors' Cameos</a>.</p>	 <p>Examples: <a href="#">Alfred Hitchcock's witty trademark cameos</a> in his own films such as in <a href="#">North by Northwest (1959)</a>; and the many cameos in Robert Altman's <a href="#">The Player (1992)</a>, and in <a href="#">Austin Powers in</a></p>



		<p><a href="#">Goldmember (2002)</a>; other directors with cameos (Roman Polanski, Francis Ford Coppola, Martin Scorsese, Walter Huston); also other examples include Ted Knight in <a href="#">Psycho (1960)</a>, and Sylvester Stallone in <a href="#">Bananas (1971)</a></p>
<b>camera</b>	<p>the basic machine involved in film-making, from a hand-held version to portables, to heavy studio cameras; some of the parts of a camera include the aperture, lens, film magazine (for storage), viewfinder, etc; the positioning of the camera by the camera operator is known as the setup</p>	 <p>Example: a film camera</p>
<b>camera angle</b>	<p>the point of view (POV) or perspective (including relative height or direction) chosen from which to photograph a subject. Various camera angles, compositions, or positions include: front, behind, side, top, high (looking down), low (looking up), straight-on or eye-level (standard or neutral angle), tilted (canted or oblique), or subjective, etc.; see also framing</p>	 <p>Example: Extreme camera angles can be found in <a href="#">The Third Man (1949)</a>.</p>
<b>camera movement</b>	<p>the use of the camera to obtain various camera angles and perspectives. (See motion picture camera shots below, including the pan, tilt, track, and zoom; also boom/craneshots, Steadicam, or hand-held)</p>	 <p>Example: a camera on a dolly track while filming a scene from <a href="#">Raiders of the Lost Ark (1981)</a></p>
<b>camera operator</b>	<p>the individual who is responsible for operating the camera, under the direction of the film's director and director of photography (or cinematography)</p>	
<b>camp (or campy)</b>	<p>a type of comedy parody wherein conventional (and especially overused or clichéd) situations and plot devices are intentionally exaggerated to the point of absurdity to produce humor</p>	 <p>Examples: <a href="#">The Rocky Horror Picture Show (1975)</a> and <a href="#">Barbarella (1968)</a>.</p>
<b>can ("in the can")</b>	<p>refers to the round metal/plastic container that holds or stores film (reels) for transport or for long-term storage; a film that has been completed is known colloquially as "in the can"; canned means pre-recorded; also see reel</p>	 <p>A film can (or canister) with reel of film inside</p>
<b>candlelight (lighting)</b>	<p>refers to lighting that is provided by candlelight, to provide a warm hue or tone, and connote intimacy, romance, and harmony</p>	 <p>Example: Stanley Kubrick's period costume drama <a href="#">Barry Lyndon</a></p>







		(1975) was largely filmed with natural light and candlelight
<b>capsule review</b>	a short movie review	
<b>caption</b>	the descriptive, printed line(s) of text that occasionally appears on the screen, usually at the bottom of the frame, to describe the time/place, or to translate a foreign word/phrase; different from closed-captioning (closed captions are all white uppercase (capital) letters encased in a black box that require a decoder or television with a decoder chip to be viewed) for deaf or hard-of-hearing viewers; see also subtitles	 <p>Example: a caption from a foreign film, Kieslowski's Decalogue (1988)</p>
<b>caricature</b>	a character appearing ridiculously out of proportion because of one physical, psychological or moral trait that has been grossly or broadly exaggerated; a caricature often portrays a character in an unrealistic, stereotypical fashion	 <p>A cartoon caricature of Groucho Marx.</p>
<b>cartoon</b>	an animated film that is usually not of feature length; also see animation	 <p>A poster from a Mickey Mouse animated cartoon Barn Dance (1928).</p>
<b>cash cow</b>	in movie terms, a definitely guaranteed, 'can't-miss' blockbuster film that promises to generate disproportionately tremendous profits due to its lucrative franchise (sequels, merchandising, spin-offs, etc.). See <a href="#">Greatest Film Franchises of All-Time</a> .	Examples: the Star Wars franchise, the Indiana Jones films, the Spider-Man films, etc.
<b>cast</b>	a collective term for all of the actors/performers (or talent) appearing in a particular film: usually broken down into two parts: the leads with speaking roles, and the seconds or supporting characters, background players or extras, and bit players	 <p>Example: typical end credits (for the major cast members) from an older film.</p>
<b>cast against type</b>	an actor playing a role distinctly different from roles previously played	 <p>Humphrey Bogart, as good-guy Rick Blaine, was an example of casting against type - to give him a brand new image to portray. Bogart had played gangster figures in dozens of films before <a href="#">Casablanca (1942)</a>; also good-guy Henry Fonda as evil, blue-eyed Frank in Once Upon a Time in the West (1968, It.)</p>
<b>casting</b>	the process of selecting and hiring actors to play the roles and characters in a film production, and be brought under contract; the lead roles are typically cast or selected by the director or a producer, and the minor or supporting roles and bit parts by a casting director; type-casting refers to an actor playing only roles similar to those he/she has played before	 <p>A classic example of typecasting was Clark Gable as Rhett Butler in <a href="#">Gone With the Wind (1939)</a>, by producer David O. Selznick and by popular choice. In addition, John Wayne was often typecast as a western cowboy, Errol</p>






		Flynn as a swashbuckler, Cary Grant as a debonair gentleman/lover, and Arnold Schwarzenegger as an indomitable strong-guy or 'terminator'.
<b>casting couch</b>	refers to the illegal practice (mostly during the heyday of the studio system) when unknown young actors or actresses (starlets) exchanged sex (literally on an office couch) with acasting director or producer in order to acquire/land a role in a film	Example: Frances McDormand, who played the role of Marge Gunderson in <a href="#">Fargo (1996)</a> , once joked that she got the role by the 'casting couch' method - she 'slept with' the director Joel Coen - her husband!
<b>cast of thousands</b>	an advertising claim, often used in big-screen historical epics of the 1930s-60s, when literally 1,000s of extras were hired for crowd scenes, battle scenes, etc	 <p>Examples: Spartacus (1960)(pictured), Cleopatra (1963). To reduce costs, recent films use CGI to create fictional crowds, such as in Gladiator (2000).</p>
<b>catchphrase (film)</b>	short phrases, expressions, or words that have become favored and/or popularized due to repeated use, often by film critics	Examples: "over the top", "indie-style", "laugh riot", "frightfest", "crowd-pleaser", "Oscar-worthy", "three-hankie ending", "haunting images", "urban comedy", "beautifully realized", etc.
<b>catharsis</b>	during a film's climax, the audience may experience a purging or cleansing of emotional tension, providing relief or therapeutic restoration	
<b>cautionary tale</b>	A literary term, referring to a narrative with a moral message warning of the consequences of certain actions, ideologies, character flaws, technologies or institutions, often with a downbeat ending; many slasher horror films are semi-cautionary tales about one of the consequences of sex or experimenting with the occult --- death; see also satire, morality tale and nihilism	Example: Reefer Madness (1936); <a href="#">Dr. Strangelove, Or:... (1964)</a> ; <a href="#">Planet of the Apes (1968)</a> ; WarGames (1983); the segment about Mr. Creosote and his gluttonous appetite in Monty Python's The Meaning of Life (1983); <a href="#">The Evil Deadseries</a> ; Gremlins (1984); thirteen (2002).
<b>cel (or celluloid, animation cel)</b>	refers to each of the thousands of hand-drawn sheets (of clear, transparent material, either celluloid or Mylar) representing a single animation frame to allow several layers of composition. Cels consist of character cels (containing only the foreground characters or objects - those things that move from frame to frame) and background cels, (static drawings of scenery that remain the same). The character cels are placed against the background cels and filmed or shot one frame (or picture) at a time to produce the effect of motion. Celluloid also refers to the thin strip of transparent plastic coating that forms the film's highly-flammable, light-sensitive base layer (such as nitrate base or acetate base); also used as an adjective related to some aspect of cinema (e.g., "the celluloid hero"); the light-sensitive substance coating on one side of the film base is termed emulsion; celluloid is also a slang word for a movie	 <p>Example: A production cel of Dumbo and Timothy the Mouse from Dumbo (1941).</p>
<b>censorship</b>	the process of determining what can or can not be viewed by the public or depicted by the motion picture industry; also refers to changes required of a movie by some person or body (other than the studios or film-makers, such as a national or regional film classification board); see also rating systems and banned. See <a href="#">Sex in Cinema</a> and <a href="#">Most Controversial Films of All-Time</a> .	 <p>Example: the arthouse film Last Tango in Paris (1972) with adult-oriented sexual content, now rated NC-17, was originally rated X, and banned in various places for its "obscenity"</p>

		 <p>Example: to avoid an NC-17 rating, the orgy scene in Kubrick's last film <i>Eyes Wide Shut</i> (1999) was released in different DVD versions for Regions 1 and 2 (seen above) with computer-generated inserted figures blocking the more explicit sexual activity in Region 1 copies</p>
<p><b>CGI</b></p>	<p>or Computer-Generated Imagery (or Images), a term referring to the use of 3D computer graphics and technology (digital computers and specialized software) in film-making to create filmed images, special effects and the illusion of motion; often used to cut down on the cost of hiring extras. See <a href="#">Visual/Special Effects</a>.</p>	 <p>Example: <a href="#">Jurassic Park (1993)</a> and its giant dinosaurs, or used in large crowd scenes in <i>Gladiator</i> (2000) or in the prologue battle scene in <a href="#">The Lord of the Rings: The Fellowship of the Ring (2001)</a></p>
<p><b>change-over cue</b></p>	<p>the small dot, oval or mark on the top-right corner of a film frame that signaled to the projectionist to change over from one projector (or film reel) to another (about every 15-20 minutes); nowadays, most film theatres have only one projector - the reels are spliced together into one giant roll and fed into a single projector from a horizontal revolving turntable called a platter</p>	 <p>Example: the change-over cue during the Broadway Melody musical number in <a href="#">Singin' in the Rain (1952)</a></p>
<p><b>character</b></p>	<p>the fictitious or real individual in a story, performed by an actor; also called players.</p>	 <p>Example: The cast of players in <a href="#">Duck Soup (1933)</a> from Paramount's press book.</p>
<p><b>character actor</b></p>	<p>an actor who specializes in playing well-defined, stereotypical, archetypal, off-beat, humorous, or highly-recognizable, fictional roles of a particular physical, emotional, or behavioral type, in a supporting role; see also typecasting.</p>	<p>Examples: Hattie McDaniel as a black maid, such as in <a href="#">Alice Adams (1935)</a> and <a href="#">Gone With the Wind (1939)</a>, or Walter Brennan as a Western sidekick, such as in <a href="#">Red River (1948)</a>.</p>
<p><b>character color coding</b></p>	<p>refers to identifying a film's character or persona with a particular color; changes in color often represent transformations, shifts, merges, or changes in persona</p>	 <p>Examples: the explicit naming of the characters by color in Quentin Tarantino's <i>Reservoir Dogs</i> (1992); also the color-coded couples in Kenneth Branagh's <i>Love's Labour's Lost</i> (2000)</p>

<b>character study</b>	a film that uses strong characterizations, interactions and the personalities of its characters to tell a story, with plot and narrative almost secondary to them	Examples: The Seven Samurai (1954), Atlantic City (1980), The Grifters (1990), Dead Man Walking (1995).
<b>cheater cut</b>	the footage put into the beginning of a <a href="#">serial</a> episode to show what happened at the end of the previous episode	
<b>chemistry (or screen chemistry)</b>	referring to performances between actors who are uncommonly suited and perfectly complementary to each other; performances that lack screen chemistry can sometimes be disastrous for a film; see also buddy film	Examples: Spencer Tracy and Katharine Hepburn, Fred Astaire and Ginger Rogers, Jack Lemmon and Walter Matthau, Jerry Lewis and Dean Martin, Elizabeth Taylor and Richard Burton, Tom Hanks and Meg Ryan, Stan Laurel and Oliver Hardy, Mel Gibson and Danny Glover in <a href="#">Lethal Weapon (1987)</a> , Paul Newman and Robert Redford in <a href="#">Butch Cassidy and the Sundance Kid (1969)</a> , Meg Ryan and Billy Crystal in <a href="#">When Harry Met Sally... (1989)</a> , Tobey Maguire and Kirsten Dunst in <a href="#">Spider-Man (2002)</a> , Leonardo DiCaprio and Kate Winslet in Titanic (1997), Will Smith and Tommy Lee Jones in Men In Black (1997), Lauren Bacall and Humphrey Bogart in <a href="#">To Have and Have Not (1944)</a> , Errol Flynn and Olivia de Havilland in <a href="#">The Adventures of Robin Hood (1938)</a> ; examples of poor screen chemistry: Ben Affleck and Jennifer Lopez in Gigli (2003), Marilyn Monroe and Laurence Olivier in The Prince and the Showgirl (1957), and Hugh Grant and Andie MacDowell in Four Weddings and a Funeral (1994)
<b>chiaroscuro</b>	literally, the combination of the two Italian words for "clear/bright" and "dark"; refers to a notable, contrasting use of light and shade in scenes; often achieved by using a spotlight; this lighting technique had its roots in German Expressionistic cinematography; aka high-contrast lighting or Rembrandt lighting; flat lighting or TV lighting (bright and flat lighting with no shadows) is its opposite	Example: commonly used in most film noirs, such as The Big Combo  (1955) (pictured)
<b>'chick flicks'</b>	refers to films popular with women, but also used in a derogatory sense to marginalize films with heavy, sappy emotion and numerous female characters; aka tearjerkers	Examples: Steel Magnolias (1989), Thelma & Louise (1991)
<b>child actor</b>	technically, any actor under the age of 18; aka moppet	Examples: Tatum O'Neal in Paper Moon (1973), Jackie Coogan in The Kid (1921), Jackie Cooper in The Champ (1931)
<b>chopsocky</b>	slang for a martial arts film	
<b>choreographer (and choreography)</b>	a person who plans, designs, organizes, sequences, and directs dancing, fighting, or other physical actions or movements in a film or stage production; a dancer is known as a hooper.	 Examples: Busby Berkeley was the most famous early choreographer. Bob Fosse more recently directed heavily-choreographed films such as <a href="#">Cabaret (1972)</a> and All That Jazz (1979). This image was taken from a choreographed dance sequence in <a href="#">Singin' in the Rain (1952)</a> .


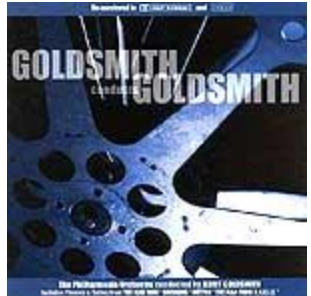




<p><b>cineaste</b></p>	<p>refers to a film/movie enthusiast or devotee; also used in the name of a leading film magazine</p>	
<p><b>CinemaScope</b></p>	<p>the term commonly refers to widescreen processes oranamorphic techniques, that use different magnifications in the horizontal and the vertical to fill the screen; it is also the specific trademark name for 20th Century Fox's commercially-successful widescreen process which uses an aspect ratio of 2.35:1 (originally it could be as wide as 2:66:1 - to compete with Cinerama and 3-D processes in the 1950s.</p>	 <p>Example: 20th Century Fox's The Egyptian (1954) was shown in CinemaScope; the first CinemaScope feature was The Robe (1953).</p>
<p><b>cinematic</b></p>	<p>relating to or suggestive of motion pictures; having the qualities of a film.</p>	
<p><b>cinematographer (also cinematography)</b></p>	<p>specifically refers to the art and technique of film photography, the capture of images, and lighting effects, or to the person expert in and responsible for capturing or recording-photographing images for a film, through the selection of visual recording devices, camera angles, film stock, lenses, framing, and arrangement of lighting; the chief cinematographer responsible for a movie is called the director of photography (or D.P.), or first cameraman; one of the earliest movie-picture machines, patented by the Lumiere brothers in 1895, was termed a Cinematographe.</p>	 <p>Example: Visions of Light: The Art of Cinematography (1993) profiled a history of the art of cinematography with examples from more than 125 films from some of the greatest film-makers of all time</p>
<p><b>cinema verité</b></p>	<p>a French word that literally means "true cinema" or "cinema truth"; a method or style of documentary movie-making with long takes, no narration and little or no directorial or editing control exerted over the finished product; usually made without actors, and often with a minimum of film equipment, a small film crew (camera and sound), impromptu interview techniques, and a hand-held camera and portable sound equipment; sometimes used to loosely refer to adocumentary-style film or minimalist cinema; popularized in the 1950s French New Wave movement; now widely used (often inappropriately) to refer to the popular, artsy trend of using hand-held camera techniques; also termed free cinema(UK) or direct cinema (UK)</p>	 <p>Example: the Canadian filmWarrendale (1967) by Allan King, set in a school for severely disturbed children, was a classic ofcinéma vérité film-making.</p>
<p><b>Cinerama</b></p>	<p>a wide-screen filming process that first used three cameras and three projectors to achieve an encompassing view of the subject matter, and was projected on a curved screen of about 160 degrees; it was the first commercially-successful multiple-camera/multiple-screen process.</p>	<p>Examples: This is Cinerama (1952), Cinerama Holiday (1955), Seven Wonders of the World (1955), Search for Paradise (1957), South Seas Adventure (1958), How the West Was Won (1962), and The Wonderful World of the Brothers Grimm (1962).</p> 
<p><b>clapboard (clapper (board) or slate)</b></p>	<p>a small black or white board or slate with a hinged stick on top that displays identifying information for each shot in a movie, and is filmed at the beginning of a take. The board typically contains the working title of the movie, the names of the director, the editor, and the director of photography, the scene and take numbers, the date, and the time. On the top of the clapboard is a hinged wooden stick (called a clapstick or clapper) which is often clapped to provide audio/visual synchronization of the sound with the picture during</p>	 <p>Example: the clapboard or slate from Hitchcock's <a href="#">Psycho</a> (1960).</p>






	editing;electronic clappers and synchronization are currently in use instead of the old-fashioned clapboard.	
<b>claymation</b>	refers to the animation of models constructed of clay, putty, plasticine, or other moldable materials, often through stop-motion.	Examples: the Wallace & Gromit animated films, and Chicken Run (2000). 
<b>click</b>	slang denoting a 'hit' film	
<b>cliffhanger</b>	a film characterized by scenes of great tension, danger, adventure, suspense, or high drama, often climaxing at the end of a film, or at the end of a multi-part serial episode, where the plot ending and the fate of the protagonist(s) are left unresolved; the name was derived from the movie <a href="#">serials</a> of the 1930's where each week the hero (or heroine) was perilously left dangling from a cliff -- with a 'to-be-continued' ending -- to increase interest for the next episode (sequel).	 A good example of early movie serial cliffhangers is <a href="#">The Perils of Pauline</a> (1914), from which the term originated; also, <a href="#">The Empire Strikes Back</a> (1980) ended with Lando Calrissian (Billy Dee Williams) and Chewbacca (Peter Mayhew) leaving in the Millennium Falcon to rescue frozen Han Solo (Harrison Ford) - with the unresolved issue between Darth Vader (David Prowse/James Earl Jones) and Luke Skywalker (Mark Hamill) after their climactic duel (Was Vader really Luke's father?)
<b>climax</b>	the highest point of anxiety or tension in a story or film in which the central character/protagonist faces, confronts, and deals with the consequence(s) of all his/her actions, or faces the antagonist in a climactic battle or final engagement; a crisis often leads to a climax; also called the film's high point, zenith, apex, or crescendo; a climax may be followed by an anti-climax ordenuement	 Example: the two protagonists cling for their lives from Mount Rushmore in the climax of Hitchcock's <a href="#">North by Northwest</a> (1959).
<b>clip</b>	see film clip	
<b>close-up (CU)</b>	a shot taken from a close distance in which the scale of the object is magnified, appears relatively large and fills the entire frame to focus attention and emphasize its importance; i.e., a person's head from the shoulders or neck up is a commonly-filmed close-up; a tight shot makes the subject fill almost the entire frame; also extreme close-up (ECU or XCU) is a shot of a part of a character (e.g., face, head, hands) to emphasize detail; also known as detail shot or close on; contrast to long-shot (LS)	 Examples: an extreme close-up or tight shot from Hitchcock's <a href="#">Psycho</a> (1960)  and a closeup of Becky Driscoll's (Dana Wynter) face, after Miles (Kevin McCarthy) gives her apathetic lips a kiss, and realizes that she is "one of them" in <a href="#">Invasion of the Body Snatchers</a> (1956)
<b>(the) Coast</b>	slang meaning either Hollywood or Los Angeles, both entertainment centers	

<p><b>coda</b></p>	<p>literally, means "tail" in Italian, and usually refers to musical selections; in film, it refers to the epilogue, ending or last section of a film (often wordless), that provides closure, a conclusion, or a summary of the preceding storyline</p>	<p>Examples: the long-view of the tree-lined road in <a href="#">The Third Man (1949)</a>, the final shot of the stairway in <a href="#">The Exorcist (1973)</a>, or the gravesite epilogue in <a href="#">Schindler's List (1993)</a></p> 
<p><b>coin</b></p>	<p>a slang term for money or financing</p>	
<p><b>color (film)</b></p>	<p>a phenomenon of light or visual perception that enables one to differentiate otherwise identical objects caused by differing qualities of the light reflected or emitted; contrast to black and white.</p>	 <p>Example: Pleasantville (1998) combined both black and white and color images in the same frame.</p>
<p><b>colorization</b></p>	<p>the film-altering process whereby a black and white film is digitally changed to include color; popularized but controversial in the 1980s.</p>	 <p>Examples: The title from <a href="#">King Kong (1933)</a> - the colorized version; and a colorized still from <a href="#">The Third Man (1949)</a>.</p> 
<p><b>comedian (comedienne)</b></p>	<p>an actor who specializes in genre films that are designed to elicit laughter from audiences; also known as a comic</p>	 <p>Example: Steve Martin in <a href="#">The Jerk (1979)</a>.</p>
<p><a href="#">comedy (film)</a></p>	<p>a film with elicits laughter or humor by celebrating or showing the eternal ironies of human existence; types include screwball, dark/black, farce, slapstick, dead-pan, parody, romantic comedy, etc.</p>	<p>Example: See many examples in the genre section on <a href="#">comedy films</a></p>
<p><b>comic relief</b></p>	<p>a humorous or farcical interlude in a dramatic film, usually provided by a buffoonish character, intended to relieve the dramatic, built-up tension or heighten the emotional impact by means of contrast</p>	<p>Example: Walter Huston as a grizzly prospector - dancing a jig on ground laced with gold in <a href="#">The Treasure of the Sierra Madre (1948)</a></p> 
<p><b>coming-of-age (film)</b></p>	<p>a film associated with difficult teen rites of passage (from adolescence to adulthood), the onset of puberty, the loss of naive innocence and childhood dreams, the experience of growing up, achieving sexual identity, etc.; aka teen films</p>	<p>Examples: <a href="#">Rebel Without A Cause (1955)</a> with iconic James Dean, Summer of '42 (1971), <a href="#">American Graffiti (1973)</a>, <a href="#">Breaking Away (1979)</a>, the films of John Hughes</p> 
<p><b>command performance</b></p>	<p>a great performance in a film by an actor, sometimes referring to the one before his or her death; it originally referred to a special performance that was requested by a sovereign, royal, head of state, or other important person</p>	










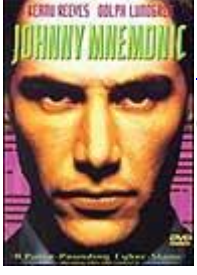
<p><b>commentary</b></p>	<p>an objective opinion or description of characters or events occurring in the film, presented from an omniscient point of view by a commentator; the commentator's voice comes from off-camera, and is presented on the soundtrack as a voice-over; also refers to one of the added features on various DVDs in which a cast member, director, film critic, or film historian 'comments' on the film in some way</p>	 <p>Example: the newsreel "News on the March" prologue to <a href="#">Citizen Kane (1941)</a>; also the commentary provided by critic Roger Ebert, or film directors Peter Bogdanovich or Martin Scorsese on special editions of DVDs</p>
<p><b>compilation film</b></p>	<p>a film made up of shots, scenes, or sequences from other films</p>	<p>Example: Chuck Workman's compilation film - <a href="#">100 Years at the Movies (1994)</a></p>
<p><b>complication</b></p>	<p>a plot event that complicates or tightens the tension of a film</p>	
<p><b>composer</b></p>	<p>the musician who creates (writes or adapts) the film's musical score; contrast to a conductor (who directs the orchestra's performance of the score), or a lyricist (who writes a song's words)</p>	 <p>Example: Jerry Goldsmith, composer of original music for <a href="#">Patton (1970)</a>, <a href="#">Chinatown (1974)</a>, <a href="#">Poltergeist (1982)</a>, and many more excellent films.</p>
<p><b>composition</b></p>	<p>refers to the arrangement of different elements (i.e., colors, shapes, figures, lines, movement, and lighting) within a frame and in a scene</p>	 <p>Example: the clever composition of frames in <a href="#">The Sixth Sense (1999)</a>.</p>
<p><b>concert film (rock or comedy)</b></p>	<p>a film that records the live concert performance of musician(s), a band/group, or stand-up comic(s); concert films are often edited over the course of many performances and/or staged for the camera with multiple set-ups, and can be considered pseudo-documentaries; a rock concert is aka rockumentary</p>	<p>Examples: famous musical rock concert films include <a href="#">Monterey Pop (1968)</a>, <a href="#">The Rolling Stones: Gimme Shelter (1970)</a>, <a href="#">Let It Be (1970)</a>, <a href="#">Woodstock (1970)</a>, George Harrison's "Concert for Bangladesh" (1972), <a href="#">The Last Waltz (1978)</a>, <a href="#">Stop Making Sense (1984)</a>, and <a href="#">Madonna: Truth or Dare (1991)</a>; famous stand-up comedy concert film performances include <a href="#">Richard Pryor: Live on the Sunset Strip (1982)</a> and <a href="#">Bill Cosby, Himself (1983)</a></p>
<p><b>continuity (editing or cutting)</b></p>	<p>the system of editing that developed in the early 20th century to provide a continuous and clear movement of events/images in a film; refers to the final edited structure of a completed film, with the events or scenes/sequences arranged as if they had occurred continuously, when, in fact, they were shot out of sequence; continuity also refers to the degree to which a film is self-consistent without errors, jump cuts, or mis-matched shots and details; a continuity cut refers to a editing cut that takes the viewer seamlessly, unobtrusively, and logically from one sequence or scene to another, to propel the narrative along; a blooper or flub is a continuity error</p>	 <p>Example: Error in continuity in <a href="#">Pretty Woman (1990)</a> during the breakfast scene, in which Julia Roberts is first eating a croissant that quickly switches to a pancake; or the view of a gas cartridge on a Roman chariot in <a href="#">Gladiator (2000)</a>.</p>









<p><b>contract player</b></p>	<p>an actor (both stars and bit players) who has a contractual commitment or agreement to a studio/producer/company</p>	<p>Examples: minor contract players included Ward Bond, Thomas Mitchell (pictured here as drunken Doc Boone in <a href="#">Stagecoach (1939)</a>), Henry Travers, Wallace Ford, Beulah Bondi</p> 
<p><b>contrast</b></p>	<p>refers to the difference between light and shadow, or between maximum and minimum amounts of light, in a particular film image; can be either high contrast (with a sharp delineation between the bright and dark areas) or its opposite low contrast; color can also be contrasted; see also chiaroscuro</p>	
<p><b>conventions</b></p>	<p>the expected elements in a type of film, without question, thought, or judgment</p>	<p>Example: <a href="#">Film noir</a> is expected to be a dark, pessimistic, shadowy-filmed story about human betrayal or corruption, such as <a href="#">The Maltese Falcon (1941)</a>(pictured); <a href="#">documentaries</a> are expected to usually include factual information and interviews</p> 
<p><b>Coogan's Law</b></p>	<p>refers to landmark legislation in the late 30s designed to protect a child actor's earnings, by depositing some of the minor's earnings in court-administered trust funds that the child receives when he/she reaches the age of majority; named after child actor Jackie Coogan</p>	<p>Example: as a result of <a href="#">The Kid (1921)</a>opposite Charlie Chaplin, 7-year old child actor Jackie Coogan was one of the most highly-paid actors in Hollywood, but lost his earnings to his exploitative parents</p> 
<p><b>costume (or wardrobe) and costume design</b></p>	<p>refers to the garments or clothing worn by actors/performers in a film; a costume (or wardrobe) designer researches, designs, and selects the costumes to be appropriate to the film's time period, the characters, their location, and their occupations, whereas thecostumer (or stylist) is responsible for acquiring, selecting, manufacturing, and/or handling the clothing and accessories; acostume drama is a film set in a particular historical time period, often with elaborate costuming</p>	<p>Example: <a href="#">Superman: The Movie (1978)</a> (pictured); also films with important wardrobe elements include <a href="#">Cabaret (1972)</a>, <a href="#">3 Women (1977)</a>, <a href="#">Ed Wood (1994)</a>, and <a href="#">Hedwig and the Angry Inch (2001)</a></p> 
<p><b>courtroom drama</b></p>	<p>a drama and/or mystery story, in which the main protagonist is a lawyer, and a majority of the drama and dramatic action takes place in a courtroom setting; the plot revolves around the preparation of a trial and its result of guilt or innocence</p>	<p>Examples: <a href="#">The Life of Emile Zola (1937)</a>, <a href="#">Adam's Rib (1949)</a>, <a href="#">12 Angry Men (1957)</a>, <a href="#">Witness For the Prosecution (1957)</a>, <a href="#">Anatomy of a Murder (1959)</a>, <a href="#">Compulsion (1959)</a>, <a href="#">Inherit the Wind (1960)</a>, <a href="#">Judgment at Nuremberg (1961)</a>, <a href="#">To Kill a Mockingbird (1962)</a> (pictured), <a href="#">The</a></p> 



		Verdict (1982), A Soldier's Story (1984), Suspect (1987), The Accused (1988), A Cry in the Dark (1988), Reversal of Fortune (1990), A Few Good Men (1992), Philadelphia (1993), The People Vs. Larry Flynt (1996), Primal Fear (1996)
<b>coverage</b>	refers to all the shots, including closeups and reverse angles, that a director takes in addition to the master shot, to make up the final product; to have proper coverage means having all the proper scenes, angles, lightings, close-ups, and directions	
<b>crane shot</b>	a camera shot taken from a large camera dolly or electronic device (an apparatus, such as a crane), resembling a extendable mechanical arm (or boom), that can raise the camera up in the air above the ground 20 feet or more; the crane allows the camera to fluidly move in virtually any direction (with vertical and horizontal movement), providing shifts in levels and angles; crane shots usually provide some kind of overhead view of a scene	 <p>Examples: the opening, long-take sequence in Altman's <i>The Player</i> (1992) was shot with a crane, as was the classic 3-minute opening credits sequence of <a href="#">Touch of Evil (1958)</a>; also, the shot in <a href="#">High Noon (1952)</a> where the Marshal is left in the empty street prior to his confrontation with the four gunman, to emphasize his isolation, rejection and vulnerability; and the spectacular shots using remote cranes in the car-chase sequence of <i>To Live And Die In L.A.</i> (1985).</p>
<b>credits</b>	in general, this term refers to the text appearing on screen - composed of a list of technical personnel, cast, and production crew of a film; specifically, it refers to the list of names and functions of persons and corporations contributing and responsible for the artistic or intellectual content of a film, such as: "Story by...", "Screenplay by...", "Photography by...", etc.; sometimes distinguished from the cast (the performers in front of the camera); see also front (or opening) credits, end (or closing) credits, or (beginning or end) titles.	<p>Example: The beginning of the stark credits in <a href="#">Citizen Kane (1941)</a>:</p>  <p>Spellbound (1945) and <a href="#">Who's Afraid of Virginia Woolf? (1966)</a> are unusual in that they both don't have end credits; in the latter's case, it concludes with a placard reading "EXIT MUSIC" while soft mandolin music plays.</p> 
<b>crew</b>	refers to those involved in the technical production of a film who are not actual performers	
<b>crisis</b>	the period of highest tension just before the climax of a film (there can be more than one); the point at which events reach their highest level of tension	
<b>critic (or film critic, film reviewer)</b>	an individual who writes and/or publishes a review of a film from either an artistic or entertainment point of view. Film reviews often analyze and discuss a film's details, its content and characters, a critique of the performances, camera work, directing, editing, production, and script; film critics are usually more philosophical and theoretical than film reviewers or commentators; film criticism refers to the analysis of the narrative, historical and stylistic characteristics of film; 'critics' is sometimes abbreviated as crix.	 <p>Example: One of the best known and most knowledgeable film critics of all time, Chicago Tribune's Roger Ebert, known for his 'thumbs-up' and 'thumbs-down' reviews.</p>





<p><b>cross-cutting</b></p>	<p>the editing technique of alternating, interweaving, or interspersing one narrative action (scene, sequence, or event) with another - usually in different locations or places, thus combining the two; this editing method suggests parallel action (that takes place simultaneously); often used to dramatically build tension and suspense in chase scenes, or to compare two different scenes; also known as inter-cutting or parallel editing.</p>	 <p>Examples: Porter's <a href="#">The Great Train Robbery (1903)</a>, D. W. Griffith's <a href="#">The Birth of a Nation (1915)</a> and the finale of Griffith's <a href="#">Intolerance (1916)</a>, where the chase to save the pardoned hero from execution in the modern story is cross cut with Christ's procession to Calgary; also the scene in <a href="#">The Godfather (1972)</a>, where the baptism of Michael Corleone's godson is cross cut with the violent elimination of Corleone's multiple underworld rivals.</p>
<p><b>cross-over and cross-over appeal</b></p>	<p>a film or production that is made for one audience, but may easily 'cross-over' to another unexpected audience; also refers to a film, actor, or production that appeals to different demographic groups or age groups and can move between two or more distinct franchises; see also hybrid</p>	<p>Examples: Cross-over films include Mira Nair's <i>Monsoon Wedding</i> (2001) - basically a film with Indian-oriented content that had wide international appeal and crossed multi-cultural barriers, and the same was true for <i>Bend It Like Beckham</i> (2002), <i>Y Tu Mamá También</i> (2001, Mex.) and <i>Barbershop</i> (2002). Similarly, the animated smash <i>Finding Nemo</i> (2003) appealed to both children and adult audiences, for different reasons. Cross-over stars include Humphrey Bogart as a romantic lead and as a hard-boiled detective, or James Cagney as a song-and-dance man and as a tough guy.</p> 
<p><a href="#">crowd shot</a></p>	<p>a shot or image of a large group of people (often extras) in a film; CGI is now often used to film large crowd shots, to avoid huge costs associated with hiring extras</p>	<p>Example: A crowd shot on the streets of NY from King Vidor's silent classic <a href="#">The Crowd (1928)</a></p> 
<p><b>cue</b></p>	<p>a signal or sign for an actor to begin performing, from either another performer, from the director, or from within the script; a cue is often the last word of one character's line(s) of dialogue, when another performer is expected to 'pick up their cue' to speak.</p>	
<p><b>cue cards</b></p>	<p>a device (cards, scrolling screen, teleprompter, or other mechanism) printed with dialogue provided to help an actor recite his/her lines; an electronic cue card is called a (tele)-prompter; derogatively called idiot cards or idiot sheets.</p>	
<p><a href="#">cult film(s)</a></p>	<p>usually a non-mainstream film that attracts a small, but loyally-obsessed group of fans, and remains popular and worshipped over many years; cult films have limited but special appeal, and often have unusual or subversive elements or subject matter; they are often replayed for repeat viewings and audience participation (and group identification) as midnight movies; not to be confused with B-films (not all cult films are B-films)</p>	 <p>Examples: most cult films are from the <a href="#">horror</a> and <a href="#">sci-fi</a> genres, such as <i>The Rocky Horror Picture Show</i> (1975), <i>Attack of the Killer Tomatoes!</i> (1978), <i>Repo Man</i> (1984); also <i>Harold and Maude</i> (1971), <i>Pink Floyd: The Wall</i> (1982), the films of Roger Corman or David Lynch, etc.</p>





<p><b>cut (or cutting)</b></p>	<p>an abrupt or sudden change or jump in camera angle, location, placement, or time, from one shot to another; consists of a transition from one scene to another (a visual cut) or from one soundtrack to another (a sound cut); cutting refers to the selection, splicing and assembly by the film editor of the various shots or sequences for a reel of film, and the process of shortening a scene; also refers to the instructional word 'cut' said at the end of a take by the director to stop the action in front of the camera; cut to refers to the point at which one shot or scene is changed immediately to another; also refers to a complete edited version of a film (e.g., rough cut); also see director's cut; various types of cuts include invisible cut, smooth cut, jump cut (an abrupt cut from one scene or shot to the next), shock cut (the abrupt replacement of one image by another), etc.</p>	 <p>Director yelling cut!</p>
<p><b>cutaway shot</b></p>	<p>a brief shot that momentarily interrupts a continuously-filmed action, by briefly inserting another related action, object, or person (sometimes not part of the principal scene or main action), followed by a cutback to the original shot; often filmed from the POV of the character and used to break up a sequence and provide some visual relief, or to ease the transition from one shot to the next, or to provide additional information, or to hint at an impending change; reaction shots are usually cutaways; cross-cutting is a series of cutaways and cutbacks indicating concurrent action; a cutaway is different from an insert shot.</p>	<p>Examples: a quick cutaway shot of a newspaper headline in <a href="#">North by Northwest (1959)</a> - after the famous crop-dusting scene</p>   <p>or the view of the roulette number being bet upon in <a href="#">Casablanca (1942)</a></p>
<p><b>cyberpunk</b></p>	<p>a sub-genre of science fiction, derived from combining the terms cybernetics and punk, and related to the digital or information technology society (referring to the proliferation of computers, the online world, cyberspace, and 'hacking'); this sub-genre also incorporates classic film-noirish characteristics into its style - traits include alienation, dehumanization, the presence of counter-cultural anti-heroes, darkness, dystopia, and corruption; heavily influenced by the novels of Raymond Chandler; also associated with the work of writer William Gibson and his 1984 novel Neuromancer</p>	<p>Examples: TRON (1982), <a href="#">Blade Runner (1982)</a>, <a href="#">Johnny Mnemonic (1995)</a>, <a href="#">Strange Days (1995)</a>, <a href="#">The Matrix (1999)</a>.</p> 
<p><b>cyclorama</b></p>	<p>the curved backdrop used to represent the sky when outdoor scenes are shot in the studio</p>	
<p><b>dailies</b></p>	<p>the immediately processed, rough cuts, exposed film, or first prints of a film (w/o special effects or edits) for the director (producer, cinematographer, or editor) to review, to see how the film came out after the day's (or previous day's) shooting; more commonly in the form of videotape or digital dailies nowadays; aka rushes (referring to the haste taken to make them available); used to determine if continuity is correct, if props are missing or out of place, or if sound is poor, etc., to help decide whether to re-shoot</p>	
<p><b>dark horse</b></p>	<p>in film terms, a little-known, unlikely movie (often a sleeper, a low-budget film, indie, or a foreign film) that is, surprisingly, nominated for a major award (i.e., Academy Award or Golden Globe)</p>	<p>Examples: <a href="#">Marty (1955)</a>, <a href="#">The Accidental Tourist (1988)</a>, <a href="#">The Full Monty (1997)</a>, and <a href="#">The Pianist (2002)</a></p>






<p><b>day-for-night shot</b></p>	<p>a cinematographic technique for using shots filmed during the day to appear as moonlit night shots on the screen, by using different lenses, filters, special lighting and underexposure; very common during the 50s and in the 60s, but rarely used in present-day films.</p>	<p>Example: Alluded to in Francois Truffaut's film about film-making, <i>La Nuit Americaine - Day for Night</i> (1973),</p>   <p>or frequently used in the classic noir film <a href="#">Out of the Past (1947)</a> (pictured above)</p>
<p><b>deadpan</b></p>	<p>a specific type of comedic device in which the performer assumes an expressionless (deadpan) quality to her/his face demonstrating absolutely no emotion or feeling.</p>	 <p>Example: a trademark of Buster Keaton's comedic form, seen here in <i>The Navigator</i> (1924).</p>
<p><b>decoupage</b></p>	<p>a French term referring to the design of a film - the arrangement of its shots</p>	
<p><b>deep-focus shot</b></p>	<p>a style or technique of cinematography and staging with great depth of field, preferred by realists, that uses lighting, relatively wide angle lenses and small lens apertures to simultaneously render in sharp focus both close and distant planes (including the three levels of foreground, middle-ground, and extreme background objects) in the same shot; contrast to shallow focus (in which only one plane is in sharp focus)</p>	<p>Examples: Gregg Toland's pioneering cinematography in many deep-focus images in <a href="#">Citizen Kane (1941)</a> such as</p>  <p>in this image of young Kane in the far distance and other foreground action - all in focus; also in other 1940s films of Welles and Wyler (such as <a href="#">The Best Years of Our Lives (1946)</a>), including this famous deep focus scene from <i>The Little Foxes</i> (1941)</p> 
<p><b>deleted scene</b></p>	<p>refers to a scene that was edited out of a film's final cut, for several possible reasons: the scene was poorly done, the scene was unnecessary, the film's running time needed truncation, the film was avoiding an R or NC-17 rating, the film's studio disapproved of it, etc. Deleted scenes are now commonly included on DVDs, either re-edited into a director's cut or as a separate feature</p>	 <p>Example: In <a href="#">Alien (1979)</a>, its most famous deleted scene was the one of Ripley (Sigourney Weaver) discovering the alien's nest and the bodies of Dallas (Tom Skerritt) and Brett (Harry Dean Stanton), restored in the Director's Cut release of the film in 2003</p>




<b>denouement</b>	the point immediately following the climax when everything comes into place or is resolved; often the final scene in a motion picture; aka tag; see resolution	
<b>depth of field</b>	the depth of composition of a shot, i.e., where there are several planes (vertical spaces in a frame): (1) a foreground, (2) a middle-ground, and (3) a background; depth of field specifically refers to the area, range of distance, or field (between the closest and farthest planes) in which the elements captured in a camera image appear in sharp or acceptable focus; as a rule of thumb, the area 1/3 in front of and 2/3 behind the subject is the actual distance in focus; depth of field is directly connected, but not to be confused with focus	<p>Example: Extreme depth-of-field in many shots in <a href="#">Citizen Kane (1941)</a> to heighten dramatic value, achieved by using very bright lighting and a slightly wide-angled lens by cinematographer Gregg Toland, causing objects or characters close in the frame's foreground to appear massive, while other objects appear smaller in the background; other scenes with extreme depth-of-field include the early snowball scene, the 'Crash of '29' scene, and Susan's overdose scene</p> 
<b>depth of focus</b>	related to depth of field - refers to an adjustment made technically to insure that a camera shot retains its deep focus throughout all the various planes (fore, middle, and back)	Example: <a href="#">Citizen Kane (1941)</a> has many examples of deep-focus shots in which the foreground and background are in focus
<b>deus ex machina</b>	literally, the resolution of the plot by the device of a god ("deus") arriving onstage by means of a piece of equipment ("machina") and solving all the characters' problems; usually refers to an unlikely, improbable, contrived, illogical, or clumsy ending or suddenly-appearing plot device that alleviates a difficult situation or brings about a denouement - just in the nick of time; can sometimes refer to an unexpected, artificial, or improbable character	 <p>Examples: when a poor protagonist unexpectedly receives an inheritance, or when the cavalry arrives at just the right time to save a beleaguered wagon train; the Coen Brothers' <i>The Hudsucker Proxy</i> (1994) in which Moses - a black custodian, fixes the Hollywood firm's clock and predicts the outcome of events, and the narrator stops the film midstream - during a suicidal leap - (pictured) and directly addresses the audience; or the ending of <i>Demons</i> (1985); or the resolution of the plot by Queen Elizabeth in <i>Shakespeare in Love</i> (1998)</p>
<b>dialogue</b>	any spoken lines in a film by an actor/actress; may be considered overlapping if two or more characters speak simultaneously; in film-making, recording dialogue to match lip movements on previously-recorded film is called dubbing or looping	See this site's " <a href="#">Greatest Film Quotes, One-Liners, Movie Speeches or Dialogues</a> " of all time
<b>diegetic (diegesis)</b>	simply means realistic or logically existing, such as the music that plays on a character's radio in a scene; more generally, it refers to the narrative elements of a film (such as spoken dialogue, other sounds, action) that appear in, are shown, or naturally originate within the content of the film frame; the opposite is non-diegetic elements, such as sounds (e.g., background music, the musical score, a voice-over, or other sounds) w/o an origin within the film frame itself; in an objective shot, the most common camera shot, it simply presents what is before the camera in the diegesis of the narrative	Example: in <a href="#">E.T.: The Extra-Terrestrial (1982)</a> , diegetic sounds are heard of the 'keys' men (who drive trucks with glaring headlights) as they approach E.T.'s spaceship, to suggest danger
<b>diffusion</b>	the reduction or softening of the harshness or intensity of light achieved by using a diffuser or translucent sheet (lace or silk) in front of the light to cut down shadows; materials include screen, glass, filters, gauze, wire mesh, or smoke; also see soft-focus.	
<b>digital production</b>	refers to filming on digital video using digital high-resolution cameras, rather than on traditional 35mm film	Example: <a href="#">Star Wars, Episode II: Attack of the Clones (2002)</a> was the first major live-action feature film ever to be shot using




		digital cinematography - it was a complete digital production from start to finish
<b>directing the eye</b>	in cinematographic terms, using light and dark lighting and frame composition to emphasize what is important	
<b>direct sound</b>	the technique of recording sound simultaneously with the image	
<b>director (and directing)</b>	the creative artist responsible for complete artistic control of all phases of a film's production (such as making day-to-day determinations about sound, lighting, action, casting, even editing), for translating/interpreting a script into a film, for guiding the performances of the actors in a particular role and/or scene, and for supervising the cinematography and film crew. The director is usually the single person most responsible for the finished product, although he/she couldn't make a film without support from many other artists and technicians; often the director is called a helmer(at-the-helm); the assistant director is known as the a.d. ; the director of photography (or cinematographer), responsible for the mechanics of camera placement, movements, and lighting, is known as the d.p.	 <p>Example: director Ernst Lubitsch on the set - see this site's write-up on the <a href="#">"Greatest Directors"</a></p>
<b>director's cut</b>	a rough cut (the first completely-edited version) of a film without studio interference as the director would like it to be viewed, before the final cut (the last version of the film that is released) is made by the studio.	 <p>Example: the director's cut version of Ridley Scott's futuristic adventure, <a href="#">Blade Runner (1982)</a>.</p>
<b>discovery shot</b>	in a film scene, when the moving or panning camera unexpectedly comes upon or 'discovers' an object or person previously undisclosed to the viewer	 <p>Example: the revelation of cannibalistic Hannibal Lecter in his prison cell in <a href="#">The Silence of the Lambs (1991)</a></p>
<b>Disney-fication or Disney-fied</b>	refers to the making of an adapted, sanitized, 'family-friendly' version of a book or play, by removing objectionable elements (such as crude language, sexuality, or violence) and modifying plot elements to make the tale more acceptable, entertaining, predictable and popular for mass consumption by audiences, as first exercised by the Disney studios in the 50s; now used as a derogatory term for how popular culture has been homogenized and cultural diversity has been minimized; see also bowdlerize(d)	<p>Examples: Disney's Cinderella (1950) and Sleeping Beauty (1959), and recently Pocahontas (1995) and The Hunchback of Notre Dame (1996); the dark Dickens novel Oliver Twist was remade as a light musical Oliver! (1968)</p>
<b>dissolve (or lap dissolve)</b>	a transitional editing technique between two sequences, shots or scenes, in which the visible image of one shot or scene is gradually replaced, superimposed or blended (by an overlapping fade out or fade in and dissolve) with the image from another shot or scene; often used to suggest the passage of time and to transform one scene to the next; lap dissolve is shorthand for 'over'lap dissolve; also known as a soft transition or dissolve to	 <p>Example: the many dissolves in the opening sequence of <a href="#">Citizen Kane (1941)</a> as the camera approaches Kane's Xanadu</p>


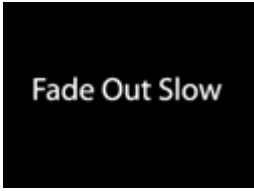


		<p>estate; also in <a href="#">Metropolis (1927)</a> the dissolves that transform the face of the heroine Maria into the face of an evil robot; and the transformational dissolves in <i>The Wolf Man</i> (1941) and <i>The Invisible Man</i> (1933) (pictured);</p> 
<p><a href="#">documentary</a></p>	<p>a non-fiction (factual), narrative film with real people (not performers or actors); typically, a documentary is a low-budget, journalistic record of an event, person, or place; a documentary film-maker should be an unobtrusive observer - like a fly-on-the-wall, capturing reality as it happens; aka doc or docu; also called direct cinema; one type is termed docudrama; contrast with cinema verite and mockumentary</p>	<p><b>SUPER SIZE ME</b></p>  <p>Examples: a term first coined by John Grierson when describing Robert Flaherty's (the 'father of the documentary') 'objective' film about the daily life of a Polynesian youth, <i>Moana</i> (1926); Michael Moore's <i>Roger and Me</i> (1989) and Morgan Spurlock's <i>Supersize Me</i> (2004); examples of independent documentaries; 'subjective', propagandistic documentaries also exist, such as Leni Riefenstahl's <i>Triumph of the Will</i> (1935)</p>
<p><b>Dogme 95</b></p>	<p>a collective of film directors founded in Denmark in 1995 led by Lars von Trier, with a distinctive democratizing philosophy and set of rules (termed "the vow of chastity") that rejected special effects and contrived lighting/staging and camera work, and espoused returning to more "truthful" and honest, "non-Hollywood" forms of cinema; the ten rules included shooting on location, use of hand-held cameras, natural lighting only, no props, use of digital-video (DV), lack of credits for the director, etc.</p>	 <p>Examples: Thomas Vinterberg's <i>Festen</i> (<i>The Celebration</i>) (1998), von Trier's <i>Idioterne</i> (<i>The Idiots</i>) (1998), writer/director Harmony Korine's <i>Julien Donkey-Boy</i> (1999), Søren Kragh-Jacobsen's <i>Mifune</i> (1999), Jean-Marc Barr's <i>Lovers</i> (1999, Fr.), Richard Martini's <i>Camera</i> (2000), Kristian Levring's <i>The King is Alive</i> (2000), Lone Scherfig's <i>Italian for Beginners</i> (2001, Denmark).</p>
<p><b>Dolby stereo</b></p>	<p>a stereo-sound process for motion pictures created by Dolby Laboratories, Inc., used to improve sound quality; 35mm prints have two optical sound tracks (Dolby can decode and playback on four channels), while 70mm prints have six magnetic tracks for multi-channel playback; by the 1990s, Dolby Stereo was superseded by advanced digitally-recorded sound</p>	<p>Examples: The first Dolby encoded stereo-optical soundtrack on a feature film was Ken Russell's <i>Lisztomania</i> (1975). Other Dolby stereo soundtracks existed for <a href="#">Star Wars</a> (1977), <a href="#">Apocalypse Now</a> (1979), <a href="#">Close Encounters of the Third Kind</a> (1977), and <a href="#">Superman</a> (1978).</p>
<p><b>dolly (shot)</b></p>	<p>refers to a moving shot in which the perspective of the subject and background is changed; the shot is taken from a camera that is mounted on a hydraulically-powered wheeled camera platform (sometimes referred to as a truck or dolly), pushed on rails (special tracks) and moved smoothly and noiselessly during filming while the camera is running; a pull-back shot (or dolly out) is the moving back ('tracking back') of the camera from a scene to reveal a character or object that was previously out of the frame, dolly in is when the camera moves closer ('tracking in') towards the subject, and dolly along with (or 'tracking within') refers to the camera moving beside the subject; also known as tracking shot, trucking shot, follow shot, or traveling shot; contrast with zoomshots.</p>	<p>Examples: the first eight minutes of Robert Altman's <i>The Player</i> (1992) was filmed with a sustained dolly shot, similar to the famous opening sequence (shown here) of Welles' <a href="#">Touch of Evil</a> (1958); or the opening shot in <i>Boogie Nights</i> (1997) that tracked into the 70s disco, or the shot from the dressing room to the ring in <a href="#">Raging Bull</a> (1980)</p> 








<p><b>doppelganger</b></p>	<p>a German word literally meaning: "doublewalker," a reference to the fact that a shadow-self, duplicate, counterpart or double (spiritual, ghostly, or real) accompanies every individual</p>	<p>Examples: in cinematic use, the contrast between the 'good' and 'evil' side of a person, as in</p>  <p>Hitchcock's <i>Strangers on a Train</i> (1951) between Robert Walker and Farley Granger (shown in criss-crossing shots of their shoes), or the 'evil' Uncle Charlie (Joseph Cotten) and his 'twin' counterpart - the 'good' young Charlie (Teresa Wright) in <a href="#">Shadow of a Doubt (1943)</a>; also evidenced in Brian De Palma's <i>Sisters</i> (1973), Kieslowski's film <i>The Double Life of Véronique</i> (1991), David Cronenberg's <i>Dead Ringers</i> (1988), and <i>Fight Club</i> (1999)</p>
<p><b>double</b></p>	<p>refers to the person who temporarily takes the leading player's place for a dangerous or difficult stunt, or to photographically stand in for the actor (when the latter is not available or when the actor wants a body double for a nude scene, etc.)</p>	
<p><b>double exposure</b></p>	<p>to expose a single frame twice so that elements of both images are visible in the finished product; produces an effect similar to superimposition and is often used to produce 'ghostly' effects</p>	
<p><b>double take</b></p>	<p>a comedic convention that refers to the way in which an actor first looks at an object (subject, event, scene, etc.), then looks away, and then snaps his head back to the situation for a second look - with surprise, disgust, sexual longing, etc.; a variation is termed a spit-take (the double-take causes the character to spit out whatever he is drinking)</p>	<p>Example: W.C. Field's double-take at a black bank customer in a teller line in <a href="#">The Bank Dick (1940)</a></p> 
<p><b>drive-in</b></p>	<p>an outdoor movie theatre in which the patrons viewed a film from their automobile; films projected were often B-films or low-budget films; reached their peak in terms of popularity and numbers in the 1970s; also called a passion pit, ozoner; contrast with a hard top (or indoor movie theatre).</p>	
<p><b>dub (or dubbing)</b></p>	<p>the act of putting a new soundtrack on a film or adding a soundtrack (of dialogue, sound effects, or music) after production, to match the action and/or lip movements of already-filmed shots; commonly used when films are shot on location in noisy environments; also refers to adding translated dialogue to a foreign-language film; as opposed to direct sound - which is sound recorded when filming a scene; contrast to looping.</p>	
<p><b>dunning</b></p>	<p>the process or technique of combining shots filmed in a studio with background footage shot elsewhere</p>	
<p><b>dutch tilt (or canted angle)</b></p>	<p>a shot made with the camera leaned to one side and filming at a diagonal angle; see also camera angle.</p>	<p>Examples: in Carol Reed's <a href="#">The Third Man (1949)</a>.</p>
<p><b>dynamic frame</b></p>	<p>a photographic technique used to mask the projected image size and shape to any ratio that seems appropriate for the scene (e.g., the image narrows as an actor passes through a narrow passageway, and then widens as he emerges)</p>	




<p><b>dystopia</b></p>	<p>an imaginary, wretched, dehumanized, dismal, fearful, bad, oppressive place or landscape, often initiated by a major world crisis (post-war destruction) coupled with, an oppressive government, crime, abnormal behavior, etc.; the opposite of utopia (a state of ideal perfection); see also nihilism</p>	 <p>Example: the worlds of <a href="#">Metropolis</a> (1927), Fahrenheit 451 (1966), <a href="#">A Clockwork Orange</a> (1971), the comedy <a href="#">Sleeper</a> (1973), Mad Max 2: The Road Warrior (1979), <a href="#">Blade Runner</a> (1982) (pictured) and 1984 (1984)</p>
<p><b>editing (editor)</b></p>	<p>the process (performed by a film editor) of selecting, assembling, arranging, collating, trimming, structuring, and splicing-joining together many separate camera takes (includes sound also) of exposed footage (or daily rushes) into a complete, determined sequence or order of shots (or film) - that follows the script; digital editing refers to changing film frames by digitizing them and modifying them electronically; relational editing refers to editing shots to suggest a conceptual link between them; an editor works in a cutting room; the choice of shots has a tremendous influence upon the film's final appearance.</p>	<p>See <a href="#">Best Film Editing Sequences</a>.</p>
<p><b>ellipsis</b></p>	<p>the shortening of the plot duration of a film achieved by deliberately omitting intervals or sections of the narrative story or action; an ellipsis is marked by an editing transition (a fade, dissolve, wipe, jump cut, or change of scene) to omit a period or gap of time from the film's narrative.</p>	
<p><b>emcee</b></p>	<p>another term for master of ceremonies</p>	
<p><b>end (or closing) credits</b></p>	<p>credits appearing at the end of a film; aka end titles</p>	
<p><b>enfant terrible</b></p>	<p>literally from the French, meaning "terrible baby" - referring to a brilliant, young, passionate but egotistical, brash director; characteristics of an enfant terrible director include being innovative and unorthodox</p>	<p>Example: Orson Welles and <a href="#">Citizen Kane</a> (1941), Steven Spielberg and <a href="#">Jaws</a> (1975), Michael Cimino and <a href="#">The Deer Hunter</a> (1978), Guy Ritchie and Lock, Stock and Two Smoking Barrels (1998), and Florian Henckel von Donnersmarck and The Lives of Others (2006, Germ.)</p>
<p><b>ensemble (film)</b></p>	<p>a film with a large cast without any true leading roles, and usually with multiple plotlines regarding the characters; it also literally means 'the group of actors (and sometimes directors and designers) who are involved in a film'.</p>	<p>Examples: <a href="#">The Philadelphia Story</a> (1940), Rio Bravo (1959), <a href="#">The Last Picture Show</a> (1971), <a href="#">The Godfather</a> (1972) films, St. Elmo's Fire (1985), The Breakfast Club (1985), Steel Magnolias (1989), Glengarry Glen Ross (1992), Reservoir Dogs (1992), and numerous Altman films, such as <a href="#">Nashville</a> (1975) and Short Cuts (1993)</p>
<p><b>epic</b></p>	<p>a costly film made on an unusually large scale or scope of dramatic production, that often portrays a spectacle with historic, ancient world, or biblical significance.</p>	 <p>Examples: <a href="#">Ben-Hur</a> (1959), Titanic (1997), or <a href="#">Patton</a> (1970), shown here.</p>
<p><b>epilogue</b></p>	<p>a short, concluding scene in a film in which characters (sometimes older) reflect on the preceding events</p>	<p>Example: the epilogue of Saving Private Ryan</p>  <p>(1998) and <a href="#">Schindler's List</a> (1993) (pictured)</p>




<b>epiphany</b>	a moment of sudden spiritual insight for the protagonist of a film, usually occurs just before or after the climax	
<b>episode</b>	a self-contained segment or part of an anthology film or serial; a number of separate and complete episodes make up an episode film	Example: Twilight Zone - The Movie (1983)
<b>episodic</b>	a film that is composed of a series of loosely-related segments, sections, or episodes, with the same character(s)	Examples: <a href="#">Intolerance (1916)</a> , Around the World in 80 Days (1956), Short Cuts (1993), <a href="#">Pulp Fiction (1994)</a>
<b>establishing shot</b>	usually a long (wide-angle or full) shot at the beginning of a scene (or a sequence) that is intended to show things from a distance (often an aerial shot), and to inform the audience with an overview in order to help identify and orient the locale or time for the scene and action that follows; this kind of shot is usually followed by a more detailed shot that brings characters, objects, or other figures closer; a re-establishing shot repeats an establishing shot near the end of a sequence.	 <p>Example: the beginning of Laurence Olivier's Henry V (1944) includes an establishing shot across a detailed model of 16th century London; also the early wide-angle views of the New Zealand coastline in The Piano (1993)</p>
<b>exec or exex</b>	abbreviations for 'executive' or 'executives'	
<b>executive producer</b>	the person who is responsible for a film's financing, or for arranging the film's production elements (stars, screenwriter, etc.)	
<b>exhibitor</b>	term meaning 'movie theatre owner'; aka known as exhib(shortened term)	
<b>experimental film</b>	refers to a film, usually a low-budget or indie film not oriented toward profit-making, that challenges conventional filmmaking by using camera techniques, imagery, sound, editing, and/or acting in unusual or never-before-seen ways; sometimes akaavante-garde, art films	Examples: Disney's <a href="#">Fantasia (1940)</a> , Hitchcock's Rope (1948), Jonathan Demme's Swimming to Cambodia (1987)
<b>exploitation film</b>	a sensational, often trashy B-film aimed at a particular audience and designed to succeed commercially and profitably by appealing to specific psychological traits or needs in that audience without any fuller analysis or exposition; often refers to films with extremely violent or sexual scenes; not necessarily a derogatory term; various types include blaxploitation, sexploitation, splatter films.	 <p>Examples: Beyond the Valley of the Dolls (1970), Cannibal Holocaust (1980, It.), Porky's (1981) shown here, or any of Roger Corman's New World Pictures films, such as Bury Me an Angel (1971).</p>
<b>exposition</b>	the conveyance (usually by dialogue or action) of important background information for the events of a story; or the set up of a film's story, including what's at stake for the characters, the initial problem, and other main problems.	
<b>expressionism (and expressionist)</b>	refers to the distortion of reality through lighting, editing, and costumes, to reflect the inner feelings and emotions of the characters and/or the filmmaker; a cinematic style of fantasy film common in post-WWI Germany in the 1920s and 1930s, characterized by dramatic lighting, dark visual images and shadows, grotesque and fantastic shots, distorted sets and angles, heavy makeup, highly stylized acting, and symbolic mime-like action and characters; opposed to realism.	 <p>Examples: Robert Wiene's The Cabinet of Dr. Caligari (1920) led to the term caligarisme (referring to the chaotic, expressionistic cinematic style in the film); also F.W. Murnau's Nosferatu (1922) and Fritz Lang's <a href="#">Metropolis (1927)</a></p>

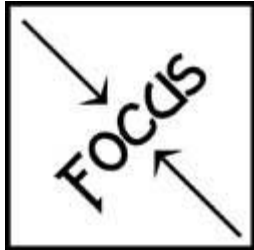


<p><b>extra(s)</b></p>	<p>a person who appears in a movie in a non-specific, non-speaking, unnoticed, or unrecognized character role, such as part of a crowd or background, e.g., a patron in a restaurant, a soldier on a battlefield; usually without any screen credit; also termed atmosphere people; contrast with walk-on and non-speaking role, bit players, or principals; also see cast of thousands</p>	 <p>Examples: <a href="#">The Ten Commandments (1956)</a> in the Exodus scene, <a href="#">Ben-Hur (1959)</a> chariot scene, <a href="#">Spartacus (1960)</a>. Recent films use CGI to create fictional crowds of extras, such as in <a href="#">Gladiator (2000)</a>, or soldiers and a fleet of ships in <a href="#">Troy (2004)</a>(pictured).</p>
<p><b>eyeline match</b></p>	<p>a cut between two shots that creates the illusion of the character (in the first shot) looking at an object (in the second shot).</p>	
<p><b>fade</b></p>	<p>a transitional device consisting of a gradual change in the intensity of an image or sound, such as from a normally-lit scene to darkness (fade out, fade-to-black) or vice versa, from complete black to full exposure (fade in), or from silence to sound or vice versa; a 'fade in' is often at the beginning of a sequence, and a 'fade out' at the end of a sequence.</p>	 <p>Examples: Face-outs usually occur at the end of a sequence, and fade-ins at the beginning of a sequence</p>
<p><b>farce</b></p>	<p>refers to a light-hearted, gleeful, often fast-paced, crudely humorous, contrived and 'over-the-top' <a href="#">comedy</a> that broadly satirizes, pokes fun, exaggerates, or gleefully presents an unlikely or improbable stock situation (e.g., a tale of mistaken identity, cross-dressing, etc.) often characterized by slapstick, pratfalls, and other physical antics; types of farces include screwball comedy, bedroom/sex farce/comedy; contrast to parody and satire.</p>	 <p>Examples: <a href="#">Duck Soup (1933)</a>, <a href="#">To Be or Not to Be (1942)</a>, <a href="#">Victor/Victoria (1982)</a> (shown here)</p>
<p><b>fast motion (or accelerated motion)</b></p>	<p>a camera device or effect to compress reality and highlight a scene or cause a dramatic effect, created by filming a scene with the film running at a rate less than the normal 24 frames per second and then projecting it back at standard speed, thereby creating the effect of moving faster than normal; generally used for comic effect; contrast to slow-motion or time-compression.</p>	
<p><b>feature (film)</b></p>	<p>a "full-length" motion picture, one greater than 60 minutes in length - but usually about 90-120 minutes on one particular topic; also known as a theatrical; contrast to shorts.</p>	
<p><b>featurette</b></p>	<p>a term often used before the 1970s to refer to a 20 to 45 minute film (longer than a short subject but shorter than a feature film), usually a "making of" or "behind the scenes" mini-documentary, or an extended trailer, which was usually displayed by theater owners to "sell" a film for exhibition in their movie house -- nowadays, featurettes are commonly run on premium cable stations, or offered as a 'bonus feature' as part of a DVD's extras; see also "Making of..."</p>	<p>Examples: One of the most notorious featurettes was Alfred Hitchcock's extended trailer for <a href="#">Psycho (1960)</a>, in which the director explored the set of the Bates Motel, and coyly described the film's murders</p>
<p><b>"feel good" film (or movie)</b></p>	<p>usually a light-hearted, upbeat comedy or romance that ends with an audience-pleasing conclusion; sometimes used derogatively; compare to tearjerker</p>	 <p>Examples: <a href="#">Singin' in the Rain (1952)</a>, <a href="#">Rocky (1976)</a>, <a href="#">Ferris Bueller's Day Off (1986)</a>, <a href="#">Field of Dreams (1989)</a>, <a href="#">When Harry Met Sally... (1989)</a>, <a href="#">Four Weddings and a Funeral (1994)</a>, <a href="#">Amelie (2001)</a></p>




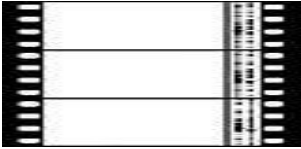

<p><b>festival</b></p>	<p>an event at which films can often be premiered, exhibited, awarded, and engaged in distribution deals, such as Cannes, Toronto, Sundance, etc.; also known as fest</p>	 <p>Example: the Cannes Film Festival (France) is the best known of various film festivals, with its Palm D'Or grand award</p>
<p><b>'fifteen minutes of fame'</b></p>	<p>a cliched term popularized by pop artist/painter Andy Warhol in the late 60s, who predicted that everyone could be famous for 15 minutes and experience a moment of 'crowning glory'; aka one-hit wonders; due to today's increasing demands for pseudo-celebrities or 'personalities', headline-grabbers, and the widespread dissemination of information by cable TV, talk radio, and the WWW, it may be possible for everyone to 'bask in the limelight' for a fleeting moment (a flash in the pan).</p>	<p>Examples: Tiny Tim, Dr. Laura, Amy Fisher, Tonya Harding, Kato, Rodney King, Tammy Faye Bakker, Jessica Lynch, Pee Wee Herman, Mr. T., Reality TV show contestants (i.e., Omarosa), Ken Jennings (on Jeopardy), etc.</p> 
<p><b>film</b></p>	<p>(1) as a verb, to record a scene or make (or lense) a motion picture; (2) as a noun, refers to a motion picture, or (3) the thin strip of material on the film negative (with a base and light-sensitive coating of emulsion) that is used to create images - through light exposure.</p>	
<p><b>film aesthetics</b></p>	<p>the examination or study of film as an art form</p>	
<p><b>film artifact</b></p>	<p>unwanted film damage that could be a defect or error - dust, hair, specks, emulsion scratches, splices, reel-change marks, a hiss, crackle or pop on the soundtrack, mottling of the image, scratches on the negative being printed positive, etc.; film preservation, restoration, and archival efforts help to keep older, decomposing, and endangered films from deteriorating and acquiring artifacts, through painstaking processes (oftendigital restoration)</p>	<p>Example: heavy damage and scratches in a still from Judex (1916), a silent serial in twelve episodes made by French director Louis Feuillade</p> 
<p><b>film clip</b></p>	<p>a short section of film removed from a movie and often exhibited; a part of a film, and sometimes a complete scene or sequence, taken from a film; similar to an excerpt.</p>	
<p><b>film(ic) codes (or conventions)</b></p>	<p>many elements within a film (the use of music, audio, costuming, scripting, camera angles, framing, shot duration, a character's actions, etc.) speak a 'language,' 'grammar,' or code that when used by the filmmaker help the viewer to understand more about the plot and its characters</p>	<p>Examples: silence (long pauses) in dialogue, odd camera angles, gothic clothing, loud or harsh symphonic bursts, dark shadowing, etc. all communicate meaning (the character is evil or villainous, possibly) and are used by the filmmaker to imply a certain meaning for the film viewer.</p>
<p><b>film d'art</b></p>	<p>an early movement in French cinema to film more respectable stage productions</p>	
<p><b>film form</b></p>	<p>refers to various technical or logistical aspects which make up, compose, or produce a finished film, including Cinematography (Camera Movement), Sound and Editing, Lighting, Framing, Acting, and the Narrative itself</p>	
<p><b>film gauge</b></p>	<p>refers to the measurement of a width of a film strip (in millimeters) used in a camera; see 35mm, film stock, Cinerama, Cinemascope, etc.; see also digital video</p>	<p>Example: from <a href="#">The Maltese Falcon (1941)</a>, the most common film gauge - used for most films until 1953, 35mm film with four perforations on each side for each frame, and running at 24 fps; the frame area was 1" wide and 3/4" high, producing an aspect ratio of 1.33:1 (called the Academy ratio)</p> 
<p><b>film grain</b></p>	<p>the amount of light-sensitive material in the film's coating or emulsion; results can either be fine-grained (or sharp) - that</p>	





	requires more light for filming, or excessively grainy (or coarse) - best for low-light situations.	
<b>filmmaker(s)</b>	a collective term used to refer to a person(s) who have a significant degree of control over the creation of a film:directors, producers, screenwriters, and editors.	See section of site on " <a href="#">Greatest Directors.</a> "
<b><a href="#">film noir</a></b>	a French phrase literally meaning "black film" that developed in the early 40s; refers to a genre of mostly black/white films that blossomed in the post-war era in American cinema, with bleak subject matter and a somber, downbeat tone; the plot (often a quest), low-key lighting (harsh shadows andchiaroscuro) often in night scenes, camera angles (oftencanted or high angle shots), the setting (the gloomy underworld of crime and corruption), iconography (guns, urban settings), characters (disillusioned, jaded), and other elements (voice-overs and flashbacks) combined to present a dark atmosphere of pessimism, tension, cynicism, or oppression. Film noirs, often crime films, were usually set in grim and seedy cities, with characters including criminals, anti-heroes, private detectives, and duplicitous femme fatales; see alsotech-noir	 <p>Examples: American films of the 1940s and early 1950s, including <a href="#">The Maltese Falcon (1941)</a>, <a href="#">Double Indemnity (1944)</a>, Sorry, Wrong Number (1948), and <a href="#">Sunset Boulevard (1950)</a>. Also present day noirs, such as <a href="#">Body Heat (1981)</a> and The Man Who Wasn't There (2001); Carl Reiner's Dead Men Don't Wear Plaid (1982) was a parody of film noir (and contained excerpted footage from classic film noir films)</p>
<b>filmography</b>	a comprehensive (often chronological by year) listing of films featuring the work of an actor/actress, director, or other crew member; may also be a list of films for a specific genre or topic; a filmographer is another term for a film-maker or a person who studies film	See <a href="#">filmographies</a> of many prominent actors and actresses, or <a href="#">director-filmographies</a> .
<b>film review</b>	an evaluative oral or written judgment about the quality of a movie, based upon various assumptions, facts, biases, etc; professional film reviewers are known as critics; a film review usually includes a brief synopsis (avoiding spoilers, usually), a balanced notation of both the film's plusses and minuses, quotable wording, and some judgments; more extensive, in-depth film evaluations are called analytical essays.	 <p>Film critics-reviewers Gene Siskel and Roger Ebert in the mid-80s presenting a critique on their TV show about <a href="#">Blue Velvet (1986)</a></p>
<b>film stock</b>	refers to film size or gauge (8mm, 16mm, 35mm, 70mm, 105mm, for example), and film speed, among other things; also refers to raw unused, unexposed film; various kinds of film stock include tungsten (for use with artificial light, usually indoors) and daylight film stock (for use with natural light, usually outdoors)	
<b>film within a film</b>	a particular story-telling approach, literally, to have one film within another; in some cases, the characters are aware of the 'film-within-a-film,' and break the fourth wall and enter into or interact with it; aka subset film or picture within a picture	 <p>Examples: the opening of <a href="#">Butch Cassidy and the Sundance Kid (1969)</a>with silent film footage of the historical Butch Cassidy's 'Hole in the Wall' Gang; also found in Buster Keaton'sSherlock, Jr. (1924); the "News on the March" segment in <a href="#">Citizen Kane (1941)</a>, Never Give a Sucker an Even Break (1941), The Purple Rose of Cairo (1985), The Player (1992), Last Action Hero (1993), <a href="#">Wes Craven's New Nightmare (1994)</a>, and Steven Soderbergh's Full Frontal (2002)</p>
<b>filter</b>	glass, plastic, or gelatinous substance placed before or behind a camera lens to change the effect and character of the lighting within the film's frame	
<b>final cut</b>	the last edited version of a film as it will be released; see alsorough cut	




<p><b>fish-eye (lens)</b></p>	<p>an extreme type of super wide-angle lens with a very shortfocal point (and nearly infinite depth-of-field), that exaggerates and distorts the linear dimensions of the image, giving it a sense of curvature</p>	 <p>Example: the image of Ruth Gordon (as nose neighbor Minnie Castevet) in a ludicrously distorted fish-eye view seen through neighbor Rosemary's (Mia Farrow) security door peephole in <a href="#">Rosemary's Baby (1968)</a>; also common in dream sequences</p>
<p><b>'fish-out-of-water' tale</b></p>	<p>a film (usually humorous) in which the main character(s) faces 'culture shock' by being placed in unfamiliar or new surroundings or situations</p>	<p>Examples: any version of A Connecticut Yankee in King Arthur's Court, Tarzan's New York Adventure (1942), Trading Places (1983), 'Crocodile' Dundee (1986), Babe: Pig in the City (1998)</p>
<p><b>flashback</b></p>	<p>a filmic technique that alters the natural order of the narrative; a flashback may often be the entire film; it takes the story order back chronologically in time to a previous or past event, scene, or sequence that took place prior to the present time frame of the film; the flashbacked story that provides background on action and events is often called thebackstory; contrast to flash-forward</p>	 <p>Examples: <a href="#">Citizen Kane (1941)</a> is composed mostly of flashbacks and flash-forwards - i.e., Joseph Cotten in a rest home remembering the past, in a flashback; also many film noirs begin with a flashback, such as <a href="#">Mildred Pierce (1945)</a> and <a href="#">Out of the Past (1947)</a></p>
<p><b>flash-forward (or flash-ahead)</b></p>	<p>simply put, the opposite of flashback; a filmic technique that depicts a scene, event or shot taking place (or imagined) or expected that is projected into a future time beyond the present time of the film, or it can be a flashforward from the past to the present</p>	<p>Example: very common in futuristic science-fiction films (e.g., <a href="#">2001: A Space Odyssey (1968)</a>, or Jacob's Ladder (1990)), or in reflecting a character's hopes/dreams</p>
<p><b>flash frame (or shot)</b></p>	<p>a single clear frame that is inserted between two shots that can barely be perceived, giving the appearance of a flash of white when viewed, and for the intention of producing a shock or sudden dramatic effect</p>	<p>Example: in Hitchcock's black and white Spellbound (1945), two frames are hand-tinted red (Hitchcock's first use of color) in a gigantic closeup of a gun that rotates slowly and fires directly at the camera</p> 
<p><b>flash in the pan</b></p>	<p>transitory, impermanent success or recognition; derived from panning for gold experience; see fifteen minutes of fame</p>	
<p><b>flat</b></p>	<p>a section of a studio's set, consisting of a constructed wooden frame covered with materials (such as plywood that is treated or covered with fabric, metal, paint, wallpaper, etc.)</p>	
<p><b>flick</b></p>	<p>the flickering image in early films gave rise to the generic termflicks when referring to the movies; often used in a</p>	




	condescending way, such as stating that a film is a 'horror flick' or ' <a href="#">chick-flick</a> '	
<b>flicker</b>	refers to the unsteady, stroboscopic, fluctuating effect perceived by the viewer, often produced by an improperly-photographed or projected film; similar to the old-time movie effect	
<b>flood</b>	a lamp that provides general diffuse lighting on a studio set	
<b><a href="#">flop</a></b>	a film that is a failure at the box-office; also known as floppola, bomb, turkey. See <a href="#">Greatest All-Time Film Flops</a> .	Examples: Heaven's Gate (1980) and Ishtar (1987) are two notorious examples of major flops
<b>focus</b>	refers to the degree of sharpness or distinctness of an image (or an element of an image such as a person, object, etc.); as a verb, it refers to the manipulation or adjustment of the lens to create a sharper image; terms related are deep focus, shallow focus (very common in close-ups), soft focus, and rack focusing	
<b>foil</b>	an acting role that is used for personality comparison or contrast, usually with the protagonist or main character, as a means to show and highlight a character trait	
<b>foley artist</b>	in the post-production and editing stage of a film's production, the foley artist (named after pioneer Jack Foley) creates or adds sound effects/noises (e.g., footsteps, gunshots, kisses, punches, storm noises, slamming doors, explosions, etc.) to the film as it is projected, often with props that mimic the action	
<b>follow (or following shot)</b>	a shot with framing that shifts to follow and keep a moving figure or subject onscreen; also known as a type of tracking shot	
<b>follow-up</b>	refers to a cinematic work that comes after, regardless of whether it is a sequel or a prequel; contrast to a prequel, serial, series, sequel, spin-off or remake	Examples: <a href="#">Star Wars: Episode 1 - The Phantom Menace (1999)</a> was a follow-up to the sequel, <a href="#">Star Wars: Episode 6 - Return of the Jedi (1983)</a> , as was Toy Story 2 (1999) to Toy Story (1995)
<b>footage</b>	any length, portion or sequence of film (either shot or to be shot) measured in feet; also refers to a particular sequence of events depicted in a motion picture	
<b>foreground (abbreviated as f.g.)</b>	objects or action closest to the camera; contrast to background (abbreviated as b.g.)	 Example: <a href="#">From Here to Eternity (1953)</a> , with Montgomery Clift in the foreground and Burt Lancaster in the background
<b>foreign film</b>	a feature-length motion picture produced outside the US with a predominantly non-English dialogue track	Example: La Dolce Vita (1960) - an Italian film 
<b>foreshadow-ing</b>	to supply hints (in the form of symbols, images, motifs, repetition, dialogue or mood) within a film about the outcome of the plot, or about an upcoming action that will take place, in order to prepare the viewer for later events, revelations, or	Example: the possibility of danger/murder, signaled and foreshadowed by the playing of ominous music, in <a href="#">Halloween (1978)</a> ; or the death of Lester Burnham (Kevin






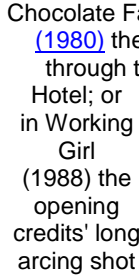

	plot developments; also, ominous music often foreshadows danger or builds suspense	Spacey) was foreshadowed in his opening voice-over monologue in <i>American Beauty</i> (1999)
<b>"for your consideration"</b>	a phrase often used in special trade advertisements (in publications such as <i>Variety</i> ) that are paid for by studios to promote "Oscar-worthy" films (and their actors) and create Oscar buzz for Academy Award nominations, especially for borderline films and/or lesser known indie efforts and lesser-known performers that would probably be overlooked without the additional publicity, aka FYC	Example: A typical "For Your Consideration" ad by Warner Bros. touted Sandra Bullock's Best Supporting Actress-worthy performance in <i>Infamous</i> (2006) 
<b>format</b>	the size or aspect ratio of a film frame	
<b>fourth wall</b>	refers to the imaginary, illusory invisible plane through which the film viewer or audience is thought to look through toward the action; the fourth wall that separates the audience from the characters is 'broken through' when the barrier between the fictional world of the film's story and the "real world" of the audience is shattered - when an actor speaks directly to the viewers by making an aside	Examples: the conclusion of <a href="#">The Great Train Robbery (1903)</a> when the gunman fires directly at the audience, Woody Allen's asides in <a href="#">Annie Hall (1977)</a> , the end of <a href="#">GoodFellas (1990)</a> , and all throughout Ferris Bueller's Day Off (1986)
<b>frame</b>	refers to a single image, the smallest compositional unit of a film's structure, captured by the camera on a strip of motion picture film - similar to an individual slide in still photography; a series of frames juxtaposed and shown in rapid succession make up a motion (or moving) picture; also refers to the rectangular area within which the film image is composed by the film-maker - in other words, a frame is what we see (within the screen); see fps and framing below.	 A strip of film negative, showing a single rectangular frame or box that contains the image that is projected. There are 16 frames per foot of 35mm film.
<b>frames per second or fps</b>	present-day films are usually run through a camera or projector at a frame rate (running speed or camera speed) of 24 fps (frames per second); older films, made at 18 fps, appear jerky and sped-up when played back at 24 fps - this technique is referred to as undercranking; overcranking refers to changing the frame rate (i.e., shooting at 48 or 96 fps), thereby producing slow-motion action when viewed at 24 fps.	Examples: Action films often film explosions with overcranking, so that the action is prolonged; also, the William Tell Overture sequence in <a href="#">A Clockwork Orange (1971)</a> is an example of undercranking
<b>framing (or framed shot)</b>	refers to the way a shot is composed, and the manner in which subjects and objects are surrounded ('framed') by the boundaries or perimeter of the film image, or by the use of a rectangle or enclosing shape (such as a shadow, mirror, door or hallway) within the film image; also, camera angles such as slow-angle and high-angle shots contribute to the framing; reframing refers to short panning or tilting movements of the camera to adjust to the character's movements and keep them onscreen, centered, and in the frame.	Example: in <a href="#">The Godfather: Part II (1974)</a> , the sequence of young Don Vito Corleone scampering over rooftops following Fanucci
<b>freeze (or freeze-frame)</b>	an optical printing effect in which a single frame image is identically repeated, reprinted or replicated over several frames; when projected, a freeze frame gives the illusion of a still photograph in which the action has ceased; often used at the end of a film to indicate death or ambiguity, and to provide an iconic lasting image	 Example: in the opening of <a href="#">All About Eve (1950)</a> - the freeze frame on the character of Eve (Anne Baxter) as she reached for the Sarah Siddons Award as Best Actress; also the final freeze-frame image of <a href="#">Butch Cassidy and the Sundance Kid (1969)</a> (pictured) as




		 <p>they were gunned down, the ending of Gallipoli</p> <p>(1981) (pictured also), and the conclusion of the remake Breathless (1983)</p>
<b>front projection</b>	a film process developed in the 1950s in which actors and foreground objects were filmed in front of a projection screen, with a previously-filmed background projected onto it	 <p>Example: the Dawn of Man sequence in <a href="#">2001: A Space Odyssey (1968)</a></p>
<b>f-stop</b>	the scale measurement of the size of the opening of the iris (the opening that lets light in) on a lens; common f-stops are 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, and 22; the smaller the number, the larger the opening, and the more light that is allowed	
<b>f/x</b>	abbreviation for special (or visual) effects	
<b>FYC</b>	abbreviation for 'For Your Consideration' (see above)	
<b>gaffer</b>	the chief or head electrician or supervisory lighting technician in the film/photography crew on a movie set, responsible for the design and execution of a production's lighting on the set; the gaffer's right-hand assistant is known as the best boy; gaffer tape refers to multi-purpose, sticky and wide black cloth tape, used to mark studio floors, to hold things together, etc.	
<b>gag-based comedies</b>	these are comedy films that are often non-sensical and literally filled with multiple gags (i.e., jokes, one-liners, pratfalls, slapstick, etc.), are designed to produce laughter in any way possible, and often with comic or spoofing references to other films	Examples: Mack Sennett's Keystone Kops, Mel Brooks' <a href="#">Blazing Saddles (1974)</a> , Airplane! (1980), the "Road movies" of Bing Crosby and Bob Hope, Hot Shots! (1991), The Naked Gun films, <a href="#">the Austin Powers series</a> , and the Scary Movie series.
<b>gate</b>	the aperture assembly of a camera, printer, or projector at which the film is exposed	
<b>gel</b>	a transparent, tinted colored sheet of plastic used as a filter for a movie light to create a colored glow over a scene, usually to evoke a desired mood. Black-and-white silent films would often physically tint film stock to achieve the same effect (see tint)	 <p>Example: The hellish blood-red glow seen during the infamous strip club scene in Mean Streets</p> <p>(1973)</p>
<b>gender-bending role</b>	usually, a cross-dressing role in which a male or female plays a character of the opposite sex	<p>Examples: <a href="#">Some Like It Hot (1959)</a>, The Rocky Horror Picture Show (1975), Tootsie (1982) (pictured)</p>  <ul style="list-style-type: none"> <li>- Dustin Hoffman, The Year of Living Dangerously (1983) - Linda Hunt, Victor/Victoria (1982) - Julie Andrews, Mrs. Doubtfire (1993) - Robin Williams, The Crying Game (1992) - Jaye Davidson, Boys Don't Cry (1999) - Hilary Swank</li> </ul>


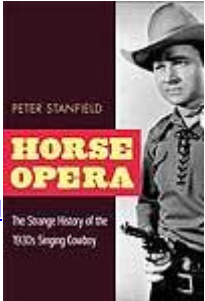

<b>gender twist</b>	a role traditionally played by a male or female that is switched and played by a member of the opposite sex; see also non-traditional casting	Examples: Rosalind Russell as Hildy Johnson (originally a male role) in <a href="#">His Girl Friday (1940)</a> , Judi Dench as M in the <a href="#">Bond series</a>
<b>general release</b>	refers to the widespread simultaneous exhibition of a film	
<b>generation</b>	usually refers to the number of times a videotape has been copied; third generation means three steps away from the original media master	
<b><a href="#">genre</a></b>	originally a French word meaning "kind", "sort" or "type"; refers to a class or type of film (i.e., westerns, sci-fi, etc.) that shares common, predictable or distinctive artistic and thematic elements or iconography (e.g., bad guys in Westerns wear black hats), narrative content, plot, and subject matter, mood and milieu (or setting) or characters. Film genres are distinct from film styles (a recognizable group of conventions used by filmmakers to add visual appeal, meaning, or depth to their work) that can be applied to any genre; also see hybrid; anti-genre films present an apparent genre stereotype and then subvert or challenge it - see revisionistic films	 <p>Note: See write-up of descriptions of all types of genre films</p> <p>(<a href="#">action</a>, <a href="#">adventure</a>, <a href="#">gangster</a>, <a href="#">sci-fi</a>, <a href="#">westerns</a>, <a href="#">horror</a>, <a href="#">thriller</a>, <a href="#">musicals</a>, <a href="#">comedy</a>, etc.). Pictured is an example of a musical, <a href="#">Singin' in the Rain (1952)</a>.</p> <p>Revisionistic genre films: (e.g., Altman's <a href="#">McCabe &amp; Mrs. Miller (1971)</a>, and <a href="#">The Long Goodbye (1973)</a>; Costner's <a href="#">Dances With Wolves (1990)</a>)</p>
<b>gothic</b>	a literary or film style characterized by dark and dreary influences, such as ghouls, the supernatural, the grotesque, deathly forces, and the mysterious. Settings include old mansions, castles, and a threatened heroine. Often used in reference to horror films with these characteristics, to increase the film's prestige	 <p>Examples: archetypal gothic romances</p> <p>include <a href="#">Wuthering Heights (1939)</a> and David Lean's <a href="#">Great Expectations (1946)</a>; <a href="#">Dracula (1931)</a> and <a href="#">Rosemary's Baby (1968)</a> are archetypal gothic horror films</p>
<b>Grand Guignol</b>	literally meaning 'large puppet' in French; originally a reference to the famous classic shock Parisian theatre (during the 1900s) which specialized in gruesome melodramas with gory special effects; the term now refers to a play/film with sensational, macabre, horrifying, dramatic, and gothic content	<p>Examples: <a href="#">Mad Love (1935)</a>, <a href="#">The Devil Doll (1936)</a>, <a href="#">What Ever Happened to Baby Jane? (1962)</a>, <a href="#">Theatre of Death (1967)</a>, <a href="#">Interview with the Vampire (1994)</a></p> 
<b>greenlight or "greenlighting"</b>	a term denoting the 'go-ahead' for a film to be made; contrasted to being redlighted; shouldn't be confused with green-screening	




<p><b>grindhouse film</b></p>	<p>a grindhouse originally signified a burlesque, strip-tease theatre (for "bumps and grinds") in a red-light district, or a blue-collar downtown cinema-house that featured racy films, chopsocky films, or other marginal fare; as a film, it first referred to a cheap, low-budget, non-mainstream, sleazy, hard-core film that played in an 'adults-only' venue, scruffy downtown area or drive-in in the 60s or 70s; early topics included nudist pictures, kung-fu flicks, and cheesy/sexy potboilers, but then branched out to refer to any genre of film with little plot, but with lots of action, sex and nudity, violence, taboo drug-use, lewdness, atrocities, Hong Kong martial arts content, or just plain weirdness; see also B-movies, exploitation or trash films, slasher films, blaxploitation films</p>	 <p>Examples: any of the early gore, slasher, or splatter films (Blood Feast (1963), 2000 Maniacs (1964), I Spit On Your Grave (1978), The Texas Chainsaw Massacre (1974)), cheesy spaghetti westerns, biker films, blaxploitation films (Superfly (1972), Coffy (1973), Dolemite (1975)), revenge melodramas, early exploitation films such as the shockumentary Mondo Cane (1962), kung fu (The Street Fighter (1974)), smutty soft-core sex films (Faster, Pussycat! Kill! Kill! (1966), Therese and Isabelle (1968)), women in prison films (Caged Heat (1974)), and the films of Ed Wood, Jr.; a modern-day example: From Dusk Till Dawn (1996); Tarantino has claimed his recent opus Kill Bill, Vols. I and II (2003-4) is sort of a mega-grindhouse epic, as is Grindhouse (2007) by Robert Rodriguez</p>
<p><b>grip</b></p>	<p>the crew member responsible for setting up dolly tracks and camera cranes, erecting scaffolding, moving props or scenery, or the adjustment or maintenance of any other production equipment on the set - a physically demanding job; the key grip is the head grip who coordinates all of the other grips in the crew, and receives direction from the gaffer or head lighting technician; the key grip's right-hand assistant is known as the best boy grip</p>	
<p><b>gross</b></p>	<p>refers to the box-office take - the total amount of money taken in during theatrical release, not including earnings from film rentals or sales, or the entire profit made by a film</p>	
<p><b>grotesque</b></p>	<p>a term originally coined by Federico Fellini to describe the bizarre-looking or deformed background characters in his films; a grotesque is a live-action caricature with exaggerated features, but not necessarily to be viewed as frightening or sinister</p>	<p>Examples: Most of Fellini's films have an eye for the "grotesque", such as Fellini - Satyricon (1970), Fellini's Roma (1972), Amarcord (1973), and City of Women (1981)</p> 
<p><b>guerrilla film</b></p>	<p>a low-budget film usually shot without seeking location permits, using non-SAG (Screen Actors Guild) actors, etc.</p>	<p>Example: Student films</p>
<p><b>'guilty pleasure' films</b></p>	<p>an escapist film that engenders low expectations (usually an awful B-movie or a critically-lambasted film) that the public enjoys despite or, more likely, because of its flaws; these are often quite personal film choices that are sometimes embarrassing to admit. Universally-loved 'guilty pleasure' films become cult films. See also flop and B-movie</p>	 <p>Examples: Teen movies, various horror films, sappy romances, The Rocky Horror Picture Show (1975), Kentucky Fried Movie (1977), Flash Gordon (1980), Supergirl (1984), Cocktail (1988), Gamera: The Guardian of the Universe (1995), Showgirls (1996), William Shakespeare's Romeo + Juliet (1996), Anaconda (1997), Wild Things (1998), and Lara Croft: Tomb Raider (2001)</p>








<p><b>handheld shot</b></p>	<p>a shot taken with a handheld camera or deliberately made to appear unstable, shaky or wobbly; often used to suggest either documentary footage, 'realism,' news reporting, cinema verite, or amateur cinematography; contrast with Steadicam</p>	<p>Frequently exaggerated and currently overused, such as in <i>The Blair Witch Project</i> (1999)</p>
<p><b>Hays Code</b></p>	<p>named after Will Hays, a series of rigid censorship restrictions imposed on films by the Motion Picture Production Code (MPPC) beginning in mid-1934, and enforced/administered by Joseph Breen (in the Breen Office); the code had existed since the late 1920s but wasn't vigorously enforced, and it basically lasted until the late 1960s; the Code explicitly prescribed what couldn't be shown in films, i.e., "nakedness and suggestive dances," "methods of crime," "alleged sex perversion," "illegal drug use," "scenes of passion," "excessive and lustful kissing...", "miscegenation," "pointed profanity," etc.</p>	<p>Examples: Film that were among the first to be censored for their alleged objectionable material included any of Mae West's works (<a href="#">I'm No Angel (1933)</a>), <i>Baby Face</i> (1933), and the early Weissmuller/Maureen O'Sullivan film <a href="#">Tarzan and His Mate (1934)</a> - which had its nude swimming scene cut; in later installments of the Tarzan/Weissmuller films, Jane's scanty clothing and nudity, and rampant sexuality with Tarzan, would disappear.</p> <p>Before (1934)</p>  <p>and After (1941)</p> 
<p><b>head-on shot</b></p>	<p>a shot in which the action moves or comes directly toward or at the camera, to enhance the audience's feelings of participation; works well with 3-D films; also may refer to ahead shot</p>	
<p><b>helicopter shot</b></p>	<p>a moving shot, often breathtaking; an establishing shot from a bird's eye view or from overhead, usually taken from a helicopter - due to its maneuverability, the shot may pan, arc, or sweep through a landscape; many films open with a helicopter shot (often under the credits)</p>	<p>Examples: the final shot from a <i>Wonkavator</i> high above the city's rooftops in <i>Willy Wonka &amp; the Chocolate Factory</i> (1971), or in <a href="#">The Shining (1980)</a> the trailing of a lone car driving through the Rockies to the Overlook Hotel; or in <i>Working Girl</i> (1988) the opening credits' long arcing shot</p>   




		around the Statue of Liberty before trailing the Staten Island Ferry
<b>helm</b>	terms used to refer to the director (aka helmer) of a film	
<b>hero/heroine</b>	refers to the major male and female protagonists in a film with whom the audience identifies and sympathizes. Character traits often include being young, virtuous, handsome, pretty, etc.; contrast with the antagonist or heavy(the villain or evil force).	 <p>The underdog hero, Rocky Balboa in <a href="#">Rocky (1976)</a></p>
<b>high-angle shot</b>	a shot in which the subject or scene is filmed from above and the camera points down on the action, often to make the subject(s) small, weak and vulnerable; contrast to low-angle shot	 <p>Example: in the opening of Force of Evil (1948), a high-angle (overhead) camera view of towering skyscrapers surrounding St. Andrew's Church near Wall Street</p>
<b>'high-concept'</b>	refers to the saleable or marketable elements of a film; a high concept (actually low-concept in practice) refers to a film's main premise expressed as a simple formula in just a few words (as a one-liner) that can be easily understood by all; this idea portrays a shallow, condescending attitude toward indiscriminating film audiences by Hollywood's marketers and often results in having film content controlled by what appeals to the lowest common denominator type market; see alsologline (also known as premise)	 <p>Example: A successful lawyer cheats on his wife with a beautiful psychopath, in Fatal Attraction (1987); or fish-out-of-water Detroit cop in Beverly Hills in <a href="#">Beverly Hills Cop (1984)</a>; or a blue-collar welder during the day passionately aspires to be a dancer at night, inFlashdance (1983) (above); or the "gimmicky" pairing of improbable twins Arnold Schwarzenegger and Danny DeVito in Twins (1988); or Braveheart (1995) - an epic love story and swashbuckler on the Scottish battle plain</p>
<b>high-definition</b>	an on screen television image that will appear in a ratio of 16:9 compared to today's analog signal ratio of 4:3; the image will be 'high-def' due to increased lines of resolution (e.g., 1080 lines rather than the 525 of analog)	
<b>highlighting</b>	the use of thin beams of light to illuminate selected or limited parts of the subject (e.g., an actress' eyes)	
<b>hike</b>	slang term for the following verbs, meaning "to increase", "to raise" or "to promote"	
<b>hitting a mark</b>	an actor's term for moving to the correct, predetermined position during rehearsals and during camera takes so that the camera can smoothly record the action; 'mark' refers to pieces of crossed tape on the floor to signify positions	
<b>hold over</b>	the term used by a director for an actor used for an extra day	
<b>homage</b>	usually a respectful tribute to someone or something; this often occurs within one movie when a reference is made to another film's scene, image, etc.	Examples: Woody Allen's Shadows and Fog (1991) pays tribute to German Expressionism and classic b/w horror films, including <a href="#">Cat People (1942)</a> and Freaks (1932); also the final shot of The Grifters (1990), paying homage to <a href="#">The Maltese Falcon (1941)</a>



		
<b>hooper</b>	a slang term denoting a dancer	Examples: 'hoopers' in Busby Berkeley's dance production numbers
<b><u>horror (films)</u></b>	a popular film genre designed to frighten and thrill with familiar elements (monsters, killers, vampires, zombies, aliens, mad scientists, the devil or demons, etc.), gothic qualities or settings (e.g., castles), psychological terror, etc.; initially influenced by German expressionism; subgenre types include slasher films, occult films, and gore-fests; often combined with the sci-fi genre	Examples: the Universal horror classics: <a href="#">Dracula (1931)</a> , <a href="#">Frankenstein (1931)</a> , <a href="#">The Mummy (1932)</a> , <a href="#">The Invisible Man (1933)</a>
<b>horse opera</b>	general slang for a <a href="#">western film</a> , not for a "singing cowboy" film; also known as an oater (for the food that horses eat)	Examples: <a href="#">Stagecoach (1939)</a> , <a href="#">My Darling Clementine (1946)</a> , <a href="#">Red River (1948)</a> , <a href="#">High Noon (1952)</a> , <a href="#">Shane (1953)</a> , <a href="#">The Searchers (1956)</a> , <a href="#">Ride the High Country (1962)</a> , <a href="#">The Wild Bunch (1969)</a> , <a href="#">Little Big Man (1970)</a> , <a href="#">Dances With Wolves (1990)</a> 
<b>hybrid (film)</b>	a film or production that combines or intersects two or more distinct genre types, and cannot be categorized by a single genre type; see also cross-over	Examples: <a href="#">Little Shop of Horrors (1986)</a> (musical plus horror); <a href="#">Westworld (1973)</a> (sci-fi plus western); <a href="#">Blade Runner (1982)</a> (sci-fi plus film noir); <a href="#">Who Framed Roger Rabbit?</a> (animation plus film noir);
<b>hype</b>	the abbreviation for hyperbole; refers to manufactured promotional buzz and excessive advertising/marketing for a film or project, including celebrity appearances, radio and TV spots or interviews, and other ploys; a similar word - hypo - means to increase or boost	
<b>iconography (or icon)</b>	the use of a well-known symbol or icon; a means to analyze the themes and various styles in a film	 <p>Example: in films, a star's persona can be iconographic; or this still photo of Marilyn Monroe in an iconographic pose from <a href="#">The Seven Year Itch (1955)</a></p>
<b>image</b>	generally refers to the picture that is the result of the photographic process	
<b>IMAX</b>	a specialized, big-screen film format about ten times larger than the traditional cinema format (35mm) and three times larger than the standard 70 mm widescreen format; debuted in Osaka Japan at the 1970 Exposition; IMAX films, often short documentaries, 'educational,' travelogue or nature films, are shot and projected on 15 perforation/70mm gauge film -	Examples: <a href="#">Catch the Sun (1973)</a> , <a href="#">Volcano (1973)</a> , <a href="#">To Fly (1976)</a> , <a href="#">Living Planet (1979)</a> , <a href="#">Hail Columbia (1982)</a> , <a href="#">Behold Hawaii (1982)</a> , <a href="#">The Dream is Alive (1985)</a> , and many more.





	"15/70", the largest film format in existence, which produces incredible high-definition sharpness in films projected on up to eight-story high screens in theatres equipped with advanced digital surround-sound systems; IMAX projection onto a domed screen is called Omnimax	
<b>in-camera editing</b>	refers to filming in the exact order required for the final product, thereby eliminating the post-production editing stage; a fast, albeit unprofessional way to produce a film, often employed by student or amateur film-makers; requires advanced planning to tell the desired story in order; aka in-camera effects, such as double-exposures, split-screen shots, rear-screen and front-projection process shots, etc.	
<b>independents (indie and independent films)</b>	small independent, low-budget companies, mini-majors, or entities for financing, producing, and distributing films (i.e., Miramax, New Line Cinema, Polygram) working outside of the system or a major Hollywood studio; however, an indie may lose its independent status when it grows large and powerful; also refers to a movie, director, distributor or producer (sometimes unconventional) not associated with or produced by a major Hollywood film studio; often with groundbreaking subject matter designed for sophisticated audiences, and not necessarily produced with commercial success as the goal, unlike mainstream films	 <p>Example: California-based Miramax, although the leader in the independent film movement in the early 1990s, has become so powerful and successful that it has lost most of its independent studio status; indie films include Jim Jarmusch's <i>Stranger Than Paradise</i> (1984), and Kevin Smith's <i>Clerks</i> (1994); the cable TV Independent Film Channel showcases indie films; see <a href="#">50 Greatest Independent Films</a></p>
<b>industry, the</b>	another name for the film or entertainment industry; also referred to as the biz, show business, show-biz, Hollywood, or the town.	
<b>ingenue</b>	a young, teenaged female actress often in an important or lead role in a film; usually portrays an innocent, sometimes naive, and attractive character; also refers to an actress sometimes known as a starlet; the male counterpart is known as a juvenile.	<p>Example: young Leslie Caron as Lise in <a href="#">An American in Paris (1951)</a> in contrast to Nina Foch as womanly-wise Milo</p> 
<b>ink</b>	slang term meaning to 'sign' a contract	
<b>insert shot</b>	a shot that occurs in the middle of a larger scene or shot, usually a close-up of some detail or object, that draws audience attention, provides specific information, or simply breaks up the film sequence (e.g., a quivering hand above a gun holster in a Western, a wristwatch face, a letter, a doorbell button, a newspaper headline, a calendar, a clock face); an insert shot is filmed from a different angle and/or focal length from the master shot and is different from a cutaway shot (that includes action not covered in the master shot); also known as cut-in.	 <p>Example: an insert shot during the car crash scene with an hysterical Lana Turner, in <a href="#">The Bad and the Beautiful (1954)</a></p>
<b>inside joke</b>	in a film, an obscure, show-biz related joke that is understood (or realized) only by those who know the reference (outside the context of the film)	<p>Example: Finding Nemo (2003) names its great white shark Bruce - the same name given to the mechanical shark on the set of Steven Spielberg's <a href="#">Jaws (1975)</a>; in <a href="#">A Clockwork Orange (1971)</a>, the soundtrack to Kubrick's earlier film <a href="#">2001: A Space Odyssey (1968)</a> is very visible in the record store scene</p>








<p><b>intercut shots</b></p>	<p>usually refers to a series of shots, consisting of two simultaneous events, that are alternated together to create suspense; intercutting can also consist of shots of two people involved in a telephone conversation</p>	 <p>Example: Speed (1994) - the bomb, the bus speedometer, other action, all intercut</p>
<p><b>interlude</b></p>	<p>a brief, intervening film scene or sequence, not specifically tied to the plot, that appears within a film.</p>	 <p>Example: Harpo Marx's musical interlude performances of his harp in the Marx Brothers films.</p>
<p><b>intermission</b></p>	<p>a break in the middle of a film, normally in a feature-length film of three hours or more (although rare in current-day films); originally, intermissions served as a 'stretch-restroom' opportunity, or provided time for the projectionist to change reels; they often were accompanied by a medley of the film's score - or a song score for musicals; the strategy of film theaters nowadays is to show a film as many times as possible during the day</p>	<p>Examples: <a href="#">West Side Story (1961)</a>, <a href="#">Lawrence of Arabia (1962)</a>, <a href="#">My Fair Lady (1964)</a>, Doctor Zhivago (1965)</p>
<p><b>in the can</b></p>	<p>a term for an entire film or a subset of shots that are all finished shooting; also denotes when a director has the take that he wanted</p>	
<p><b>iris (or irisng)</b></p>	<p>an earlier cinematographic technique or wipe effect, in the form of an expanding or diminishing circle, in which a part of the screen is blacked out so that only a portion of the image can be seen by the viewer; usually the lens aperture is circular or oval shaped and is often expanded or contracted as the film rolls, often from one scene to the next; known also as diaphragm. The camera movement is often termed iris wipe, circle-in/circle-out, or iris-in/iris-out; also refers to the adjustable opening in the lens that allows light to pass through - the measurement for the iris opening is f-stop</p>	 <p>Example: Commonly used in silent films, such as <a href="#">The Birth of a Nation (1915)</a>, or here in Welles' <a href="#">The Magnificent Ambersons (1942)</a> as Eugene's horseless carriage drives away</p>
<p><b>"It" List</b></p>	<p>refers to the tendency in show business to prioritize individuals (stars, writers, would-be celebrities, or up-and-comers) as 'hot' or 'watchable' - highlighting those who have suddenly 'burst onto the scene' and are either notable and bankable; those who had some transient success or 'brush with greatness, but then were demoted from the list are called forgotten, has-beens, shooting stars, or flashes in the pan (after "fifteen minutes of fame" - an Andy Warhol expression); aka "A" List</p>	 <p>Example: "It" originally referred to the sex appeal of 20s flapper star and "It Girl" Clara Bow, popularized in the film It (1927); a modern day "It" List individual is (was) Monica Lewinsky.</p>
<p><b>J-cut</b></p>	<p>see L-cut (below); aka split edit</p>	
<p><b>jukebox musical</b></p>	<p>a filmed musical (drama, or animation, etc.) that uses pre-existing popular songs (usually from a variety of artistic sources) as its song score; the songs are often re-imagined with different song styles; aka karaoke musical</p>	<p>Examples: <a href="#">Singin' in the Rain (1952)</a>, Thoroughly Modern Millie (1964), Everyone Says I Love You (1996), A Knight's Tale (2001), Moulin Rouge! (2001), Happy Feet (2006)</p>
<p><b>jump cut</b></p>	<p>an abrupt, disorienting transitional device in the middle of a continuous shot in which the action is noticeably advanced in time and/or cut between two similar scenes, either done accidentally (a technical flaw or the result of bad editing) or purposefully (to create discontinuity for artistic effect); also contrast with an ellipsis and match cut</p>	 <p>Example: in <a href="#">The Thirty-Nine Steps (1935)</a> the screams of the chambermaid/landlady at the sight of a murdered corpse are replaced by the piercing screeches from a train whistle as a</p>







		train emerges from a tunnel, in <a href="#">Don't Look Now (1973)</a> , the director Nicolas Roeg cuts from the wife's scream on seeing her dead daughter to the drill her husband is using in his work on the church in Venice - a sound match and cut; in <a href="#">Deconstructing Harry (1997)</a> , jump cuts indicate the protagonist's fractured, distracted mind; also, the car ride with the camera behind Jean Seberg in Godard's New Wave film <a href="#">Breathless (1960, Fr.)</a> (pictured)
<b>juvenile</b>	the role of a young, teenaged male character; the female counterpart is known as an ingenue.	
<b>juxtaposition</b>	in a film, the contiguous positioning of either two images, characters, objects, or two scenes in sequence, in order to compare and contrast them, or establish a relationship between them; see also sequence, symmetry, and composition.	 <p>Example: the famous 'baptism scene' - the murders of the heads of various crime families juxtaposed with the baptism ceremony for Michael's god child at the conclusion of <a href="#">The Godfather (1972)</a>; the parallel imagery in the "Making Christmas" sequence of <a href="#">The Nightmare Before Christmas (1993)</a></p>
<b>key light</b>	the main or primary light on a subject, often angled and off-center (or from above) that selectively illuminates various prominent features of the image to produce depth, shadows, etc.; high-key lighting (with everything evenly and brightly lit, with a minimum of shadows) is termed realistic (and often used in musicals and comedies), while low-key lighting (with less illumination, more shadows, and many grayish, dark areas) is termed expressionistic (and often used in film noir); three-point lighting uses: (1) a fill (or filler) light - an auxiliary light to soften shadows and areas not covered by the key light, (2) a back light behind to add depth to a subject, and (3) a bright key light	 <p>Example: low-key lighting in the film-noirish <a href="#">Touch of Evil (1958)</a>.</p>
<b>kick-off</b>	a term denoting the start of production or principal photography	
<b>Klieglight</b>	a type of powerful carbon-arc lamp that produces an intense light, often used in film-making; also used for promotional purposes at film premieres	
<b>kudocast</b>	another term for an awards show; see Academy Awards	
<b>landmark film</b>	a revolutionary film, due to either its technical or performance artistry; those films recognized by the <a href="#">National Film Registry</a>	Examples: <a href="#">The Jazz Singer (1927)</a> (the first 'talkie'), <a href="#">Footlight Parade (1933)</a> (Busby Berkeley's landmark musical), <a href="#">Citizen Kane (1941)</a> , <a href="#">Jaws (1975)</a> (the first 'blockbuster')
<b>lavalier (microphone)</b>	a miniature type of microphone, usually omni-directional and wireless, and small enough to be taped or clipped to an actor, to record dialogue; aka lav, lapel or lap microphones	
<b>L-cut</b>	a digital film editing term, also known as a split edit, J-cut or delayed edit; it refers to a transitional edit in which the audio and video edit do not start at the same time; the audio starts before (or after) the picture cut	
<b>lead role</b>	refers to the most important, main character in a film, often distinguished by gender; usually there is at least one male and female lead role; also usually known as protagonist; contrasted to supporting roles or characters.	 <p>Example: Julie Andrews in the lead role in <a href="#">Mary Poppins (1964)</a></p>





<b>'legs'</b>	a film that has 'legs' has strong and profitable box-office, stamina and audience drawing power far beyond the opening weekend; the term usually applies to films that last many months	Examples: <i>Il Postino</i> (1994), <i>Titanic</i> (1997), <i>Hoop Dreams</i> (1994), <i>My Big Fat Greek Wedding</i> (2002)
<b>leitmotif</b>	an intentionally-repeated, recurring element or theme associated with a particular person, idea, milieu, or action; the element presents itself as a repeated sound, shot, bit of dialogue, piece of music, etc., that helps unify a film by reminding the viewer of its earlier appearance; sometimes presented along with a film's tag line on a film poster.	Examples: John Williams' ominous, chromatic scale music signifying that a shark attack is imminent in <a href="#">Jaws (1975)</a> ; or in Fritz Lang's <i>M</i> (1931) - the M in the title sequence is associated with a fragment of Edward Grieg's <i>Peer Gynt</i> - and thereafter connected with the whistled tune of the murderer; the many musical leitmotifs in <a href="#">Laura (1944)</a> ; or the sounds of heavy breathing of killer Michael Myers in <a href="#">Halloween (1978)</a>
<b>lens</b>	a piece of glass in a camera through which light passes before hitting the film stock inside; various types include wide-angle lens, telephoto lens, normal, etc.; to lense means to film a motion picture	
<b>letterboxing (or letterboxed)</b>	the technique of shrinking the film image just enough so that its entire width appears on TV screen, with black areas above and below the image; refers to the way that videos emulate the widescreen format on television screens; if a widescreen film is not in the letterbox format it is often in pan-and-scan format.	 <p>An example of letterboxing, from <a href="#">Apocalypse Now (1979)</a>.</p>
<b>library shot</b>	a stock shot, often unimaginative or commonplace	
<b>lighting</b>	refers to the illumination of a scene, and the manipulation of light and shadows by the cinematographer.	
<b>lines</b>	refers to the spoken dialogue belonging to a single performer; also refers to the full complement of spoken words in a film or stage script; also known simply as dialogue.	See this site's information on " <a href="#">Greatest Film Quotes and Movie Dialogues</a> "
<b>the Lion (Leo)</b>	a slang term that refers to Metro-Goldwyn Mayer (MGM) Studios -- with the legendary "Leo the Lion" logo	
<b>lip sync</b>	refers to synchronization between mouth movement and the words on the film's soundtrack	
<b>location (or on location)</b>	the properties or places (interior or exterior) used for filming away from the studio, set, or (back)lot, often to increase the authenticity and realism of the film's appearance; exteriors are abbreviated as ext., and interiors as int.	Example: <a href="#">To Kill a Mockingbird (1962)</a> opens with the camera descending into the small town of Maycomb, Alabama, with the voice-over narration of the older Scout (uncredited Kim Stanley) describing the location: "Maycomb was a tired old town, even in 1932 when I first knew it..."
<b>location sound</b>	refers to recording background sound on location, to improve the film's realism; see also buzz track	
<b>locked-down shot</b>	refers to a camera shot in which the camera remains immobile, while something happens off-screen (e.g., an off-screen death) - a technique to create suspense	
<b>logline</b>	a short, introductory summary of a film, usually found on the first page of the screenplay, to be read by executives, judges, agents, producers and script-readers; all screenwriters use loglines to sell their scripts; also known as premise; see also high concept hook	 <p>Example: The logline of <a href="#">Some Like It Hot (1959)</a> - two broke male musicians who accidentally witness the St. Valentines' Day massacre must elude the mobsters who pursue them; they dress in drag and join an all-girl band traveling to Florida.</p>





		Complications arise when one of them falls for a sexy singer and poses as a rich playboy so he can woo her; he convinces his partner to dodge the amorous advances of the elderly millionaire he is impersonating. Love conquers all -- till the mobsters show up at the same beachside resort for a convention.
<b>long-shot (LS)</b>	a camera view of an object or character from a considerable distance so that it appears relatively small in the frame, e.g., a person standing in a crowd of people or a horse in a vast landscape; variations are the medium long-shot (or mid-shot) (MS) and the extreme long-shot (ELS or XLS); also called a wide shot; a long shot often serves as an establishing shot; contrast to close-up (CU); a full-shot is a type of long shot that includes a subject's entire body (head to feet).	 <p>Example: an extreme long-shot, Ethan Edwards (John Wayne) arriving on horseback, in John Ford's <a href="#">The Searchers (1958)</a></p>
<b>long take (or lengthy take)</b>	a shot of lengthy duration; see also mise-en-scene	Example: Hitchcock's Rope (1948), composed of a series of continuous, 8-minute takes; or the opening of Robert Altman's The Player (1992)
<b>looping</b>	refers to the process in which dialogue is re-recorded by actors in the studio during post-production, matching the actor's voice to lip movements on screen; aka ADR (Automated Dialogue Replacement); contrast with dubbing; loop refers to a length of film joined from beginning to end for repeated continuous running	
<b>low-angle shot</b>	a shot in which the subject is filmed directly from below and the camera tilts up at the action or character, to make the subject appear larger than life, more formidable, taller and more menacing; contrast to a high-angle shot	 <p>Examples: a low-angle camera angle from John Carpenter's <a href="#">Halloween (1978)</a>;</p>  <p>also the low-angle shot of the menacing vampirish Count Orlok (Max Schreck) in Nosferatu (1922, Germ.)</p>
<b>madcap comedy</b>	a fast-paced, wild, and reckless humorous work, usually with plenty of slapstick humor, goofy and farcical action, and crazy characters; also see screwball comedy	 <p>Examples: Cannonball Run (1981), It's a Mad, Mad, Mad, Mad World (1963), Kentucky Fried Movie (1977), The Nutty Professor (1963) (pictured), All of Me (1985).</p>
<b>made-fors</b>	short for movies filmed or made-for-television, often mid-way in style between a short drama and a cinematic release	
<b>magic hour</b>	the optimum time for filming romantic or magical scenes due to 'warm' and 'soft' lighting conditions, characterized by a	Example: Nestor Almendros' cinematography in Terence Malick's <a href="#">Days of</a>



	golden-orange hue color; occurs for about 30 minutes around the time of sunset and sunrise; aka golden hour	<a href="#">Heaven (1978)</a> ; and Phil Alden Robinson's <a href="#">Field of Dreams (1989)</a>
<b>mainstream</b>	a Hollywood-made film with major stars, big budgets, and big hype; compare to independents; its extreme opposite is termed counter-cinema (forms of alternative cinema, such as avant-garde, art films, Third World cinema, etc.)	
<b>majors</b>	refers to the major Hollywood motion picture producer/distributor studios at the present time (i.e., DreamWorks SKG, MGM/UA, Paramount Pictures, 20th Century Fox, Sony (Columbia/TriStar), Warner Bros, Universal, and Disney); contrast to the smaller, mini-major production-distribution companies (i.e., Miramax, New Line Cinema, and Polygram) that compete directly with the bigger studios	 20th Century Fox logo
<b>makeup</b>	refers to the materials that are used to prepare the performer for his/her respective role(s) before the camera, anywhere from facial pancake to elaborate costuming, latex masks, and other ghastly transformations; the makeup department is headed by a makeup artist	 Example: from <a href="#">Raiders of the Lost Ark (1981)</a>
<b>making of...</b>	a specialized documentary that focuses on the production of a specific film; most "making of..." documentaries are extended promotional advertisements before the release of the film, and almost all of them are shot while the film is in production; some specialized documentaries of classic films (called retrospectives), made years after the film was released, gather interviews and behind the scenes clips, etc.	 Examples: <a href="#">Hearts of Darkness: A Filmmaker's Apocalypse (1991)</a> used Francis Ford Coppola's wife Eleanor's "home movie" footage shot during the torturous 34 weeks shoot of <a href="#">Apocalypse Now (1979)</a> in the Philippines, and also included more recent interviews; <a href="#">Shadowing the Third Man (2004)</a> was an astounding retrospective of the making of Carol Reed's <a href="#">The Third Man (1949)</a>
<b>mark</b>	(1) the name for the clapping of the sticks to sync up the sound and the picture; and (2) something on the ground (tape, a stick, chalk, etc.) that lets the talent know where they should be for the shot	
<b>mask (or blackout)</b>	refers to covering up or blocking out a portion of the frame with blackness or opaqueness; most masks are black, but they could be white or some other color	 Example: in <a href="#">Chinatown (1974)</a> , the scene in which detective J.J. Gittes (Jack Nicholson) uses binoculars to trace the activities of Hollis Mulwray (Darrell Zwerling); also used for the effect of looking through a keyhole
<b>master shot</b>	a continuous shot or long take that shows the main action or setting of an entire scene (most scenes are shot with one or two master angles and then broken up into a series of smaller or tighter angles during editing (such as one-shots, two-shots, close-ups, and reaction shots)); a master refers to a positive print made especially for duplication purposes	
<b>match cut</b>	a transitional technique, in which there's a cut between two shots (outgoing and incoming) that are joined, matched, or linked by visual, aural, or metaphorical parallelism or similarities; there can be audio matches, segues (a segue refers to a smooth, uninterrupted transition), and visual match-cuts of various kinds; see also audio bridge and bridging shot	 Examples: <a href="#">North by Northwest (1959)</a> , Cary Grant pulls Eva Marie Saint up the cliff of





		Mt. Rushmore -- then a match cut to Grant pulling her up to a bunk in a train
<b>matte shot</b>	the optical process of combining (or compositing) separately-photographed shots (usually actors in the foreground and the setting in the background) onto one print through a double exposure that does not meld two images on top of each other, but masks off (or makes opaque and blank) part of the frame area for one exposure and the opposite area for another exposure; the second image is printed in the masked-off area; it is a photographic technique whereby a matte painting or artwork from a matte artist - usually painted on glass - is combined with live action footage to provide a convincing setting for the action; also sometimes known as split-screen.	 <p>Example: In Hitchcock's <a href="#">Vertigo (1958)</a>, this complicated shot combined a real roof and a matted belfry in the background with an added silhouette in the foreground. Also used to combine a cartoon character with a human actor (e.g., <a href="#">Who Framed Roger Rabbit? (1988)</a>); the Emerald City in <a href="#">The Wizard of Oz (1939)</a></p>
<b>McGuffin (or MacGuffin)</b>	Alfred Hitchcock's term for the device or plot element (an item, object, goal, event, or piece of knowledge) that catches the viewer's attention or drives the logic or action of the plot and appears extremely important to the film characters, but often turns out to be insignificant or is to be ignored after it has served its purpose; its derivation is Scottish, meaning a "lion trap" for trapping lions in the lion-less Scottish Highlands (i.e., a trap that means nothing, since it is for an animal where there is no such animal).	 <p>Examples: 'mistaken identity' at the beginning of <a href="#">North by Northwest (1959)</a> and the 'government secrets', the uranium ore in <a href="#">Notorious (1946)</a> (seen here), or the stolen money - \$40,000 in <a href="#">Psycho (1960)</a>; also the 'black bird' in <a href="#">The Maltese Falcon (1941)</a> served as a McGuffin - before it was termed</p>
<b>medium shot</b>	refers to a conventional camera shot filmed from a medium distance; although it is difficult to precisely define, it usually refers to a human figure from the waist (or knees) up; between a close shot and a long shot; abbreviated as m.s.	 <p>Example: a medium shot of Vivien Leigh and Marlon Brando from <a href="#">A Streetcar Named Desire (1951)</a></p>
<b>megaplex (multiplex)</b>	both refer to movie chains (i.e., Loews, AMC Theatres) with movie theatres that screen more than one film at a time, as opposed to single-screen theatres. A multiplex has from 2 up to 16 screens, a megaplex has 16 or more screens; plex is the abbreviation for a multiplex theatre.	<p>Example: A typical AMC multiplex 7-screen theatre in the greater Los Angeles area.</p> 
<b>melodrama</b>	originally referred to "a drama accompanied by music"; a film characterized by expressive plots with strong and intensified emotion, often with elements of pathos, illness and hardship; called 'women's films' or 'weepies' (tearjerkers) during the 1940s; aka meller; sometimes used disparagingly to describe films that are manipulative and crudely appeal to emotions; see also ' <a href="#">chick flicks</a> '	 <p>Examples: prominent "weepies" include <a href="#">Letter From an Unknown Woman (1948)</a> (shown above) and <a href="#">Mildred Pierce (1945)</a>, and any of director Douglas Sirk's lurid melodramas of the 50s, such as <a href="#">Magnificent Obsession (1954)</a>, <a href="#">All That Heaven Allows (1955)</a>, <a href="#">Imitation of Life (1959)</a>, and <a href="#">Written on the Wind (1956)</a>.</p>
<b>metaphor</b>	a filmic device in which a scene, character, object, and/or action may be associated, identified, or interpreted as an implied representation of something else (that is unrelated)	 <p>Example: Hitchcock's use of the image of a train tunnel at the conclusion of <a href="#">North by Northwest (1959)</a> to metaphorically signify sex, or the rain-</p>




		drenched (like tears falling) sad farewell letter from Ilsa to Rick in <a href="#">Casablanca (1942)</a>
<b>method acting</b>	a style of acting first expounded by Konstantine Stanislavsky in the early 1900s, and popularized by Lee Strasberg (1899-1982) in the US in his Actors Studio; refers to actors who gave realistic performances based upon and drawn from their own personal experiences and emotions; refers to not emoting in the traditional manner of stage conventions, but to speak and gesture in a manner used in private life.	 <p>Example: Marlon Brando was known as one of the main practitioners of method acting, seen here in the famous taxicab scene in <a href="#">On the Waterfront (1954)</a>; other proponents of method acting included James Dean and Montgomery Clift.</p>
<b>midnight movies</b>	offbeat, often independent (non-Hollywood) counter-cultural <a href="#">cult films</a> exhibited at theatres for late-night shows - sometimes involving audience participation; appealed to various small segments of niche audiences with different tastes; these films (originally sexual thrillers, slasher flicks, etc.) were often box-office bombs upon initial release, but then gained a faithful following; the phenomenon began in the early 70s, then mostly disappeared in the 80s, but has recently been revived.	Examples: Freaks (1932), Reefer Madness (1936), Night of the Living Dead (1968), Mondo Trasho (1969), Beyond the Valley of the Dolls (1970), El Topo (1970, Mex.), Harold and Maude (1971), The Harder They Come (1972), Pink Flamingos (1972), The Texas Chainsaw Massacre (1974), the long-running The Rocky Horror Picture Show (1975), Eraserhead (1977), and recently The Adventures of Priscilla, Queen of the Desert (1994), Office Space (1999) and Donnie Darko (2001)
<b>mime (or pantomime)</b>	acting without words, emphasizing facial expressions, body movements, and gestures; common during the silent film era.	 <p>Example: the films of Charlie Chaplin; or Janet Gaynor's Oscar-winning performance in F.W. Murnau's classic <a href="#">Sunrise (1927)</a> (shown here).</p>
<b>miniatures</b>	small-scale models photographed to give the illusion that they are full-scale objects; also known as model or miniature shots.	 <p>Examples: the space craft in <a href="#">Star Wars (1977)</a> and <a href="#">2001: A Space Odyssey (1968)</a></p>
<b>miscast</b>	refers to an actor/actress who is completely wrong, untalented, or unbelievable for the role he or she has been cast in.	Examples: John Wayne as Temujin (Genghis Khan) in The Conqueror (1956), Barbra Steisand as Dolly Levi in Hello, Dolly! (1969)
<b>mise en scène</b>	a French term for "staging," or "putting into the scene or shot"; in film theory, it refers to all the elements placed (by the director) before the camera and within the frame of the film -- including their visual arrangement and composition; elements include settings, decor, props, actors, costumes, makeup, lighting, performances, and character movements and positioning; lengthy, un-cut, unedited and uninterrupted sequences shot in real-time are often cited as examples of mise-en-scene; contrast to montage	<p>Examples: the harsh lighting or</p>  <p>expressionistic angles used in classic film noirs (such as in Fritz Lang's work), in F.W. Murnau's <a href="#">Sunrise (1927)</a> with the striking contrast between the marsh, rural life and the city; or in angular set designs of The</p>


		 <p>Cabinet of Dr. Caligari (1920, Germ.); or in the visual magnificence of the sets in David Lean's epic films, such as the frozen dacha in Doctor Zhivago (1965) (pictured) or the searing desert in <a href="#">Lawrence of Arabia (1962)</a>, or in the claustrophobic feel on-board the Orca searching for the Great White in Spielberg's <a href="#">Jaws (1975)</a></p>
<b>mix (mixing)</b>	the electrical combination of different sounds, dialogue, music, and sound effects from microphones, tape, and other sources onto the film's master soundtrack during post-production; dubbing (or re-recording) refers to the mixing of all soundtracks into a single composite track; the soundtrack is blended by a mixer (chief sound recording technician)	
<b>mockumentary</b>	a fictional, farcical film that has the style, 'look and feel' of a documentary, with irreverent humor, parody, or slapstick, that is deliberately designed to 'mock' the documentary or subject that it features; related to docudrama (a film that depicts real people and actual events in their lives)	 <p>Examples: This is Spinal Tap (1984) (pictured), Best in Show (2000), Zelig (1983), Husbands and Wives (1991), Bob Roberts (1992), Waiting for Guffman (1996), Drop Dead Gorgeous (1999)</p>
<b>'modern' (or modern-day) classic</b>	a popular, critically-acclaimed film in recent years destined (possibly?) to ultimately become an all-time classic	Examples: Saving Private Ryan (1998), or Groundhog Day (1993)
<b>mogul</b>	refers to a domineering, autocratic head of a major film studio; most commonly used when the studio system dominated film-making; now popularly called a studio chief	Example: Louis B. Mayer of MGM
<b>money shot</b>	aka payoff shot; a term originally borrowed from the pornographic film industry; referring to a scene, image, revelation, or climactic moment that gives the audience "their money's worth," may have cost the most money to produce - and may be the key to the movie's success	 <p>Examples: the transformation scene in classic horror films in which the character grows hair and fangs; Darth Vader cutting off Luke Skywalker's hand in <a href="#">The Empire Strikes Back (1980)</a>, the attack and bomb 'POV' (point-of-view) shot in Pearl Harbor (2001)(above), the first sight of Gilda in <a href="#">Gilda (1946)</a>, or Halle Berry's toplessness revealed behind a book in Swordfish (2001)</p>
<b>monitor</b>	refers to a small television screen hooked up to the camera and/or recording device that allows crew other than the camera operator to check the quality of a scene as it is being shot or to check and see if it needs to be reshot	
<b>monologue</b>	a scene or a portion of a script in which an actor gives a lengthy, unbroken speech without interruption by another character; see also soliloquy. See <a href="#">Best Film Speeches and Monologues</a>	 <p>Example: Keyes' (Edward G. Robinson) long speech about suicide statistics in <a href="#">Double</a></p>



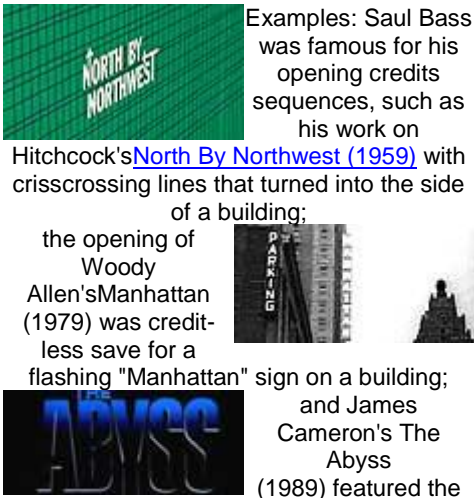

		<a href="#">Indemnity (1944)</a> , or Romeo's last embrace and death scene in <a href="#">Romeo and Juliet (1968)</a>
<b>montage</b>	a French word literally meaning "editing", "putting together" or "assembling shots"; refers to a filming technique, editing style, or form of movie collage consisting of a series of short shots or images that are rapidly put together into a coherent sequence to create a composite picture, or to suggest meaning or a larger idea; in simple terms, the structure of editing within a film; a montage is usually not accompanied with dialogue; dissolves, cuts, fades, super-impositions, and wipes are often used to link the images in a montage sequence; an accelerated montage is composed of shots of increasingly-shorter lengths; contrast to mise-en-scene	Examples: the famous 'breakfast' montage scene in <a href="#">Citizen Kane (1941)</a> - that dramatized the deterioration of Kane's first marriage; the ambush scene in <a href="#">Bonnie and Clyde (1967)</a> , the 45 second shower scene in <a href="#">Psycho (1960)</a> - with between 71-78 camera set-ups for the shooting of the scene and 50 splices (where two pieces of film are joined); or the 'Odessa Steps' montage in Sergei Eisenstein's Battleship Potemkin (1925) including three successive shots of stone lions in various positions - filmed to look as though they were one lion rising to its feet and roaring in fury and anger at the massacre
<b>moppet</b>	the term for a child, or pre-teen child actor	Examples: Elizabeth Taylor in <a href="#">National Velvet (1944)</a> (pictured), Shirley Temple, or Mickey Rooney.
<b>morality tale (or play)</b>	a literary term mostly, but used also to refer to a film (often heavy-handed and obvious in tone) that presents a judgment on the goodness/badness of human behavior and character, and emphasizes the struggle between good and evil	Examples: <a href="#">Intolerance (1916)</a> , Quiz Show (1994), <a href="#">The Lord of the Rings trilogy</a>
<b>morph</b>	the transformation of one digital image into another with computer animation.	Examples: The Mask (1994) (shown above), <a href="#">Terminator 2: Judgment Day (1991)</a> , Stargate (1994), and Interview with the Vampire (1994).
<b>motif</b>	refers to a recurrent thematic element in a film that is repeated in a significant way or pattern; examples of motifs - a symbol, stylistic device, image, object, word, spoken phrase, line, or sentence within a film that points to a theme.	Examples: Keys in Hitchcock's <a href="#">Notorious (1946)</a> , seen in the poster design for the film; the word 'Rosebud' in <a href="#">Citizen Kane (1941)</a> ; and the visual use of the X-symbol in the gangster film <a href="#">Scarface (1932)</a> signifying male violence



<p><b>motion pictures (movies, pic(s), pix, or "moving pictures")</b></p>	<p>a length of film (with or without sound) with a sequence of images that create an illusion of movement when projected; originally referred to the motion or movement (due to the principle of persistence of vision) perceived when a string of celluloid-recorded images were projected at a rate of 16 or more frames per second; an art form, and one of the most popular forms of entertainment, known archaically as aphotoplay during the silent era.</p>	 <p>Example: from Edweard Muybridge's 'animal animation' or 'persistence of vision' experiments in the late 19th century.</p>
<p><b>motivated and unmotivated lighting</b></p>	<p>refers to lighting (or a light source) that is naturally existing in the real world, i.e., from a lamp post, table lamp, sunlight shining through a window, etc., that appears in a scene; for the lighting to appear natural in a film scene, it should seem to be coming from light sources that are visible or implied within the scene; the opposite effect is unmotivated lighting</p>	 <p>Example: Andy's crucifixion victory stance in <a href="#">The Shawshank Redemption (1994)</a> was lit by unmotivated or inexplicable lighting</p>
<p><b>Mouse (House)</b></p>	<p>a slang term for the Walt Disney Co. or any division thereof -- refers to the company's most famous animated character: Mickey Mouse</p>	
<p><b>MPAA</b></p>	<p>acronym-initials meaning 'Motion Picture Association of America' - an organization that represents the interests of the major motion picture studios</p>	
<p><b>MTV style editing</b></p>	<p>refers to the style of filming and editing first found on the MTV cable channel in the 1980s and its music videos, consisting of rapidly-cut shots, fast-paced action, jump-cuts, fast-edits, numerous camera angles</p>	<p>Example: first evidenced in the films of surrealists, and during the New Wave era; more recently in films such as <a href="#">Easy Rider (1969)</a>, <a href="#">Flashdance (1983)</a>, and <a href="#">Oliver Stone's Natural Born Killers (1994)</a></p>
<p><b><a href="#">musical</a> (film)</b></p>	<p>a major film genre category denoting a film that emphasizes segments of song and dance interspersed within the action and dialogue; known for its distinctive artists, stars, singers, and dancers; two major types are 'backstage' musicals and 'music-integrated' musicals.</p>	<p>Examples: <a href="#">42nd Street (1933)</a>, <a href="#">Singin' in the Rain (1952)</a>, <a href="#">Seven Brides for Seven Brothers (1954)</a>, <a href="#">An American in Paris (1951)</a>, <a href="#">West Side Story (1961)</a>, <a href="#">The Music Man (1962)</a>, <a href="#">My Fair Lady (1964)</a>, <a href="#">The Sound of Music (1965)</a>, and <a href="#">Mary Poppins (1964)</a></p> 
<p><b>mute</b></p>	<p>a print with only the picture image (minus the sound track)</p>	
<p><b>narration</b></p>	<p>the telling of a story, and the supplemental information given to the film audience by an off-screen voice; sometimes the narrator is a character in the film, who provides information in a flashback; see also voice-over.</p>	 <p>Examples: during the opening credits in <a href="#">Casablanca (1942)</a>, and throughout <a href="#">Letter from an Unknown Woman (1948)</a>; also the lyrics-as-narration (by the Doors' song 'The End') in the opening of <a href="#">Apocalypse Now (1979)</a></p>
<p><b>narrative film</b></p>	<p>a structured series of events, linked by cause and effect, that provide the plot of a film; a film that tells a chronological or linear story (with a beginning, middle, and end), as opposed to non-narrative films, such as poetic or abstract films.</p>	
<p><b>naturalism (naturalistic)</b></p>	<p>a stage, artistic, philosophical, or literary term as well as a film term, signifying an extreme form of realism in which life is depicted in a stoic, unbiased way; see also Neo-Realism.</p>	<p>Examples: <a href="#">Dead End (1937)</a>, <a href="#">The Asphalt Jungle (1950)</a>, <a href="#">On the Waterfront (1954)</a></p>




<b>negative</b>	refers to film that has an inverted record of the light and dark areas of the photographed scene	
<b>Neo-Realism</b>	an influential movement of the late 1940s and 1950s that originated in Italy; inaugurated by Jean Renoir, but associated with Italian post-war directors (Rossellini, Visconti, and De Sica); refers to films made outside the studio, with shooting on real locations, sometimes the absence of a script and/or non-professional casts and actors - all designed simultaneously to cut costs and increase the impression of spontaneity; neo-realistic films often deal with contemporary social and political issues; see also naturalism.	Example: De Sica's definitive <i>The Bicycle Thief</i> (1948, It.)
<b>network TV</b>	originally referred to the "Big Three" (ABC, NBC and CBS), but now with additional competitors, including Fox Channel, often known as 'free-TV'	Example: the present <a href="#">Network (1976)</a> forecast the development of a fourth sensationalist network, with its fictional UBS channel that specialized in reality television programming
<b>New Wave</b>	also known as Nouvelle Vague; originally referred to a group of individualistic, innovative, and non-traditional French filmmakers, directors and producers in the late 1950s and early 1960s, including Francois Truffaut, Jean-Luc Godard, Claude Chabrol, Eric Rohmer, and Alain Resnais, who began as critics on Cahiers du Cinema and espoused the principles of auteur theory; the New Wave film style was characterized by a cinema verite style with the use of the jump cut, the hand-held camera, non-linear storytelling, and loose, improvised direction; now used to generally refer to any new movement in a national cinema.	 <p>Examples: Chabrol's <i>Le Beau Serge</i> (1958) (aka <i>Bitter Reunion</i>), Truffaut's feature film debut <i>The 400 Blows</i> (<i>Les Quatre Cents Coups</i>) (1959), Godard's <i>Breathless</i> (<i>A Bout de Souffle</i>) (1959), Marcel Camus' <i>Black Orpheus</i> (1959), Chabrol's <i>Les Cousins</i> (1959), and Resnais' <i>Hiroshima Mon Amour</i> (1959)</p>
<b>newsreel</b>	refers to a filmed cinema news report	
<b>nickelodeon</b>	the term for a makeshift motion picture theater, often a converted store, which proliferated all over the US, mostly in working-class areas of metropolitan centers, during the first decade of the 20th century. The name was derived from the 5 cents/nickel charged to patrons.	 <p>A nickelodeon or 'storefront theatre' from the late 1800s or early 1900s.</p>
<b>nihilistic (nihilism)</b>	a dark and brooding film that features a downbeat, depressing, dreary, cynical, gloomy or bleak tone; often doom-laden and concerned with the subjects of death, suffering, tragedy, unhappiness, and existential despair; the protagonist often meets with death or tragedy in a film's conclusion; see also dystopia.	Examples: Almost all <a href="#">film noirs</a> are nihilistic, such as <a href="#">The Killers (1946)</a> , <a href="#">D.O.A. (1950)</a> , <a href="#">Sunset Boulevard (1950)</a> , <a href="#">Kiss Me Deadly (1955)</a> , <a href="#">A Clockwork Orange (1971)</a> , <a href="#">Taxi Driver (1976)</a> , and <a href="#">American Beauty (1999)</a>
<b>nitrate film base</b>	a highly-flammable kind of film base, composed of cellulose nitrate, used up until the late 1940s when it was then supplanted by acetate base.	 <p>Example: deteriorating and powdery nitrate-based film, one of the most important reasons for film archival work and preservation.</p>
<a href="#">noir</a>	see film noir, tech-noir	
<b>non-speaking role</b>	a small role in a film, usually a brief appearance on screen, that has no dialogue but where the individual is clearly	






	identifiable and usually appears in the credits; see also extra, cameo, bit, and walk-on.	
<b>non-sync (non-synchronized)</b>	refers to a scene shot without synchronized sound - and sounds must be added later during the editing stage; sync sound is its opposite; also refers to a mis-matched soundtrack; aka asynchronous	
<b>non-traditional casting</b>	a movement, now officially headed by the Non-Traditional Casting Project (NTCP) to "promote inclusive hiring practices and standards, diversity in leadership and balanced portrayals of persons of color and persons with disabilities"; not to be confused with cast against type or miscast	Example: Morgan Freeman as Red in <a href="#">The Shawshank Redemption (1994)</a> - a role originally written for an Irish character
<b>nostalgia film</b>	A film that wistfully looks back at an earlier past time, often depicting it as more innocent and uncomplicated than it actually was, historically; nostalgia films usually look back on the protagonist's or narrator's childhood. See also coming of age film.	Examples: <a href="#">How Green Was My Valley (1941)</a> , <a href="#">Amarcord (1973)</a> , <a href="#">American Graffiti (1973)</a> , <a href="#">A Christmas Story (1983)</a> , <a href="#">Radio Days (1987)</a> , <a href="#">Cinema Paradiso (1988, It./Fr.)</a> , <a href="#">Avalon (1990)</a> , <a href="#">Crooklyn (1994)</a> , <a href="#">The Inkwell (1994)</a> .
<b>novelization</b>	refers to making a novel from a film or screenplay	
<b>NTSC</b>	an abbreviation, refers specifically to National Television System Committee that sets TV and video standards; also refers to the US and Japanese video systems that have 525 horizontal scan lines, 16 million different colors, and 30 frames per second (or 60 half-frames (interlaced) per second); competing systems in Europe and worldwide are PAL (Phase Alternating Line) and SECAM (Sequential Color with Memory)	
<b>nudie (or nudie flick)</b>	an old term for a pornographic movie, often used during the age of the Hayes Code when nudity was forbidden by censors in mainstream films on the silver screen; an era of nudie films was generated by filmmaker Russ Meyer in the late 50s; also see porn.	Examples: Russ Meyer's cheaply-made <a href="#">The Immoral Mr. Teas (1959)</a> was known as a 'nudie-cutie'. <a href="#">Ecstasy (1933)</a> and <a href="#">Blow-Up (1966)</a> - examples of two other films with nudity that generated controversy when first released
<b>nut</b>	in the movie-theatre business, refers to operating expenses associated with a film (the exhibitor's calculation of what it takes to lease his theater, to staff and run it, etc.); aka house nut	
<b>obligatory scene</b>	a cliched and expected scene for a particular genre, e.g., a love scene in a romance or dramatic film, a shoot-out in a Western, the solving of a crime in a mystery, a rescue in an action film, etc.	 Example: The famous waves-churning embrace in <a href="#">From Here to Eternity (1953)</a>
<b>off or offstage (or off-camera)</b>	refers to action or dialogue off the visible stage, or beyond the boundaries of the camera's field of vision or depicted frame; aka off-screen	
<b>omniscient point-of-view (POV)</b>	a film in which the narrator knows (and sees) everything occurring in a story, including character thoughts, action, places, conversations, and events; contrast to subjective point-of-view	
<b>on or onstage (or on-camera)</b>	on the visible stage, or within the boundaries of the camera's field of vision	
<b>one-liner</b>	a term for a short, one-line joke (that contains its own punchline); also the term may refer to the 'high concept' description of a film - a few words used to describe a	Examples: (comedic one-liner): "Either he's dead or my watch has stopped!" (Groucho Marx in <a href="#">A Day At the Races (1937)</a> ), and




	script, storyline or a film's premise that a person can easily understand with a simple one-liner	(high concept one-liner): "A teenager is mistakenly sent into the past, where he must make sure his mother and father meet and fall in love; he then has to get back to the future." <a href="#">Back to the Future (1985)</a>
<b>one man (or woman) show</b>	a scripted or filmed narrative (or an avant-garde or experimental film) featuring a solo performance piece with only one actor or actress who sometimes plays multiple roles or characters; often presented by a stand-up comedian; contrast with concert film	Examples: Give 'em Hell, Harry! (1975), Paul Robeson (1977), Gilda Live (1980), Secret Honor (1984), Whoopi Goldberg Live (1986), Swimming to Cambodia (1987)(by Spalding Gray), The Search for Signs of Intelligent Life in the Universe (1991) (with Lily Tomlin), and Eric Bogosian's Sex, Drugs, Rock & Roll (1991)
<b>one-reeler</b>	refers to a film 10-12 minutes long	
<b>one-sheet</b>	refers to the typical size of a movie poster	
<b>opening credits or title (sequence)</b>	the presentation of the 'opening credits' (as an introduction to the audience about the film and including selected important members of the production) is known as the opening credits sequence; sometimes it is superimposed on the action, but often exists as static letters on a solid background; since the closing or end credits usually list the entire cast and production crew, the opening credits sequence is usually positioned to set the mood of the film, and sometimes even lacks any credits except the film's title; aka front credits or beginning titles	 <p>Examples: Saul Bass was famous for his opening credits sequences, such as his work on Hitchcock's <a href="#">North By Northwest (1959)</a> with crisscrossing lines that turned into the side of a building;</p> <p>the opening of Woody Allen's <a href="#">Manhattan (1979)</a> was creditless save for a flashing "Manhattan" sign on a building; and James Cameron's <a href="#">The Abyss (1989)</a> featured the title emerging from blackness and traveling down the "Y" into the ocean</p> <p><a href="#">Robocop 2 (1990)</a> and <a href="#">Vanilla Sky (2001)</a> were unusual in that there were no opening credits of any sort, not even the title of the film - an increasing trend!</p>
<b>optical(s) (or optical effects)</b>	in film-making, refers to a visual device, e.g., a fade, wipe, dissolve, superimposition, freeze-frame, split-screen, composite (a train reflection in a car window), or another effect, some of which can be created in the camera, and others that have to be achieved in post-production by mixers or other specialized techniques	Example: <a href="#">Star Wars (1977)</a> mimicked the Saturday matinee style of episodic serials with various opticals
<b>Oscar(s)</b>	the name given to the awards of AMPAS (the Academy of Motion Picture Arts and Sciences) given each year to various performers and others in the film industry; officially known as the "Academy Award of Merit"	 <p>The 13.5 inch award statuettes were officially nicknamed Oscars after 1939</p>
<b>Oscar bait</b>	Often used in a derogatory way to describe studio-invented pre-release PR buzz that a film (usually an epic or serious biopic released late in the year) is worthy, meaningful, and deserving of Oscar awards; the term was reportedly first used by Hedda Hopper in a "Looking at Hollywood" column on June 1, 1948; the term either refers to (1) a self-proclaimed, "important", often over-produced film, undercut by its attempt to appeal to all demographics, or (2) a showy acting performance designed to draw attention to itself; these kinds of films and performances were the sort that used to guarantee an Oscar from Academy voters during the film	Examples: <a href="#">The Alamo (1960)</a> and <a href="#">Chill Wills' campaign for a Best Supporting Actor Oscar</a> was the first major example of "Oscar bait" backlash; also <a href="#">Hello, Dolly! (1969)</a> , <a href="#">Paint Your Wagon (1969)</a> , <a href="#">The Towering Inferno (1974)</a> , <a href="#">Inchon (1982)</a> ; recent examples include <a href="#">The Last Samurai (2003)</a> , <a href="#">Alexander (2004)</a> , <a href="#">Memoirs of a Geisha (2005)</a> and <a href="#">The Pursuit of Happyness (2006)</a> ; <a href="#">Around the World in 80 Days (1956)</a> , <a href="#">Gandhi (1982)</a> and <a href="#">The</a>


	industry's adolescent years of the 1950's and early 1960's, but are now considered either pretentious and/or cheesy in the modern age, and ironically often hurt the film's or actor's chances at winning an Oscar, though some films still succeed; aka Oscarbation	English Patient (1996) are examples of successful "Oscar bait"; Christopher Guest's For Your Consideration (2006), a mockumentary about movie-making, examined Hollywood's obsession with awards by its story of an indie production titled Home for Purim.
<b>out-takes</b>	refers to camera shots that are not included (literally, they are 'taken out') in the final cut or print of a film, often retrieved from the cutting room floor, and shown during the closing credits; also see blooper	Examples: Films with blooper outtakes at the conclusion during the credits include: Cannonball Run (1981), Liar Liar (1997), A Bug's Life (1998), and Toy Story 2 (1999).
<b>overacting</b>	poor, overly-broad, or 'over-the-top' acting by a 'ham' actor; aka "hamming it up" or 'chewing up the scenery'; sometimes considered in a positive light as 'campy'; contrast with underacting	Example: Faye Dunaway in Mommie Dearest (1981). 
<b>overcrank</b>	to speed up a camera - to shoot at more than the normal 24 fps, so that the resulting image appears in slow-motion; this technique is often used to shoot miniatures; the term "cranking" refers to the old technique of having to turn or crank a camera by hand	
<b>overexposed</b>	refers to a film shot that has more light than normal, causing a blinding, washed-out, whitish, glaring effect; deliberately used for flashbacked or dream scenes; aka flared or bleached; the opposite of underexposed	 Example: the kissing scene in Pride & Prejudice (2005) before a bright sun
<b>overlap</b>	the carry-over of dialogue, sounds, or music from one scene to another; occurs when the cut in the soundtrack is not at the same time as the cut in the image; can also refer to two or more characters speaking at the same time; aka overlap sound	Example: Robert Altman's M*A*S*H (1970)
<b>over-the-shoulder (OTS) shot</b>	a very commonly-used medium camera angle or view in a dialogue scene, mostly with alternating shot/reverse-shot editing, in which the camera records the action from behind the shoulder and/or head of one of the characters, thus framing the image; the two characters are thus linked or connected to each other, and their positions are established	
<b>overture</b>	in film terms, a pre-credits or opening credits musical selection that sets the mood and theme for the upcoming film	Examples: Most musicals feature an overture (during or before the opening credits) that is comprised of a medley of the main songs of the film, such as <a href="#">West Side Story (1961)</a> and <a href="#">My Fair Lady (1964)</a> ; some dramatic (or epic) films have overtures as well -- Ligeti's Atmospheres overture in <a href="#">2001: A Space Odyssey (1968)</a> precedes the opening credits. Pre-credit overtures are often cut in home and television video releases.
<b>ozoner</b>	slang term for a drive-in movie theater; aka passion pit; see also hard-top (indoor movie theater)	
<b>p.a.</b>	abbreviation for 'personal appearance' - often required of major stars - to promote or provide PR (p.r.) or 'public relations' (marketing) for their films	

<b>pace</b>	the speed/tempo of the dramatic action, which is usually enhanced by the soundtrack and the speed of the dialogue, the type of editing, etc.	
<b>package</b>	the marketing elements of a film project, such as script, signed film stars, director, locations, 'high-concept' hook, etc.	
<b>pan</b>	verb meaning 'to express a totally negative opinion of' a film, normally in a critical film review; also known as 'trashing' a film	
<b>pan (or panning shot, or panoramic shot)</b>	abbreviation for panorama shot; refers to the horizontal scan, movement, rotation or turning of the camera in one direction (to the right or left) around a fixed axis while filming; a variation is the wish pan (also known as flash pan, flick pan, zip pan, blur pan, or whip pan), in which the camera is purposely panned in either direction at a very fast pace, creating the impression of a fast-moving horizontal blurring of images across the screen; often confused with a dolly or tracking shot.	Examples: the call to roundup as the camera moves around and captures the faces of the cowpokes in <a href="#">Red River (1948)</a> ; in John Ford's <a href="#">Stagecoach (1939)</a> a panning shot reveals the presence of Indians just as the stagecoach seems to be heading to safety; and many films utilizing the wish pan -- a fast blurring panning action that blends two scenes together (signifying rapid movement from one place to the next). 
<b>pan and scan</b>	a technique that avoids the 'letterboxing' of a widescreen film for a full-framed 4x3 home video or TV picture, by focusing on the elements of the picture that are most important to the plot and by adjusting or cropping the image; when an important part of the image drops out of the visible screen, the picture is mechanically panned to the side (left or right in a ping-pong effect) to show the missing part - hence, the term pan-and-scan; approximately 43% of the visuals are sacrificed or cropped out in the pan-and-scan version, affecting the director's original intent and aesthetic sense	 Example: from the film <i>Out of Sight</i> (1998), with the yellow box showing the selected "pan and scanned" window or 4 x 3 image  "Pan and scan" encounters major problems, as in the climactic show-down cemetery scene in <i>The Good, the Bad, and the Ugly</i> (1966), when the image takes up the entire screen
<b>parallel (editing, action, sound, etc.)</b>	editing that cuts between two sequences taking place at different locations and possibly different times; parallel action refers to a narrative device in which two scenes are observed in parallel by cross-cutting; parallel sound refers to sound that matches the accompanying image; aka cross-cutting, inter-cutting	
<b>parody</b>	a comedy that imitates or makes fun of an existing work(s) in an absurd, non-sensical way, and exaggerates its characteristics	Examples: <i>Airplane!</i> (1980) - a parody of disaster films; <a href="#">Blazing Saddles (1974)</a> - a parody of westerns.
<b>payoff</b>	a dramatic scene that justifies everything that preceded it; the necessary result of a complication for which the audience has been prepared; contrast to punchline and money shot	Example: the startling scene with an admission of incest ("She's my sister and my daughter!") by Evelyn Mulwray (Faye Dunaway) in <a href="#">Chinatown (1974)</a>
<b>payola</b>	refers to bribery or under-the-table payments	
<b>persona</b>	literally, Latin for "mask"; related to the on-screen image or personality associated with a star	Examples: Mae West: a sexually-bold vamp with one-liners filled with sexual innuendo; Groucho Marx: a sly, witty, irreverent, sarcastic insult-spewing, wisecracking scam artist
<b>pic(s) (also pix)</b>	slang terms for motion picture(s)	





<p><b>picture within a picture</b></p>	<p>a particular story-telling approach, literally, to have one film within another; in some cases, the characters are aware of the 'film-within-a-film,' and break the fourth wall and enter into or interact with it; aka subset film or film within a film</p>	 <p>Example: the newsreel of Kane's life "News on the March" in <a href="#">Citizen Kane (1941)</a>, homage to the real "The March of Time" newsreel</p>
<p><b>pin-up girl</b></p>	<p>refers to the most sexually-attractive star-actresses of an era, who would be popularized in seductive poses usually semi-clad - in pictures, calendars, or mass-produced posters that were usually literally "pinned-up", usually with thumbtacks, on bedroom walls, the insides of lockers, and so forth; this practice started especially amongst GI servicemen away from home during military combat who pined for the 'girl-back-home'; related terms are cover girl (for magazine covers), model or cheesecake</p>	<p>Examples: Betty Grable, Rita Hayworth, Betty Page, Marilyn Monroe, Raquel Welch, Brigitte Bardot, Bo Derek, FARRAH FAWCETT</p> 
<p><b>pitch(es)</b></p>	<p>orally or written (sales) proposals for film projects usually made by screenwriters (to sell a screenplay idea), or independent producers for studio producers or executives to obtain financial backing; anything from a one-line description to a two- to three-page treatment of an idea (before becoming a script); also refers to short phrases that capture or succinctly sum up the script</p>	<p>Examples: <a href="#">Jaws (1975)</a>: Man afraid of water pursues killer shark; or <a href="#">E.T.: The Extra-Terrestrial (1982)</a>: Loveable alien is left behind; or <a href="#">Toy Story (1995)</a>: Toys come to life</p>
<p><b>pivotal character</b></p>	<p>refers to the character that launches the action between the protagonist and the antagonist; or the character who sets the main events of the plot in motion; films with a classic "love triangle" involve a woman who serves as the 'pivotal character' between two rival suitors</p>	
<p><b>pixillation</b></p>	<p>an animation technique in which the illusion of continuous, real movement of three-dimensional objects, often people, is broken and/or made to move unevenly or jerky through the use of stop-action cinematography (single frame animation) or by printing only selected frames from the continuously-exposed negative</p>	 <p>Example: the infamous eating scene in <a href="#">Tom Jones (1963)</a></p>
<p><b>plot and plot point</b></p>	<p>refers to a series of dramatic events or actions that make up a film's narrative; a plot point is a key turning point or moment in a film's story that significantly advances the action; plot points either set the story further into motion, or disrupt and complicate the plot; also known as beat or A story; contrast to a subplot (aka B story or C story) - a secondary plot in a film; a plot plant is the technique of 'planting' an apparently trivial piece of information early in a story - that becomes more important later on</p>	
<p><b>point of view (POV)</b></p>	<p>the perspective from which the film story is told; also refers to a shot that depicts the outlook or position of a character; also see omniscient and subjective point of view, and P.O.V. shot</p>	
<p><b>P.O.V. shot (or point-of-view shot)</b></p>	<p>a subjective shot made from the perspective of one of the characters to show the audience the scene as it would look through the character's eyes; usually coupled (before and/or after) with a reaction shot (or a three-shot sequence called a shot reverse shot) to establish the POV; also known as first-person point-of-view shot or subjective camera (the use of the camera to suggest the POV of a particular character)</p>	<p>Examples:</p>  <p>Hitchcock's <a href="#">Rear Window (1954)</a></p>  <p>or the serial killer's POV (with night goggles) in <a href="#">The Silence of the Lambs (1991)</a></p>
<p><b>porn (porno)</b></p>	<p>refers to a film that exploits sex; see also nudie</p>	







<p><b>post-credits sequence</b></p>	<p>either a throwaway scene or an epilogue that happens during or after the end credits; sometimes used as a bonus for theatergoers who remain to watch the credits, and partly to generate 'buzz' about the extra scene</p>	 <p>Examples: Airplane! (1980) has the most famous example of a post-credits sequence when taxi passenger (politician and income-tax fighter Howard Jarvis), who was abandoned by Ted Striker (Robert Hayes) -- but with the meter still running, checks his watch and huffs with one final punchline: "Well, I'll give him another 20 minutes, but that's it!"; other films include Young Sherlock Holmes (1985), Angel Heart (1987), The Great Outdoors (1988), Cosi (1996), and <a href="#">Pirates of the Caribbean: The Curse of the Black Pearl (2003)</a>. Many films have post-credit sequences in the middle of the end credits, such as Gremlins 2: The New Batch (1990), Chicken Run (2000), and <a href="#">Shrek 2 (2004)</a></p>
<p><b>post-modern</b></p>	<p>refers to a return to tradition, in reaction to more 'modernist' styles</p>	
<p><b>post-production</b></p>	<p>the final stage in a film's production after principal photography or shooting, involving editing, the addition of sound/visual effects, musical scoring, mixing, dubbing, distribution, etc.; in digital post-production, can also include changing facial expressions, removing flaws or obtrusive objects (microphone, boom, etc.), enhancing the visual image, etc.; aka post; contrast to pre-production</p>	
<p><b>post-synchronization (aka Automatic Dialogue Replacement, or ADR, or post synching)</b></p>	<p>refers to the post-production process of recording the sound after the film has been shot, often adding dialogue spoken by actors as they watch the projected film</p>	
<p><b>potboiler</b></p>	<p>a literary reference to the hard-edged, American detective/crime thrillers (also often called 'pulp fiction' or 'dime novels') rapidly written and filled with violence, crime, and sex - to literally 'boil the pot'; also known as hard-boiled</p>	<p>Examples: Most of the films based upon Raymond Chandler's, Dashiell Hammett's and Mickey Spillane's film-noirish crime novels, i.e., <a href="#">The Big Sleep (1939)</a>, <a href="#">The Maltese Falcon (1941)</a>, and <a href="#">Kiss Me Deadly (1955)</a>, featuring 'private dicks' and 'femme fatales'</p>
<p><b>pre-Code</b></p>	<p>refers to the four-five years (1930-1934) before the enforcement of the Hays Production Code in Hollywood, to rigidly sanitize and censor films. In film plots from mid-1935 and lasting about the next 30 years, adultery and promiscuity were prohibited (unless they ended in a miserable downfall), and all crimes (and their criminals) had to be punished.</p>	<p>Examples: pre-Code films included Night Nurse (1931), <a href="#">Queen Christina (1933)</a>, Baby Face (1933), and The Gold Diggers of 1933 (1933). See <a href="#">History of Sex in Cinema</a> for more.</p>
<p><b>premiere</b></p>	<p>the first official public screening of a movie, marking the kick-off, opening or opening night; a 'red carpet' premiere is one with greater publicity and hoopla (sensational promotion), ballyhoo, or hype; aka a bow, debut, or preem</p>	
<p><b>premise</b></p>	<p>the main idea of a movie, usually explainable in a few sentences</p>	
<p><b>pre-production</b></p>	<p>the planning stage in a film's production after the project is finally greenlighted, and before principal photography or actual shooting commences, involving script treatment and editing/rewriting, scheduling, set design and construction, casting, budgeting and financial planning, and scouting/selection of locations; contrast to post-production</p>	



<b>prequel</b>	the second or third film in a series of films that presents characters and/or events that are chronologically set before the time frame of the original movie; contrast to sequel	Examples: <a href="#">Star Wars: Episode I: The Phantom Menace (1999)</a> , and <a href="#">Star Wars: Episode II - Attack of the Clones (2002)</a> are both prequels to <a href="#">Star Wars (1977)</a> ; a combination prequel-sequel film was Coppola's <a href="#">The Godfather, Part II (1974)</a> ; Another Part of the Forest (1948) was a prequel of The Little Foxes (1941)
<b>preview</b>	a short film, usually with excerpts from a future film, intended as an advertisement; a sneak preview refers to an unadvertised, often surprise showing of an entire film before its general release or announced premiere, often to gauge audience reaction; aka trailer	
<b>pre-screen</b>	to view/watch/see a movie before it is released for the public (at the premiere)	
<b>principal photography</b>	refers to the filming of major and significant portions of a film production that involves the main/lead actors/actresses; contrast to second-unit photography	
<b>principals</b>	refers to the main characters in a play or film (usually those that have dialogue); contrasted to protagonists or antagonists, or extras.	
<b>print</b>	refers to a positive copy of a film	
<b>prison film</b>	a very popular sub-genre with the film's plot usually set within the walls of an institutional prison; themes involve imprisonment and/or escape, the effects on the characters involved and interactions between officers and inmates, and issues of justice/injustice; the prison flick sub-genre can be found in any major genre (animated, drama, comedy, musical, science fiction, sexploitation, etc.)	Examples: The Big House (1930), <a href="#">I Am a Fugitive From a Chain Gang (1932)</a> , Brute Force (1947), Stalag 17 (1952), Riot In Cell Block Eleven (1954), <a href="#">The Bridge on the River Kwai (1957)</a> , Jailhouse Rock (1957), <a href="#">The Defiant Ones (1958)</a> , The Great Escape (1963), <a href="#">Cool Hand Luke (1967)</a> , <a href="#">Take the Money and Run (1969)</a> , Birdman of Alcatraz (1962), Papillon (1973), Caged Heat (1974), Ilsa: She Wolf of the SS (1975), Midnight Express (1978), Escape from Alcatraz (1979), Stir Crazy (1980), Escape from New York (1981), 48 HRS (1982), Chained Heat (1983), <a href="#">Schindler's List (1993)</a> , <a href="#">The Shawshank Redemption (1994)</a> , The Rock (1996), The Green Mile (1999), Chicken Run (2000), O Brother Where Art Thou? (2000)
<b>process (projection or shot)</b>	a technique that shoots live action in front of a screen on which the background view is projected; a process shot refers to a shot of live action in front of a process projection	
<b>producer (film)</b>	the chief of a movie production in all logistical matters (i.e., scheduling, financing, budgeting) save the creative efforts of the director; raises funding and financing, acquires or develops a story, finalizes the script, hires key personnel for cast, crew, and director, and arranges for distributors of the film to theaters; serves as the liaison between the financiers and the film-makers, while managing the production from start to finish.	
<b>product placement</b>	refers to how companies buy advertising space within a film for their products, as a way for a producer to fund some film production costs	 <p>Example: the familiar brand names in Kubrick's <a href="#">2001: A Space Odyssey (1968)</a>; Mountain Dew in Antz (1998); or Hershey's Reese's Pieces in <a href="#">E.T.: The Extra-Terrestrial (1982)</a> - when Mars Inc. passed on using M&amp;Ms</p>




		 <p>or the blatant placements of Coca-Cola in the company-owned Columbia Pictures' release Leonard Part 6 (1986); or Pampers in Three Men and a Baby (1987); or McDonalds and Coke in Mac and Me (1988); or Exxon in Days of Thunder (1990); or the numerous FedEx product placements in Cast Away (2000).</p>
<b>production</b>	the general process of putting a film together, including casting, set construction, costuming, rehearsals, and shooting; also refers to the middle stage of production which is preceded by pre-production and followed by post-production	
<b>production design</b>	refers to a film's overall design, continuity, visual look and composition (colors, sets, costumes, scenery, props, locations, etc.) that are the responsibility of the production designer; the art department refers to the people in various roles (e.g., matte painters, set designers and decorators, illustrators, title designers, scenic artists, and storyboard artists) who work under the production designer's supervision; the art director is responsible for the film's physical settings (specifically refers to the interiors, landscapes, buildings, etc.)	<p>Example: Anton Furst's amazing, Oscar-winning Art Direction/Set Decoration of Gotham City in Batman (1989)</p> 
<b>production (value)</b>	production refers to an entire movie project; pre-production refers to the stage at which a film is prepared to go into production; post-production refers to the stage at which editing, scoring and effects are executed on a motion picture; production value refers to the overall quality of a film, based not on the script, acting, or director, but on criteria such as costumes, sets, design, etc.	
<b>projector</b>	the machine that rapidly puts ('projects') a succession of motion picture images (individual frames) up onto a screen, using the principle of illusion of motion	
<b>prologue</b>	a speech, preface, introduction, or brief scene preceding the the main action or plot of a film; contrast to epilogue.	<p>Example: <a href="#">The Lord of the Rings: The Fellowship of the Ring (2001)</a> provided a prologue to briefly explain the essential history of Middle-Earth and its inhabitants</p>
<b>promo</b>	slang term for sales promotion	
<b>props (or property)</b>	abbreviation for properties - refers to the furnishings, fixtures, hand-held objects, decorations, or any other moveable items that are seen or used on a film (or stage) set but that are not a structural part of the set; usually the responsibility of the prop man or property master.	<p>Example: Life-size cutouts of celebrity guests, from the set of The King of Comedy (1983)</p> 
<b>protagonist</b>	the lead or main character in a film; also known as hero/heroine; contrast to antagonist.	
<b>punchline</b>	a funny, witty line that culminates a story, joke or scene; contrast with payoff and one-liner	<p>Example: In <a href="#">When Harry Met Sally...(1989)</a>, the request of a female patron after Sally's fake orgasm in the deli: "I'll have what she's having."</p>
<b>Q rating</b>	refers to an ad research rating that gauges how easily a celebrity is recognized -- and how well the celebrity is liked	



<p><b>rack focusing</b></p>	<p>refers to an on-screen film technique of focus change that blurs the focal planes in sequence, forcing the viewer's eye to travel to those areas of an image that remain in sharp focus; the focus changes from an object in the foreground to an object in the background or vice versa, to direct, shift, and steer the attention of the viewer forcibly from one subject to another; also known as selective focusing or pull focus</p>	 <p>Example: the scene in <i>Desert Hearts</i> (1985) when Vivian (Helen Shaver) realized that lesbian Cay (Patricia Charbonneau) was naked in her bed behind her, or the foreground image of a spider-web in <i>Spider-Man</i> (2002)</p> 
<p><b>rating system(s) or ratings</b></p>	<p>also known as the MPAA (Motion Picture Association of America) film rating system, first officially instituted in late 1968; it refers to the ever-evolving classification system for films usually based upon age-appropriateness, and the judgment of a film's suitability for various audiences, in terms of sexual content, offensiveness, or violence; see also censorship</p>	 <p>Examples: "G-Rated or General Audiences," "PG-Rated or Parental Guidance Suggested," "PG-13," "R-Rated or Restricted under 17," and "NC-17, or No One 17 and Under Admitted" (originally known as the X rating), are examples of ratings; the X-rating is not trademarked / copyrighted by the MPAA; NR (not rated), meaning that a film was not submitted for ratings, is sometimes used in place of X. Pornographic films often use "XXX" to imply a rating stronger than X.</p>
<p><b>reaction shot</b></p>	<p>a quick shot that records a character's or group's response to another character or some on-screen action or event; often accompanied with a POV shot; reaction shots are usually cutaways.</p>	
<p><b>real time</b></p>	<p>actual time it would take for an event to occur in reality, as contrasted to filmic time (time can be sped up or slowed down). Real and filmic time often coincide for long sequences within a film; also see running time.</p>	 <p>Example: <i>High Noon</i> (1952) was specifically shot in real-time with frequent reference to clocks ticking closer and closer to the noon-time showdown.</p>
<p><b>realism</b></p>	<p>filming so that the reality outside the camera is shown in a neutral style with as little distortion and interference as possible; realism is attained by long, uninterrupted takes, deep focus shots, and other filmic techniques; contrast to expressionism; similar to the 'reality' of docudramas</p>	<p>Examples: Woody Allen's <i>Husbands and Wives</i> (1992); Bergman's <i>Scenes From a Marriage</i> (1973)</p>



<p><b>rear (screen) projection</b></p>	<p>a special effects technique to create backgrounds, in which actors are filmed in front of a screen on which a background scene is projected; commonly used in early films to produce the effect of motion in a vehicle. Also see process shot, process photography, or back projection.</p>	 <p>Example: rear projection in <a href="#">Written on the Wind (1956)</a>, or the many films with shipboard scenes of two actors standing near a railing behind which are rear-projected waves and sky</p>
<p><b>red carpet</b></p>	<p>literally, to "roll out" a welcoming 'red carpet', laid down for major ceremonies (film premieres, awards ceremonies) to signify an important, honorary event with dignitaries and esteemed guests attending; often the locale for live interviews and photo opportunities</p>	 <p>Example: the red carpet entryway for the Academy Awards show</p>
<p><b>red herring</b></p>	<p>an instance of foreshadowing that is deliberately planted to make viewers suspect an outcome--but the audience is to be deceived - the opposite happens and the false clue 'plant' is irrelevant; often done for humor, irony, or for other thematic reasons; contrast to McGuffin</p>	<p>Example: the various clues, all to subvert and confuse, that are unrelated to the real reason for Michelle Pfeiffer's paranormal beliefs and confusion in <i>What Lies Beneath</i> (2000).</p>
<p><b>redlighted</b></p>	<p>refers to a film project that was in production, but lost its financial backing - resulting in a premature abandonment by the studio; aka a film in turnaround</p>	
<p><b>reel</b></p>	<p>refers to a plastic or metal spool for winding film; also, earlier films were measured in reels (one reel = about 10 minutes of running time).</p>	 <p>Example: typical film reel</p>
<p><b>re-enactment</b></p>	<p>a film production that re-creates an actual event as closely as possible</p>	<p>Examples: <i>Glory</i> (1989), <i>Nixon</i> (1995).</p>
<p><b>reference</b></p>	<p>refers to how one film in its storyline (through dialogue, images) alludes to, recalls, or refers to another film; similar to homage</p>	<p>Examples: the movie that E.T. (in Spielberg's <a href="#">E.T.: The Extra-Terrestrial (1982)</a>) is watching at home on TV and that Elliot re-enacts in his Science class is the John Wayne classic <a href="#">The Quiet Man (1952)</a>; and in <i>Electric Dreams</i> (1984)(pictured), Edgar the computer watches TV - in one sequence he views <i>Forbidden Planet</i> (1956) starring Robby the Robot.</p> 
<p><b>reissue</b></p>	<p>refers to a studio releasing a work subsequent to the original or initial release; similar to re-release</p>	
<p><b>release</b></p>	<p>refers to the first distribution and general public exhibition of a film to theatre audiences.</p>	
<p><b>remake</b></p>	<p>refers to a later production (of a previous film), with different credits, script, and cast; a redone, second version of a film's narrative and subject matter; remakes have been common throughout all of film history.</p>	<p>Examples: <i>The Jazz Singer</i> (1927) remade in the 50s as <i>The Jazz Singer</i> (1953) with Danny Thomas, and in the early 1980s as <i>The Jazz Singer</i> (1980) with Neil Diamond; also <i>What Price Hollywood?</i> (1932) became <i>A Star is Born</i> (1937) - with</p>

		<p>Janet Gaynor, and <a href="#">A Star is Born (1954)</a> - with Judy Garland, and <a href="#">A Star is Born (1976)</a> with Barbra Streisand; and the unnecessary, meticulous shot-by-shot remake of <a href="#">Psycho (1960)</a> by Gus Van Sant in 1998</p> 
<b>rentals</b>	refers to that portion of film grosses that goes to film distributors; also refers to videocassette (or DVD) rentals	
<b>re-release</b>	the revival or rebroadcast of a work by the original distributor, studio, releaser, or broadcaster.	Example: Disney's re-releases of its animated films every five to seven years.
<b>reshoot contingency</b>	refers to the funds kept or saved by a producer in case supplementary shootings (reshoots) are required - often occurring after test screenings or decisions made by studio executives	
<b>resolution</b>	the outcome, or the "untying" of tension in the scenes after the climax of a film; refers to how things turned out for all of the characters; some films abruptly end without a scene following the climax; aka denouement	Example: the original, non-studio version of Don Siegel's ultra-paranoid <a href="#">Invasion of the Body Snatchers (1956)</a> was softened with the addition of a framing device ('bookends') at the film's beginning and end), to change the film's resolution and make it less grim
<b>retrospective</b>	usually a tribute, exhibition, or 'looking back' at a film star's, artist's or director's work over a span of years with a comprehensive compilation or montage of film clips or excerpts; also known as a retro; also, in terms of a screenplay, a film in which nearly the entire story is looking back in time at events that have already taken place, usually accomplished by flashback	Example: <a href="#">Sunset Boulevard (1950)</a> - a film told almost entirely as a backwards-looking retrospective
<b>reverse angle shot</b>	a basic camera angle composed of a shot photographed from the opposite side of a subject to provide a different perspective; in a dialogue scene between characters, a shot of the second participant is commonly composed as an over-the-shoulder shot; sometimes known as an 180 degree angle shot or change in perspective; the alternating pattern between two characters' points of view is known as shot/reverse shot	 <p>Example: a typical dialogue scene with shot/reverse shot between two characters in <a href="#">Written on the Wind (1956)</a>.</p>
<b>reverse motion</b>	refers to a trick camera effect, created by running film backwards in the camera or during optical printing; aka reverse action	






<b>revisionistic</b>	refers to films that present an apparent genre stereotype and then subvert, revise, or challenge it; aka deconstruction	 <p>Examples: Altman's McCabe &amp; Mrs. Miller (1971), and The Long Goodbye (1973); Arthur Penn's Little Big Man (1970)(shown here); the sword-and-sorcery Dragonslayer (1981, UK), or Costner's Dances With Wolves (1990)</p>
<b>revival house</b>	film or exhibition theatres that are dedicated to emphasizing or specializing in only one type of film - such as foreign films, older films, silent films, classics, rarely-screened films, etc.	Example: the Film Forum in New York City, founded in 1970, which exhibits well over a hundred different classic films a month on three screens; one screen features a theme every month (i.e., Greatest Westerns, Paramount Before the (Hays) Code, Golden Age of Film Noir (1941-1958))
<b>roadshow</b>	refers to exploitation films (such as "sex-hygeine" films) with controversial content (disguised as educational medical information) that were heavily promoted and shown on the road, and would be packed up quickly in case of the authorities; also refers to films that were released early and shown in prestigious theatres	<p>Example: showman Kroger Babb's Mom and Dad</p>  <p>(1945),or Child Bride (1938)</p>
<b>roman a clef</b>	a French term literally meaning 'novel with a key'; in film terms, refers to a film in which actual persons/events are disguised or masked as fictional characters - but with a 'key,' the true persons/events are revealed	Examples: <a href="#">Citizen Kane (1941)</a> - with similarities between Kane and newspaper tycoon William Randolph Hearst
<b>rotation</b>	refers to a camera rotation - which can be a vertical or horizontalpan; or it may refer to a camera move in which the camera is moved in a complete (or half) circle to produce a spinning, disorienting effect to the viewer; a partial rotation is termed a tilt	
<b>rough cut</b>	an early edited (or 'cut') version of a film - with all the pieces of the film assembled in continuous, sequential order, but without any fancy editing; also sometimes known as first cut; one of the stages toward the final cut; often used in a focus group screening.	
<b>running time</b>	a measure of the duration or length of a film, usually about two hours for a feature film.	
<b>rush(es)</b>	the prints of takes (of the camera footage) from one day's shooting, usually without correction or editing, for examination by the director before the next day's shooting; aka daily-ies	
<b>satire</b>	a mocking, ridiculing commentary on an economic, political, religious or social institution, ideology or belief, person (or group), policy, or human vice.	Examples: The Great Dictator (1940), <a href="#">Dr. Strangelove. Or How I Learned to Stop Worrying And Love the Bomb (1964)</a> , <a href="#">Brazil (1985)</a>
<b>scenario</b>	(1) the outline for a screenplay, or (2) a complete screenplay	
<b>scene</b>	usually a shot (or series of shots) that together comprise a single, complete and unified dramatic event, action, unit, or element of film narration, or block (segment) of storytelling within a film, much like a scene in a play; the end of a scene is often indicated by a change in time, action and/or location; see alsoshot and sequence.	 <p>Example: The classic love scene of John Wayne and Maureen O'Hara caught in a drenching rainstorm in a graveyard, and</p>





		their rain-soaked embrace in <a href="#">The Quiet Man (1952)</a>
<b>scenery</b>	refers to the outdoor background in a set (represented by either a backdrop or a natural view).	
<b>scene-stealing</b>	usually refers to a character (or group of characters), usually subsidiary, whose appearance, actions and/or dialogue draws more attention than other actors in the same scene; similar to the term 'chewing up the scenery.'	Examples: Tim Curry as Darkness in Legend (1985); William Bendix as Jeff in The Glass Key (1942); John Gielgud as Hobson the butler in Arthur (1981)
<b>schlock film</b>	from the Yiddish expression for 'inferior' - refers to a forgettable, cheaply-made, low-budget, luridly-advertised B-film (or lower Z-film) with little or non-existent quality - often unintentionally hilarious; designed to take in profitable box-office in opening week; usually films found in the horror, comedy and science-fiction genres of the 50s and 60s.	Examples: Films from AIP (American International Pictures); also Robot Monster (1953) and The Giant Claw (1957), Sex Kittens Go to College (1960)
<b>(film) score</b>	the musical component of a movie's soundtrack, usually composed specifically for the film by a film composer; the background music in a film, usually specially composed for the film; may be orchestral, synthesized, or performed by a small group of musicians; also refers to the act of writing music for a film	 <p>Examples: Bernard Herrmann's memorable score with screeching violins for Hitchcock's <a href="#">Psycho (1960)</a> or the score for <a href="#">The Wizard of Oz (1939)</a></p>
<b>screen direction</b>	refers to the direction that characters or objects are moving in a film's scene or visual frame; common screen directions include "camera left" (movement to the left) or "camera right" (movement to the right); a neutral shot is a head-on shot of a subject with no evident screen direction; a jump-cut often indicates a change in screen direction	
<b>screener</b>	the term for a promotional DVD (or video) version of a film that is sent to voters (and film critics) by the movie studios for their convenience during the awards season, before the movie is officially available to the public through video rental chains	
<b>screening</b>	the exhibition or display of a movie, typically at a cinemahouse/theatre; to screen (or unspool) a film means to show or project a film; types of screenings include a critical screening (a pre-release viewing for film critics), a pre-screening, or a focus-group screening (to test audience reactions to a film's rough cut); cinema is another term for a movie theatre.	
<b>screenplay</b>	a script or text for a film production written by a scripter or screenwriter(s) (or scribe), written (scribbled, scripted, or penned) in the prescribed form as a series of master scenes, with all the dialogue provided and the essential actions and character movements described; screenplays are often adaptations of other works; known archaically as a photoplay during the silent era.	 <p>Ernest Lehman's handwritten screenplay for "cropduster scene" in Hitchcock's <a href="#">North by Northwest (1959)</a>. Also, a portion of the typed and formatted screenplay from <a href="#">The Matrix (1999)</a>.</p>
<b>screen test</b>	refers to a filmed audition in which an actor performs a particular role for a film production; casting often depends upon the photogenic (the projection of an attractive camera image) quality of the star.	
<b>screwball comedy</b>	a type of highly-verbal comedy prevalent in 1930's Hollywood, and typified by frenetic action, verbal wit and wisecracks (substituting or serving as a metaphoric euphemism for sex),	Examples: Capra's <a href="#">It Happened One Night (1934)</a> and Hawks' <a href="#">Bringing Up Baby (1938)</a> and <a href="#">His Girl Friday (1940)</a> ; <a href="#">My Man</a>






	a battle of the sexes with conflict that is ultimately resolved - all elements that serve as important plot points.	<a href="#">Godfrey (1936)</a> , <a href="#">The Awful Truth (1937)</a> , Sturges' <a href="#">The Palm Beach Story (1942)</a> , and Cukor's <a href="#">The Philadelphia Story (1940)</a> .
<b>script (also shooting script)</b>	refers to the written text of a film - a blueprint for producing a film detailing the story, setting, dialogue, movements and gestures of actors, and the shape and sequence of all events in the film; in various forms, such as a screenplay, shooting script, breakdown script (a very detailed, day-to-day listing of all requirements for shooting, used mostly by crew), lined script, continuity script, or a spec script (written to studio specifications); a screenplay writer is known as a screenwriter, scripter, scribbler, scribe or penner; a last-minute script re-writer is known as a script doctor; ascenario is a script that includes camera and set direction as well as dialogue and cast direction; a shooting script is a detailed final version of the screenplay with the separate scenes arranged in proper sequence, and used by the cast.	 Example of shooting script, for <a href="#">The Shawshank Redemption (1994)</a>
<b>second banana</b>	in general terms, an actor who plays a subordinate or secondary role; aka second fiddle; in comedies, it refers to a performer who acts as a sidekick, foil or stooge (straight man) to a lead comedian	Examples: Dean Martin was a 'second banana' to Jerry Lewis when they were a comic duo; or Bud Abbott to Lou Costello; or Ralph Bellamy to Cary Grant in <a href="#">His Girl Friday (1940)</a> ; also, Ward Bond as a secondary player in many westerns
<b>second-unit photography</b>	in larger film productions, this refers to the less important scenes (large crowd scenes, scenery, foreign location backgrounds, various inserts, etc.) that are filmed by a smaller, secondary or subordinate crew, usually headed by a second-unit director; contrast to principal photography	
<b>segment (or seg)</b>	a section or episode of a film; a series of sequences that comprise a major section of the plot; segmentation of a film often helps to further analysis	
<b>sell-through</b>	an industry term meaning prerecorded videocassettes or DVDs priced lower, to encourage their sale rather than rental	
<b>sepia tone</b>	a black-and-white image that has been converted to a sepia tone or color (a brownish gray to a dark olive brown) in order to enhance the dramatic effect and/or create an "antique" appearance	 Example: the black and white print for <a href="#">Cabin in the Sky (1943)</a> was reprocessed as sepia-toned to create a more flattering skin tone for the actors; also an opening sequence (pictured) in <a href="#">Butch Cassidy and the Sundance Kid (1969)</a>
<b>sequel</b>	a cinematic work that presents the continuation of characters, settings, and/or events of a story in a previously-made or preceding movie; contrast to a prequel, follow-up, serial, series, spin-off or remake.	Examples: <a href="#">The Maltese Falcon (1941)</a> followed by <a href="#">The Black Bird (1975)</a> ; <a href="#">National Velvet (1944)</a> followed by <a href="#">International Velvet (1978)</a> ; <a href="#">A Man and a Woman (1966)</a> followed by <a href="#">A Man and a Woman: 20 Years Later (1986)</a> ; generally, sequels are inferior - with some exceptions, such as <a href="#">The Godfather, Part II (1974)</a> , <a href="#">Toy Story 2 (1999)</a> , <a href="#">The Empire Strikes Back (1980)</a> , <a href="#">X2: X-Men United (2003)</a> , etc.
<b>sequence</b>	a scene, or connected series of related scenes that are edited together and comprise a single, unified event, setting, or story within a film's narrative; also refers to scenes that structurally fit together in the plot; sequence usually refers to a longer segment of film than a scene; sequences are often grouped into acts (like a three-act play); a sequence shot refers to a long, normally complicated shot with complex camera movements and actions; see also shot and scene.	Examples: the wedding sequence in <a href="#">The Godfather (1974)</a> , the drug-bust sequence in <a href="#">GoodFellas (1990)</a>








<p><b><u>serial</u></b></p>	<p>a multi-part, 'short-subject' film that was usually screened a chapter/episode per week at a film theatre; the predominant style of the serial was melodrama; often, each chapter or episode, continually presented in installments over several weeks, would conclude with an unresolved cliffhanger to ensure that audience would return the following week to discover the resolution; popular until the early 1950s; contrast with series and sequels.</p>	 <p>Example: <a href="#">The Perils of Pauline (1914)</a>.</p>
<p><b>series</b></p>	<p>a string or sequence of films with shared situations, characters or themes and related titles, but with little other inter-dependence, especially with respect to plot or significant character development. Usually presented without cliffhangers; the term also applies to feature films with more than one sequel; contrast with serials and sequels.</p>	<p>Examples of films made in series: <a href="#">The Thin Man (1934)</a>, <a href="#">Blondie (1938)</a>, <a href="#">Superman (1978)</a>, <a href="#">Rocky (1976)</a>, <a href="#">Star Trek - The Motion Picture (1979)</a>, the <a href="#">James Bond 007 films</a>, and <a href="#">Planet of the Apes (1968)</a>.</p>
<p><b>set</b></p>	<p>the environment (an exterior or interior locale) where the action takes place in a film; when used in contrast to location, it refers to an artificially-constructed time/place (a backdroppainting or a dusty Western street with a facade of storefronts); supervised by the film's art director; strike refers to the act of taking apart a set once filming has ended.</p>	 <p>Example: the War Room set, production-designed for <a href="#">Dr. Strangelove</a>. Or: <a href="#">How I Learned to Stop Worrying and Love the Bomb (1964)</a>.</p>
<p><b>set-piece</b></p>	<p>usually a self-contained, elaborate scene or sequence that stands on its own (i.e., a helicopter chase, a dance number, a memorable fight, etc.), and serves as a key moment in the film; in terms of production, it may also refer to a scene with a large set</p>	 <p>Examples: the Death Star trench run in <a href="#">Star Wars (1977)</a>, the attack on a Vietnamese village by helicopters in <a href="#">Apocalypse Now (1979)</a>, the snake pit sequence in <a href="#">Raiders of the Lost Ark (1981)</a>, the musical duet-dance on a giant electronic keyboard in <a href="#">Big (1988)</a>, and the bullet-dodging sequence in <a href="#">The Matrix (1999)</a>.</p>
<p><b>setting</b></p>	<p>the time (time period) and place in which the film's story occurs, including all of the other additional factors, including climate (season), landscape, people, social structures and economic factors, customs, moral attitudes, and codes of behavior; aka locale.</p>	
<p><b>set-up</b></p>	<p>the place or position where the director and the director of photography put the camera (and lighting) when shooting a scene; a scene is usually shot with multiple setups and with multiple takes from each setup; aka angle.</p>	
<p><b>set-up (screenplay)</b></p>	<p>in screenplay terms, set-up refers to the first act in which the characters, situation, and the setting are established.</p>	<p>Example: the 'first act' of <a href="#">The Wizard of Oz (1939)</a> before the Technicolor sequences in the Land of Oz</p>
<p><b>sex comedy</b></p>	<p>a humorous, light-hearted film with an improbable plot about sexual relationships and extra-marital affairs, with various pairings between numerous characters, often characterized by slamming doors; aka sex farce or bedroom farce.</p>	<p>Examples: Woody Allen's <a href="#">A Midsummer Night's Sex Comedy (1982)</a>, Hal Ashby's <a href="#">Shampoo (1976)</a>, the Italian film <a href="#">Casanova 70 (1965)</a>.</p>





<p><b>sexploitation</b></p>	<p>refers to non-pornographic, non-explicit, soft-core films that feature sexual themes or explicit sexual material and nudity often in an apparently crude, immature, leering way; these films exploited the concept of sex without violating long-standing cultural and legal taboos against showing it all on the screen; often with lurid titles; aka skin flick</p>	 <p>Examples: the films of Russ Meyers, such as Faster, Pussycat! Kill! Kill! (1966), Vixen (1968).</p>
<p><b>shoot</b></p>	<p>the process of filming or photographing any aspect of a motion picture with a camera; the plan for a shoot is termed ashooting schedule.</p>	 <p>Example: a 'behind-the-scenes' look at the shooting of the "Yellow Brick Road" scene in <a href="#">The Wizard of Oz</a> (1939)</p>
<p><b>short subject (shorts or short films)</b></p>	<p>a film that is shorter than around 30 or 45 minutes; in the silent film era, most films were shorts, such as those shown in nickelodeons; then, during the early film era, the price of a movie ticket included not only the weekly feature but also "selected short subjects," as they were usually billed; contrast to features.</p>	 <p>Examples: the 1930s talkie shorts of Our Gang or The Little Rascals from Hal Roach Studios; the Pete Smith Specialties short subject films (from the mid-1930s to mid-1950s); MGM's crime dramas and investigative exposes - Crime Does Not Pay shorts (from the mid-1930s to mid-1940s); Warners' popular Joe McDoakes series in the 1940s and 1950s; Robert Benchley's series of comedy shorts; MGM's one-reel Dogville comedies; also the Oscar-winning childhood fantasy short, The Red Balloon (1956, Fr.) (pictured)</p>
<p><b>shot</b></p>	<p>the basic building block or unit of film narrative; refers to a single, constant take made by a motion picture camera uninterrupted by editing, interruptions or cuts, in which a length of film is exposed by turning the camera on, recording, and then turning the camera off; it can also refer to a single film frame (such as a still image); a follow-shot is when the camera moves to follow the action; a pull-back shot refers to a tracking shot or zoom that moves back from the subject to reveal the context of the scene; see also scene and sequence; shot analysis refers to the examination of individual shots; a one-shot, a two-shot, and a three-shot refers to common names for shooting just one, two, or three people in a shot</p>	 <p>Example of a single film frame or shot, of Fay Wray rehearsing the moment of meeting Kong, from <a href="#">King Kong</a> (1933).</p>
<p><b>shot, scene, and sequence</b></p>	<p>a shot, scene, and sequence together make up the larger dramatic narrative of film; scenes are composed of shots, sequences are composed of scenes, and films are composed of sequences.</p>	
<p><b>sight gag</b></p>	<p>aka visual gag; an image that conveys humor visually, usually non-verbally; often used in silent film comedy, or in films with very little dialogue.</p>	 <p>Example: all silent film comedies, Jacques Tati's Playtime (1967), the animated</p>



		<p>film <i>The Triplets of Belleville</i> (2003), or the scene of Cameron Diaz with semen as her hair-gel in <i>There's Something About Mary</i> (1998) (pictured), or numerous examples from James Bond films, such as <a href="#">Moonraker</a> (1979) (pictured) - the death of a henchman propelled head-first into a billboard advertising British Airways claiming: "We'll Take More Care of You" - his head appeared consumed by the flight attendant's mouth</p> 
<a href="#">silent film (or silents)</a>	<p>the term for motion pictures without sound (spoken dialogue or synchronized soundtrack), although they were often accompanied by live commentary, piano-music, sound effects, and/or orchestration; the period from about 1895 to 1927 (when "talkies" were introduced); contrast with talkies.</p>	
<b>silver bullet</b>	<p>aka "magic bullet" - a solution that completely solves the complicated dramatic problem within a film; the term was derived from European folklore in which only a silver bullet could kill a werewolf.</p>	<p>Example: the silver bullet was used in <i>The Lone Ranger Show</i> (on radio and TV, and later on film) as a symbol of the Lone Ranger's presence to solve various problems.</p>
<b>size</b>	<p>refers to a film element, used by the film-maker to indicate a character's or object's relative strength compared to other things or persons</p>	 <p>Example: in <a href="#">Citizen Kane (1941)</a>, Kane looks massive compared to wife Susan working on a puzzle and dwarfed in size by a gigantic fireplace</p>
<b>skip frame</b>	<p>the optical printing effect of skipping or cutting out certain frames of the original scene to speed up the action</p>	
<b>slapstick (comedy)</b>	<p>a broad form of comedy in which the humor comes from physical acts or pantomime, frequently harmless violence and pratfalls intended to produce laughter. The name was derived from a device called a slapstick, two boards that slapped together with a loud crack when used to strike something or someone; prevalent during the silent era and in early talkies, with its primary motif being pie-throwing.</p>	 <p>Examples: Keystone Kops, Charlie Chaplin (here in the extended boxing sequence in <a href="#">City Lights (1931)</a>), Laurel and Hardy, Buster Keaton, the Three Stooges, and more recently, Jerry Lewis and Jim Carrey.</p>







<p><b>slasher film</b></p>	<p>usually a cheaply-made sub-genre film (usually in the horror genre) designed for the teenage audience (teen movie), deliberately made to contain gory, blood-splattering, explicit deaths without any build-up, style or suspense, often committed by an unstoppable serial killer, with a sharp bladed weapon; most slasher films are created to generate sequels and repetitive boredom; aka splatter films; see also trash film, grindhouse film, schlock film, B-film and Z-film</p>	 <p>Examples: Three of the best known, classic slasher films that were commercially successful include Hitchcock's <a href="#">Psycho</a> (1960), Carpenter's <a href="#">Halloween</a> (1978), and Wes Craven's <a href="#">A Nightmare on Elm Street</a> (1984); also the films of Mario Bava and Dario Argento (i.e. Deep Red (1975)), The Texas Chainsaw Massacre (1974), Lucio Fulci's <a href="#">Zombie</a> (1979), Sleepaway Camp (1983), the <a href="#">Friday the 13th franchise</a>; also in the parodies beginning with <a href="#">Scream</a> (1996).</p>
<p><b>slate (board)</b></p>	<p>refers to the digital board held in front of the camera that identifies shot number, director, camera-person, studio and title; the slate has the clap sticks on top and the scene number, take and production name or title usually written on it, and the person operating the slate will say "mark" and clap the sticks for picture and sound sync purposes; originally the data was written with chalk on a slate board; the footage of the slate at the beginning of each shot or take is used in the laboratory and editing room to identify the shot; see also clapboard</p>	
<p><b>sleeper</b></p>	<p>a movie that is released with little publicity or pre-release buzz, often directed by and starring relatively unknown people, that eventually becomes popular (as a <a href="#">cult film</a>) or financially successful beyond expectations, usually due to positive word-of-mouth; the term is sometimes used incorrectly to describe unpopular movies that the critics love</p>	<p>Examples: <a href="#">Marty</a> (1955), and My Big Fat Greek Wedding (2002)</p> 
<p><b>slow-motion (or slo-motion)</b></p>	<p>refers to an effect resulting from running film through a camera at faster-than-normal speed (shooting faster than 24 frames per second), and then projecting it at standard speed; if a camera runs at 60 frames per second, and captures a one second-long event, a 24-frame playback will slow that event to two and a half seconds long; overcrank(ing) means to speed up the camera, thereby making the action appear slower when projected - the term dates back to the old days of physically hand-cranking film through a camera; this filmic technique is usually employed to fully capture a 'moment in time' or to produce a dramatic (or romantic feeling); contrast to fast-motion (or accelerated motion, achieved by undercranking) or time compression</p>	<p>Example: often used in sports films in which the climactic winning catch or play is run in slow-motion</p>
<p><b>smash-cut (or shock cut)</b></p>	<p>a cinematic term that refers to an abrupt, jarring and unexpected change in the scene or film's image (and the audio), in order to surprise the viewing audience; see also transition</p>	<p>Example: often used in murder scenes or when a character is suddenly awakened from a nightmare; it also may be evidenced in a sudden cut to a black screen</p>
<p><b>snub</b></p>	<p>during nominations or awards proceedings, when a prominent, leading, or favored performer/director/crew member or film is inexplicably excluded or denied an award or nomination</p>	<p>Examples: See <a href="#">Academy Awards Mistakes and Omissions</a></p>






<p><b>soft-focus</b></p>	<p>a cinematographic effect in which a filter, vaseline or gauze-like substance placed over the camera lens reduces the clarity or sharpness of focus, blurs the image, and produces a diffused, hazy light; often used to enhance romantic or dreamy scenes, or to remove wrinkle lines from an actor's face</p>	 <p>Example: often used in the 1930s; also in the love scene at the French plantation in <a href="#">Apocalypse Now Redux (1979 and 2001)</a></p>
<p><b>soliloquy</b></p>	<p>a dramatic monologue delivered by a single actor with no one else onstage; sometimes expressed as a 'thinking aloud' dialogue of inner reflections; delivered by a character to him or herself, or directly to the audience; contrast to an aside.</p>	<p>Examples: See this site's <a href="#">Best Speeches and Monologues</a> section.</p>
<p><b>sound</b></p>	<p>the audio portion of a film including dialogue, music, and effects; sound effects refers to all created sounds except dialogue or music</p>	
<p><b>soundstage (or stage)</b></p>	<p>a large, soundproof area/room in a studio used in film production, where elaborate sets are constructed, to allow film-makers greater control over climate, lighting, and sound, security, and spectators.</p>	 <p>Example: The "You Were Meant For Me" scene deliberately shot on an empty sound stage, in <a href="#">Singin' in Rain (1951)</a>.</p>
<p><b>soundtrack</b></p>	<p>technically, this term refers to the audio component of a movie, including the dialogue, musical score, narration, and sound effects, that accompany the visual components. Popularly, it refers to a collection of songs heard during the movie, and often sold as an album.</p>	<p>Example: Soundtrack from <a href="#">Easy Rider (1969)</a></p> 
<p><b>spaghetti western</b></p>	<p>a western, low-budget B-movie filmed in Italy (or Spain) during the 60s, usually characterized by low production values, sparse dialogue.</p>	 <p>Examples: Sergio Leone's westerns, starring Clint Eastwood as an amoral drifter - the poncho-clad gunslinger Blondie.</p>
<p><b>special effects (or F/X, SFX, SPFX, or EFX)</b></p>	<p>a broad, wide-ranging term used by the film industry meaning to create fantastic visual and audio illusions that cannot be accomplished by normal means, such as travel into space. Many visual (photographic) or mechanical (physical) filmic techniques or processes are used to produce special illusionary effects, such as optical and digital effects, CGI, in-camera effects, the use of miniatures/models, mattes, rear-camera projections, stop-motion animation, bluescreens, full-scale mockups, pyrotechnics (squibs (miniature explosions, i.e. a gunshot)), stunt men, animatronics (electronic puppets), rain/snow/wind machines, etc.; F/X are coordinated by the visual effects and the special effects supervisors; known negatively as trick photography; see also visual effects - a sub-category of special effects. See this site's <a href="#">Milestones in Special/Visual Effects in Film History</a>.</p>	 <p><a href="#">King Kong (1933)</a> and the use of models</p>  <p>Hitchcock's <a href="#">The Birds (1963)</a></p>  <p>The Incredible Shrinking Man (1957)</p>
<p><b>spin-off</b></p>	<p>refers to a derivative work (film or TV), either a sequel or a prequel which includes characters from the previous original</p>	<p>Examples: <a href="#">The Scorpion King (2002)</a> was a spin-off of <a href="#">The Mummy Returns (1999)</a> with</p>




	product; contrast to a prequel, follow-up, serial, series, sequel or remake	the character of the Scorpion King (Dwayne Johnson); or Alien vs. Predator (2004) - an obvious spin-off of previous hits; Laverne & Shirley was a spin-off of the TV show Happy Days
<b>split edit</b>	an editing technique used to ease the transition from one scene to another, in which the audio starts before (or after) the picture cut; aka L-cut or J-cut	
<b>split-reel</b>	in the silent era, refers to two different short-subject films (each too brief for a separate screening) that were joined together on one reel for movie-house exhibition	
<b>split-screen</b>	the combination of two actions filmed separately by copying them onto the same negative and having them appear side-by-side within a single frame (without overlapping); a slight variation on split-screen is termed multiple image (different images are set alongside each other within a single frame); split-screen is usually intended to signify simultaneous action; also see bluescreen and matte shot	  <p>Examples include: phone conversations between Rock Hudson and Doris Day in <i>Pillow Talk</i> (1959) (shown above); <i>Woodstock</i> (1970), <i>The Thomas Crown Affair</i> (1968), <i>Napoleon</i> (1927), and <i>The Grifters</i> (1990) (shown above); also in scenes between an actor and a wild animal on different sides of the frame, used in <a href="#">Bringing Up Baby</a> (1938), <i>Forbidden Planet</i> (1956), and <i>Krull</i> (1983).</p>
<b><u>spoiler</u></b>	information about the plot or ending of a film that may damage or impair the enjoyment of the film if known ahead of time; usually, critics or reviewers warn readers with a 'spoiler alert', or avoid revealing spoilers altogether. See <a href="#">Greatest Plot Twists and Spoilers</a>	 <p>Examples:      "Darth Vader is Luke's father,"      "Rosebud" is the name of the sled in <a href="#">Citizen Kane</a> (1941),      Norman's mother is alive in Norman Bates's psychotic imagination, or a film's plot twists (e.g., Shyamalan's films), etc.</p>
<b>spoof</b>	usually a comedic film that pays tribute to an earlier film in a humorous way.	 <p>Examples: <i>Airplane!</i> (1980) and <i>Airport</i> (1970); <a href="#">Blazing Saddles</a> (1974) and westerns; <i>Monty Python and the Holy Grail</i> (1974) and King Arthur legendary tales; <i>Monty Python's Life of Brian</i> (1979) (see above) and Christ stories; <i>Scream</i> (1996) - a spoof of horror slasher films; and <i>Top Secret!</i> (1984);</p>

		 <p><a href="#">Raiders of the Lost Ark (1981)</a> was spoofed as 'Raiders of a Lost Art' in MAD Magazine (Jan '82)</p>
<b>stand-in</b>	a substitute person who is physically similar (in size and appearance) to an actor and who takes the actor's place during often lengthy preparation of a scene (the taking of light meter readings, camera setup, light adjustment, etc.) but not during filming. Not to be confused with a stunt double or abody double.	
<b>star</b>	the name given to famous, talented, and popular actors or celebrities, often in lead character roles, who can draw an audience to a film with their photogenic appearance, inspirational acting, or some other quality. Historically, astarlet (or ingenue) was an attractive actress promoted by a film studio in a small role as an up-and-coming star during the 40s and the 50s; also used in the term star quality and star system	 <p>Example: Mel Gibson, director and star of Braveheart (1995)</p>
<b>star system</b>	refers to the way in which studios "groomed" stars under contract, and sought star vehicles for them; studios served as protectorates for their stars	
<b>star vehicle</b>	a film expressly made to show off the talents of a performer, with all other aspects almost secondary; compare with tour de force	Examples: Twentieth Century (1934) with John Barrymore; Victor/Victoria (1982) with Julie Andrews (whose husband Blake Edwards wrote and directed)
<b>static shot</b>	an unmoving camera shot that is stationary, due to the use of a tripod	
<b>Steadicam (shot)</b>	a hand-held camera technique using a stabilizing Steadicam (introduced in the late 70s), developed by inventor Garrett Brown, with a special, mechanical harness that allows the camera operator to take relatively smooth and steady shots, though hand-held, while moving along with the action; the resulting images are comparable to normal tracking shots on a wheeled dolly	Examples: earliest use in Bound for Glory (1976), some uses also in <a href="#">Rocky (1976)</a> , in the lengthy tracking shots down the corridors of the Overlook Hotel in Kubrick's <a href="#">The Shining (1980)</a> , and in <a href="#">Return of the Jedi (1983)</a> ; also the over 5-minute uncut Steadicam shot along the beach at Dunkirk in Atonement (2007)
<b>stealing a scene (or scene-stealing)</b>	usually refers to a supporting actor/actress attracting attention from the lead actor or actress to whom the center of interest legitimately belongs; see also 'tour de force' performance	
<b>stereotyping</b>	the act of portraying a particular character (or group) with a formulaic, conforming, exaggerated, and oversimplified representation, usually offensive and distorted	Example: in Breakfast at Tiffany's (1961), the portrayal of Audrey Hepburn's upstairs neighbor, Mr. Yunioshi (Mickey Rooney) in an exaggerated way: with buck-teeth, a pronounced accent, and comic ineptness - all conveying a degrading and stereotypical view of Japanese or Asian men; this scene was also replayed in Dragon: The Bruce Lee Story (1992)







<p><b>still</b></p>	<p>refers to a single, static image, either (1) a frame still (possibly enlarged) from a finished film, (2) a production still taken from an unfinished film, or (3) a publicity shot (of an actor or scene); aka photogram.</p>	 <p>Example: a publicity still of the major cast members of <a href="#">The Wizard of Oz (1939)</a> and</p>  <p>a still taken from <a href="#">To Kill a Mockingbird (1962)</a></p>
<p><b>stinger</b></p>	<p>a surprising, last-minute bit of dialogue (or footage) that appears after the end (or closing) credits</p>	 <p>Example: title character Ferris (Matthew Broderick) breaks the fourth wall and tells the audience: "You're still here? It's over! Go home. Go!" in <a href="#">Ferris Bueller's Day Off (1986)</a>; or the end of <a href="#">The Muppet Movie (1979)</a> when Animal yells at the audience: "Go home! Go home! Bye-Bye."</p>
<p><b>stock character</b></p>	<p>a minor character whose actions are completely predictable, stereotypical, or standard for his/her job or profession; similarly, a stock situation is a basic, recognizable plot situation (e.g., a lover hiding in the closet, twins mistaken for each other, etc.).</p>	<p>Examples: the wily servant, the braggart soldier, the innocent virgin, a drunken husband, etc.</p>
<p><b>stock footage (or stock/library shot)</b></p>	<p>previously-shot footage or film of common elements or scenes, such as canyons or deserts in the American West, or travelogue shots (e.g., skylines, airplane takeoffs/landings, famous places, etc.) that are kept in a film archive or library and used to fill in portions of a movie in different film productions, thereby saving the time of reshooting similar scenes over and over; a stock shot refers to an unimaginative or commonplace shot that looks like it could be stock footage</p>	<p>Example: The DC-3 flying over the Himalayas when Indy leaves Nepal in <a href="#">Raiders of the Lost Ark (1981)</a> was lifted from <a href="#">Lost Horizon (1973)</a>; many films use historical footage of the bombing of Pearl Harbor, street scenes in NYC, or destruction sequences</p>
<p><b>stop-motion (animation)</b></p>	<p>a special-effects animation technique where objects, such as solid 3-D puppets, figures, or models are shot one frame at a time and moved or repositioned slightly between each frame, giving the illusion of lifelike motion. Stop-motion was one of the earliest special-effects techniques for science-fiction films, now replaced by CGI and animatronics; aka stop-frame motion</p>	 <p>Example: the stop motion animation in the first great monster movie, <a href="#">King Kong (1933)</a>; also in the landmark films by Ray Harryhausen such as <a href="#">Jason and the Argonauts (1963)</a>; <a href="#">The Adventures of Mark Twain (1985)</a>, <a href="#">The Sandman (1991)</a>, <a href="#">Wallace &amp; Gromit: Curse of the Were-Rabbit (2005)</a> and <a href="#">Corpse Bride (2005)</a></p>
<p><b>story</b></p>	<p>the events that appear in a film and what we can infer from these events; aka narrative or plot</p>	





<p><b>storyboard</b></p>	<p>a sequential series of illustrations, stills, rough sketches and/or captions (sometimes resembling a comic or cartoon strip) of events, as seen through the camera lens, that outline the various shots or provide a synopsis for a proposed filmstory (or for a complex scene) with its action and characters; the storyboards are displayed in sequence for the purpose of visually mapping out and crafting the various shot divisions and camera movements in an animated or live-action film; a blank storyboard is a piece of paper with rectangles drawn on it to represent the camera frame (for each successive shot); a sophisticated type of preview-storyboard (often shot and edited on video, with a soundtrack) is termed an animatic</p>	 <p>Examples of two storyboard sketches (and the actual scene) from Steven Spielberg's <a href="#">Jaws (1975)</a>.</p>
<p><b>straight man</b></p>	<p>an actor/actress who serves as a stooge for a comedian (orfunnyman), usually by adopting a serious stance or reaction to the comic partner; the straight man often feeds lines to the other irreverent comedian - who replies with witty comments; aka second banana or foil</p>	 <p>Examples: Margaret Dumont in numerous Marx Brothers films (pictured here in the opening scene with Groucho in <a href="#">A Night at the Opera (1935)</a>); also Bud Abbott to Lou Costello.</p>
<p><b>studio(s)</b></p>	<p>(1) the for-profit companies that specialize in developing, financing and distributing most American commercial films; (2) also refers to the actual site for a film production, with physical sets, stages, offices, backlots (located on the outdoor grounds of a film studio and used for filming exteriors), etc; see also majors and independents, andmogul.</p>	 <p>Example: An archival view of the front entrance to Paramount Pictures film studio.</p>
<p><b>studio chief</b></p>	<p>the head or chairperson of a film studio who has the final authority for each film project (gives the green light - or authorization go-ahead), and oversees the many departments (financial, legal, marketing, advertising, distribution, etc.); also called the topper; in Hollywood's Golden Age, the chief was called a mogul</p>	 <p>Example: studio chief (mogul) Louis B. Mayer of MGM</p>
<p><b>studio system</b></p>	<p>refers to the all-powerful control the monopolistic film studios had over all aspects of assembly-line filmmaking and film production from the 1920s until the late 1950s, when chiefs - moguls (Mayer, Selznick and Zukor) ruled; tactics included the ownership of property, control of publicity and marketing, and iron-clad contracts with star-actors, directors, composers, cameramen, costume designers, writers, and producers.</p>	
<p><b>stunt double(s)</b></p>	<p>a stunt performer(s) (aka stunts) that take the place of an actor when the scene calls for a dangerous or risky action (car crash, fight, window jump, etc.); doubles usually have the same build or appearance as the star; also called stunt performer, stuntman or stuntwoman; not to be confused with a stand-in or a body double; stunts are supervised, conducted and planned by a stunt coordinator</p>	<p>Example: Harrison Ford with his stunt double Vic Armstrong on the set of <a href="#">Indiana Jones and the Last Crusade (1989)</a></p> 



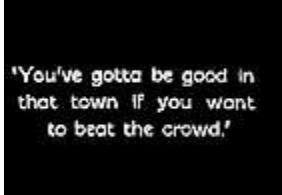


<p><b>stylize(d)</b></p>	<p>a term that refers to the artificial exaggeration or elimination of details in order to deliberately create an effect - in other words, to make (or interpret) a person, a face, a tree, a figure, or something as 'grotesque,' 'disturbing,' or 'overbright' as opposed to realistic or naturalistic.</p>	<p>Examples: James Whale's <a href="#">Bride of Frankenstein (1935)</a>, stylized film noir classics T-Men (1947) and He Walked By Night (1948), Joseph Mankiewicz's Guys and Dolls (1955), or Fellini's 8 1/2 (1963)</p>
<p><b>subjective point-of-view (POV)</b></p>	<p>a film in which the narrator has a limited point-of-view regarding the characters, events, action, places, thoughts, conversations, etc.; a subjective camera is a style of filming that allows the viewer to look at events from the POV of either a character or the author, when the camera position is close to the line of sight of the character; contrast to omniscient point-of-view</p>	<p> Examples: Many of Hitchcock's films featured a subjective POV (ie. Scottie Ferguson's (James Stewart) distorting, swirling POV in <a href="#">Vertigo (1958)</a> or <a href="#">Rear Window (1954)</a>), or in Brian DePalma's Body Double (1984) (pictured); the many POV shots in <a href="#">2001: A Space Odyssey (1968)</a> (from computer HAL 9000's POV as well as Dave Bowman's (Keir Dullea)), and John Carpenter's <a href="#">Halloween (1978)</a> featured POV shots from Michael Myers and Laurie Strode (Jamie Lee Curtis)</p>
<p><b>subplot</b></p>	<p>a secondary, subordinate, or auxiliary plotline, often complementary but independent from the main plot (the A story), and often involving supporting characters; not the same as multiple plotlines; aka the B story or C story</p>	<p>Example: the additional plotline of 'video peeping tom' Ricky Fitts (Wes Bentley), the teenage son of Col. Fitts (Chris Cooper) - the next-door, repressed, Nazi-worshipping neighbor, and how Lester Burnham (Kevin Spacey) is mistaken for being gay in American Beauty (1999).</p>
<p><b>subtext</b></p>	<p>the deeper and usually unexpressed "real" meanings of a character's spoken lines or actions - if the viewer can 'read between the lines'.</p>	
<p><b>subtitles</b></p>	<p>refers to the printed line(s) of text superimposed and displayed at the bottom of the screen frame, often used to translate a foreign-language phrase, or to describe a time/place; also the text translating an entire foreign language film (that hasn't been dubbed); often termed caption</p>	<p> Example: Subtitle in <a href="#">Close Encounters of the Third Kind (1977)</a>.</p>
<p><b>Sundance</b></p>	<p>short for the influential Sundance Film Festival, known for the exhibition and screening of the best of independent films each year in Utah; also see (film) festival</p>	
<p><b>superimpose (or superimposition)</b></p>	<p>an optical printing process that places or 'exposes' one image on top of another on the same piece of filmstock, such as inserted credits and titles at the beginning of a film; sometimes composed as a double exposure</p>	<p> Example: in Hitchcock's <a href="#">Vertigo (1958)</a>, during Scottie's nightmare sequence, his face is superimposed over a drawing.</p>
<p><b>supporting role(s) (or players, characters )</b></p>	<p>characters seen less frequently than the lead role characters, but still in important, secondary roles; often termed a featured player or feature player; well-known guest stars often play brief supporting roles in a film; character actors are usually in supporting roles</p>	





<p><b>surreal (surrealism)</b></p>	<p>a term applied to a film, signifying a distorted or fantastic dream state, a nightmarish or hallucinogenic world, or a subconscious thought or death experience; often expressed by a random, non-sequential juxtaposition of images that go beyond realism</p>	 <p>Examples: the eerie Salvador Dali dream sequence in Hitchcock's Spellbound (1945), and David Lynch's Eraserhead (1977)(pictured).</p>
<p><b>suspenser</b></p>	<p>another term for a <a href="#">suspense/thriller</a> film</p>	<p>Examples: Most of Alfred Hitchcock's films</p>
<p><b>swashbuckler</b></p>	<p>usually refers to <a href="#">adventure films</a> with an heroic, athletic, sword-wielding character</p>	<p>Example: Errol Flynn's swashbucklers, such as Captain Blood (1935).</p>
<p><b>sword-and-sandal epic</b></p>	<p>a term for a movie, usually a Roman or Biblical <a href="#">epic</a>, characterized by the weapons (swords) and footwear (sandals) of the period</p>	 <p>Examples: the many Victor Mature films, such as Samson and Delilah (1948), The Robe (1953), and Demetrius and the Gladiators (1954).</p>
<p><b>sword and sorcery</b></p>	<p>a term for the class of <a href="#">fantasy movies</a> characterized by the presence of wizards and warriors, magic and sword fighting</p>	 <p>Example: Conan the Barbarian (1982).</p>
<p><b>symbol</b></p>	<p>an object in a film that stands for an idea, or that has a second level of meaning to it, e.g., a window or train=freedom, a rose=beauty, a cross-roads=a decision point, etc.; the more a symbol is repeated, the greater its significance</p>	<p>Example: in M. Night Shyamalan's The Sixth Sense (1999) - the visual clue or symbol of cold air indicating the presence of ghost spirits</p>
<p><b>symmetry</b></p>	<p>within a film when two or more distinct plotlines 'mirror' each other or develop variations on the film's theme or plot; aka mirroring</p>	<p>Examples: David Lynch's Lost Highway (1997), and Woody Allen's Crimes and Misdemeanors (1989)</p>
<p><b>synchronous sound</b></p>	<p>refers to sound whose source can be seen in the image's frame, or whose source can be understood from the context of the image</p>	
<p><b><a href="#">tag line</a></b></p>	<p>a clever phrase or short sentence to memorably characterize a film, and tease and attract potential viewers, or sell the movie; also creates a catchy 'soundbite' often repeated or presented in a trailer or on a film's poster, sometimes along with the film's leitmotif</p>	 <p>Examples: "This is the weekend they didn't play golf" (<a href="#">Deliverance (1972)</a>), "The Night He Came Home!" (<a href="#">Halloween (1978)</a>), "Where were you in '62?" (<a href="#">American Graffiti (1973)</a>), "Small town. Big crime. Dead cold" (<a href="#">Fargo (1996)</a>), "This is Maggie the Cat..." (<a href="#">Cat on a Hot Tin Roof (1958)</a>), "It's Terrific!" (<a href="#">Citizen Kane (1941)</a>)</p>
<p><b>take</b></p>	<p>a single continuously-recorded performance, shot or version of a scene with a particular camera setup; often, multiple takes are made of the same shot during filming, before the director approves the shot; in box-office terms, take also refers to the money a film's release has made</p>	
<p><b>talent</b></p>	<p>a term applied to the actors, as a group, on a film set</p>	






<p><b>talkies</b></p>	<p>the common term used for films with sound (beginning in 1927), although rarely used currently. The advent of talkies marked the dawning of the era of sound films, as opposed to silent films</p>	 <p>Example: the landmark film <i>In Old Arizona</i> (1929), was advertised as "100% All-Talking", and "You Hear What You See" on its poster, because it was the first sound western from a major studio (Fox Pictures); <a href="#">Singin' in the Rain (1952)</a> took a look back at the dawning of the talkies</p>
<p><b>talking head(s)</b></p>	<p>a medium shot of people conversing; used as a criticism - denoting an uninteresting image</p>	
<p><b>tap</b></p>	<p>a slang term, meaning to "pick", "select", "name", or "appoint"</p>	
<p><a href="#">tearjerker(s)</a></p>	<p>an excessively-sentimental or emotional film, usually with suffering female protagonists, tragic circumstances, manipulative scenes, and dramatic musical scoring; aka <a href="#">melodramas</a> or weepies; derogatively known as a 'woman's film' or <a href="#">'chick flick'</a>; contrast to feel-good film</p>	 <p>Examples: <a href="#">Dark Victory (1939)</a>, <a href="#">Now, Voyager (1942)</a>, <a href="#">Mildred Pierce (1945)</a>, <a href="#">Letter From an Unknown Woman (1948)</a>, <a href="#">Love Story (1970)</a> (pictured), <a href="#">Beaches (1988)</a>, and <a href="#">Steel Magnolias (1989)</a></p>
<p><b>Technicolor</b></p>	<p>the trade name for the best known color film process; 3-strip color is often used as a synonymous term; also used generically as a term for rich, bright, vibrant, sometimes garish colors; Technicolor films were described as highly saturated (with pure and vivid colors); Technicolor (a 3-color dye transfer system) was introduced in the Disney short cartoon, <i>Flowers and Trees</i> (1932)</p>	 <p>This new process in the 1930s involved a camera that used prisms to split the light coming through the lens onto three strips of black-and-white film, one each for the primary colors (red, green, blue; with complementary color dyes: cyan, magenta, yellow)</p>
<p><b>tech-noir</b></p>	<p>modern day (or post-modern) expressionistic film noirs set in the future, with dark, decaying societies</p>	 <p>Examples: Ridley Scott's <a href="#">Alien (1979)</a> and <a href="#">Blade Runner (1982)</a> (pictured), <a href="#">Outland (1981)</a>, <a href="#">Nineteen Eighty-Four (1984)</a>, <a href="#">The Terminator (1984)</a>, <a href="#">Robocop (1987)</a>, <a href="#">Total Recall (1990)</a>, Kathryn Bigelow's <a href="#">Strange Days (1995)</a>, Andrew Niccol's <a href="#">Gattaca (1997)</a>, Alex Proyas' <a href="#">Dark City (1998)</a>, and David Cronenberg's <a href="#">eXistenZ (1999)</a></p>
<p><b>television</b></p>	<p>refers to a feature-length motion picture made for television; also known as telepic or telepix; see also made-for TV movie</p>	


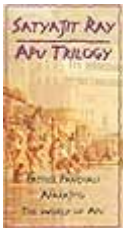

<p><b>telephoto (lens)</b></p>	<p>refers to a camera lens with a very long focal length and narrow angle of view - the effect is to compress or condense depth in space, thereby bringing distant objects closer to the viewer (without moving the camera), but it also flattens the depth of the image; it has the opposite of the effect of a wide-angle lens</p>	<p>Example: Mike Nichols' <a href="#">The Graduate (1967)</a> and the extreme telephoto shot of Benjamin (Dustin Hoffman) running towards the church - and appearing to run in place; or the scene of Indy Jones (Harrison Ford) running from natives in the opening sequence of <a href="#">Raiders of the Lost Ark (1981)</a></p>  
<p><b>tentpole</b></p>	<p>an industry slang or trendy buzzword term, meaning a film that is expected to serve as a primary support for a studio, i.e., to be a top-grossing blockbuster (usually during the summer season), to compensate for a studio's other flops; usually the film is the start of, or an installment in, a franchise</p>	<p>Example: Armageddon (1998) and other \$100 million-plus films, such as <a href="#">Spider-Man (2002)</a> or <a href="#">Shrek (2001)</a></p>
<p><b>theatre - theater (film)</b></p>	<p>the place for screening, presenting, or viewing a film or motion picture; aka cinema</p>	
<p><b>theatrical</b></p>	<p>a slang term referring to a feature-length motion picture</p>	
<p><b>theme (film)</b></p>	<p>the central characteristic, idea, concern or motif in a film</p>	
<p><b>theme music</b></p>	<p>the opening or closing music of a motion picture, often containing the film's 'signature' or leitmotif tune/phrase that is associated with a character or situation within the film</p>	<p>Examples: 'Laura's theme' in <a href="#">Laura (1944)</a>, John Williams' shark music in <a href="#">Jaws (1975)</a>.</p>
<p><b>three-shot</b></p>	<p>refers to a medium shot that contains three people; compare to two-shot</p>	
<p><b>tie-in</b></p>	<p>refers to any commercial venture connected to a film</p>	<p>Examples: the simultaneous release of a novel and the film based upon it, or of model characters, such as the Harry Potter novels</p>
<p><b>tilt shot (or oblique angle)</b></p>	<p>a camera tilted up or down on a diagonal along a vertical axis; a vertical camera movement from a fixed position often used to suggest an imbalance, or strangeness, or to emphasize size, power or menace; also known as tilt pan, tilt up or tilt down (or reveal), or vertical pan, although not technically the same as "pan up" or "pan down", similar to a moving close-up; a dutch angle is filmed at an extreme diagonal tilt</p>	
<p><b>time lapse</b></p>	<p>a method of filming where frames are shot much slower than their normal rate, allowing action to take place between frames, and giving the appearance of the action taking place much faster in the finished product; often done for nature filming (the blooming of a flower, the movement of clouds, etc.), allowing the viewer to witness the event compressed from real time (hours or days) into a few seconds; (one frame shot every 30 seconds over 24 hours of real time would equal two minutes of film time); opposite of slow-motion</p>	 <p>Example: <a href="#">Koyaanisqatsi (1982)</a></p>
<p><b>tint</b></p>	<p>the use of color to physically tint film stock to achieve a desired mood, usually done selectively by hand; often used by silent black-and-white films before the widespread use of color film. See gel and sepia.</p>	<p>Example: <a href="#">The Great Train Robbery (1903)</a> was selectively hand-tinted. D.W. Griffith's <a href="#">Intolerance (1916)</a> (pictured) tinted</p> 

		<p>each of its four episodes (and its "cradle rocking" interludes) in a different color: the "Modern" Story was tinted amber, the "Judean" Story was tinted blue, the "French" Story was tinted in sepia, and the "Babylonian" Story was tinted grey-green. Gold tinting was also used to "color" the gold, brass beds, gold teeth, gilt frames, and the canary cage in <a href="#">Greed (1924)</a>. The 1984 re-release of Fritz Lang's <a href="#">Metropolis (1927)</a> also tinted various scenes</p>
<b>title role</b>	the lead part in a movie or other production for an actor or actress, that is named after the title of the film	 <p>Example: Harrison Ford in the title role in <a href="#">Indiana Jones and the Last Crusade (1989)</a>, or Angelina Jolie in the title role of Lara Croft: Tomb Raider (2001)</p>
<b>titles</b>	<p>the words that appear on the film screen and convey information; categories of titles include: credit titles, main titles, end titles, insert titles, and subtitles; a creeper title, also known as a roll-up title, refers to a film title that appears to move slowly across the screen - vertically or horizontally; in silent film, "titles" (called title cards or intertitles) included the written commentary and full screens of textual dialogue spliced within the action; title design refers to the artistic manner in which the title of a film is displayed on screen; the working title is the name by which a film is known while it is being made (e.g., during the filming of <a href="#">Psycho (1960)</a>, it was known as Production 9401); see <a href="#">Movie Title Screens</a>; see also credits</p>	 <p>Main title screen from <a href="#">Citizen Kane (1941)</a></p>  <p>A 'title' card (or intertitle) from <a href="#">The Crowd (1927)</a>.</p>  <p>Saul Bass' cleverly-designed titles for the opening credit sequence of <a href="#">North by Northwest (1959)</a>.</p>
<b>tix</b>	abbreviation for tickets	
<b>tone</b>	the mood or atmosphere of a film scene, often revealed by the director in the way a film is directed, e.g., serious, humorous, satiric, amusing, etc.	
<b>toon</b>	abbreviation for cartoon	



<p><b>topline</b></p>	<p>to star; or to be billed above the title of a film; the topliner is the star of a particular film</p>	 <p>Example: Bette Davis, top-billed or starring in the melodrama <i>Marked Woman</i> (1937), with lesser billed and lesser-known actor Humphrey Bogart.</p>
<p><b>topper</b></p>	<p>refers to the head of a company or organization</p>	
<p><b>tour de force</b></p>	<p>literally "forceful turn" (French); usually refers to a lead actor's performance that was incredibly skillful, brilliant, notable, masterful, reflecting a very high standard, and perfectly displaying the actor's ability; compare to 'stealing a scene' - the equivalent for a supporting actor role</p>	<p>Examples: Rosalind Russell in <a href="#">His Girl Friday (1940)</a> as Hildy Johnson, and Jack Nicholson in <a href="#">One Flew Over the Cuckoo's Nest (1975)</a> as Randle P. McMurphy (pictured).</p> 
<p><b>tracking shot (or truck)</b></p>	<p>a smooth shot in which the camera moves alongside ('tracking within') the subject, usually mounted on a dolly, in a side-to-side motion (relative to the scene or the action); also known as following shot; sometimes used interchangeably with dolly shot, pull back (pull-out, push-out, widen-out or push-back) shot, track back (moving away) or track in (or push-in) (moving forward), or zoom shot; see also Steadicam</p>	 <p>Examples: from <i>Eyes Wide Shut</i> (1999) (pictured here); some other famous examples of tracking shots are examples of Steadicam 'tracking', including Danny's point of view (POV) shots in Stanley Kubrick's <a href="#">The Shining (1980)</a>, when wheeling around the Overlook Hotel; the shot on top of the train or the shot walking through the camp in <i>Bound for Glory</i> (1976); the shot from the dressing room to the ring in <a href="#">Raging Bull (1980)</a>; the following and tracking shots in <a href="#">Marathon Man (1976)</a>; the entire Hitchcock film <i>Rope</i> (1948) - composed of long segments of uncut film; Mikhail Kalatozov's amazing hand-held tracking shot in <i>I Am Cuba</i> (1964) - beginning with views of a rooftop beauty pageant with contestants wearing swimwear that descended to an outdoor pool and went underwater; the continuous opening shot in Robert Altman's <i>The Player</i> (1992), or the lengthy 7-minute final shot in <i>The Passenger</i> (1975) which ended back in the Spanish hotel room and discovered the murdered body of David Locke (Jack Nicholson); also the famous track-back shot from upstairs to the outside of an apartment in <i>Frenzy</i> (1972) (pictured); the 8 minute shot in Jean-Luc Godard's <i>Weekend</i> (1967) viewing surrealistic and nightmarishly apocalyptic images of the roads littered with traffic jams, car wrecks and accidents, bloody casualties, and burning cars; the opening shot in <i>Boogie</i></p> 






		<p>Nights (1997) that tracked into the 70s disco; also the 3-minute entrance of Ray Liotta and Lorraine Bracco into the Copacabana club in Scorsese's <a href="#">GoodFellas (1990)</a>; the lengthy and uninterrupted crane and hand-held Steadicam shots in Alfonso Cuaron's Children of Men (2006) in the car chase in the woods scene, and the 6-minute trek through an embattled war zone; and the uncut, single 5 1/2-minute Steadicam shot of British soldier Robbie (James McAvoy) along the embattled beach at 1940s Dunkirk in Atonement (2007) as the British Expeditionary Forces retreated</p>
<b>trademark</b>	<p>refers to a personal touch or embellishment of an actor, director, writer or producer within a film; aka signature, calling card.</p>	<p>Example: <a href="#">Hitchcock's 'cameos'</a> in all of his films, or Stanley Kubrick's use of the in-joke CRM-114 (in <a href="#">2001: A Space Odyssey (1969)</a>, the serial number on one of the pods was "CRM114"; in his <a href="#">A Clockwork Orange (1971)</a>, the central character Alex was injected with "serum 114" - CRM=serum; in Eyes Wide Shut (1999), the mortuary was located on Level/Wing C, Room 114)</p>
<b>trades</b>	<p>refers to the professional magazines and publications that report the daily or weekly entertainment news of the entertainment industry.</p>	<p>Examples: <a href="#">Variety</a>, and the <a href="#">Hollywood Reporter</a> (pictured here), and <a href="#">Boxoffice Magazine</a>.</p> 
<b>trailer</b>	<p>a short publicity film, preview, or advertisement composed of short excerpts and scenes from a forthcoming film or coming attraction, usually two-three minutes in length; often presented at the showing of another film. Historically, these advertisements were placed at the end of a newsreel or supporting feature and so "trailed" them, hence the name; also commonly known as preview(s); also, another name for the tail - a length of blank leader (strip of film) at the end of a reel; a teaser is basically a very short trailer (of 15-30 seconds in length) that only provides a few hints about the film (a Web address, a few bars of music, a quick sequence of images, specially-shot footage, etc.).</p>	
<b>transition (or transitional technique or device)</b>	<p>one of several ways of moving from one shot or scene to the next, including such transitional effects or shots as a cut, fade, dissolve, and wipe; a transition focus between two scenes means the current scene goes out of focus and the next scene comes into focus</p>	 <p>Example: in <a href="#">2001: A Space Odyssey (1968)</a>, the bone-cut-to-satellite transition - one of the most famous match cuts in cinematic history</p>



<p><b>trash film</b></p>	<p>refers to second-run, low-budget films that are deliberately over-the-top, infantile, amateurish, sometimes excessively gory or raunchy which are intended to shock, disgust, and repel mainstream audiences, and appeal to non-traditional audiences. Sometimes described as a sub-category of exploitation and cult films, or called a 'turkey' film. Compare with sexploitation, B-films, and Z-films.</p>	<p>Examples: Films distributed and produced by Troma Studios, the splatter films of Herschell Gordon Lewis, Paul Morrissey's Trash (1970), John Waters' Pink Flamingos (1972) and Female Trouble (1974), William Sach's The Incredible Melting Man (1977), Meir Zarchi's Day of the Woman (aka I Spit on Your Grave (1978)).</p> 
<p><b>travelogue</b></p>	<p>a film made for the purpose of showing scenes from foreign, exotic places</p>	<p>Example: Around the World in 80 Days (1956)</p>
<p><b>treatment</b></p>	<p>a detailed literary summary or presentation of a film's story, with action and characters described in prose form, often used to market and/or sell a film project or script; a completed treatment is a late stage in the development of a screenplay after several story conferences have incorporated changes into the script; contrast to a synopsis (a brief summation of a film);</p>	
<p><b>trilogy</b></p>	<p>a group of three films that together compose a larger narrative and are related in subject or theme</p>	<p>Examples: Coppola's  three <a href="#">Godfather films</a>, <a href="#">the Terminator films</a> trilogy, Terry Gilliam's 'Age of Reason' trilogy, Satyajit Ray's Apu trilogy, the <a href="#">Lord of the Rings trilogy</a>, Ingmar Bergman's trilogy, the Qatsi trilogy, Spielberg's '<a href="#">Indiana Jones' films</a>, the original <a href="#">Star Wars trilogy</a>, and Kieslowski's 'Three Colors' films</p>
<p><b>triple threat</b></p>	<p>refers to an actor or actress who can sing, dance and act skillfully and equally well on a consistent basis; usually applicable to performers in the musicals genre; it also could refer to a person who can act, direct, and screenwrite!</p>	<p>Examples: Fred Astaire, Ginger Rogers, James Cagney (pictured, from <a href="#">Yankee Doodle Dandy (1942)</a>), Deborah Kerr; also Orson Welles, Charlie Chaplin, Warren Beatty, Woody Allen, Robert Redford, etc.</p> 
<p><b>tubthump</b></p>	<p>a term that denotes to promote or draw attention to; usually conducted by publicists, advertisers, and agents; from the ancient show business custom of actors wandering the streets banging on tubs and drums to draw an audience together</p>	
<p><b>turnaround</b></p>	<p>refers to a film or project that has been abandoned by a studio and is no longer active (and now available for being shopped to another studio)</p>	




<p><b><a href="#">twist ending</a></b></p>	<p>a film that is marketed as having a surprise ending that shouldn't be revealed (as a spoiler) to those who haven't seen the picture</p>	 <p>Examples: <a href="#">Citizen Kane (1941)</a>, <a href="#">Psycho (1960)</a>, <a href="#">Planet of the Apes (1968)</a>, Soylent Green (1973), <a href="#">The Empire Strikes Back (1980)</a>, Angel Heart (1987), No Way Out (1987), The Crying Game (1992), Se7en (1995), The Usual Suspects (1995) (pictured), Primal Fear (1996), Arlington Road (1999), The Sixth Sense (1999), Fight Club (1999), The Others (2001), and <a href="#">Shrek (2001)</a></p>
<p><b>two-fer</b></p>	<p>slang for coupons that discount an film's admission price to "two for" the price of one</p>	
<p><b>two-hander</b></p>	<p>refers to a film with only two characters</p>	<p>Example: Sleuth (1972), with Michael Caine and Laurence Olivier</p>
<p><b>two-reeler</b></p>	<p>in the silent era, this referred to a film lasting a little over 20 minutes</p>	<p>Example: Silent era Edgar Kennedy's many two-reelers of comedy shorts (with Mack Sennett and Hal Roach)</p> 
<p><b>two-shot</b></p>	<p>a medium or close-up camera shot of two people (often in dialogue with each other), framed from the chest up; often used to provide a contrast between the two characters; compare to three-shot</p>	 <p>Example of a medium closeup (two-shot) from <a href="#">Pulp Fiction (1994)</a></p>
<p><b>typecasting</b></p>	<p>when an actor or actress is commonly (but unfairly) identified, associated with, or 'stereotyped' by a particular character role; casting against type is the reverse of typecasting; typagerefers to director Eisenstein's theory of casting that shunned professional actors in favor of 'types' or representative characters</p>	 <p>Example: Edward G. Robinson - well-known as a 'tough guy', snarling gangster, such as in Key Largo (1948) or <a href="#">Little Caesar (1930)</a></p>
<p><b>U-matic</b></p>	<p>refers to 3/4 inch magnetic tape, originally a professional cassette tape format now being supplanted by new digital formats; a competing tape format was the inferior 1/2" VHS orbeta</p>	
<p><b>unbilled role</b></p>	<p>a 'supporting' role for a major (sometimes minor) star that is officially credited (usually in the end credits), but no mention (or billing) is made in the film's advertisements or the opening credits; contrast with cameo and uncredited role.</p>	<p>Examples: Harold Russell in <a href="#">The Best Years of Our Lives (1946)</a>, Bill Murray in Tootsie (1982), Jack Nicholson in Broadcast News (1987), Gene Hackman in The Firm (1993)</p>
<p><b>uncredited role</b></p>	<p>a role that a major (or minor) star plays that is not credited in the credits or in the film's poster; contrast with cameo and unbilled role.</p>	<p>Examples: Tim Robbins' screen debut in the role of Peter Finch's assassin in Sidney Lumet's <a href="#">Network (1976)</a>; Elsa Lanchester, credited as Mary Shelley, but uncredited for the role of the Bride ("the Monster's Mate")</p>


		in <a href="#">Bride of Frankenstein (1935)</a> ; Mildred Dunnock as the wheelchair bound old lady in <a href="#">Kiss of Death (1947)</a> pushed down a flight of stairs by Richard Widmark
<b>underacting</b>	refers to an understated, neutral and muted acting performance; contrast with overacting	Example: Bruce Willis in Shyamalan's <a href="#">Unbreakable (2000)</a>
<b>undercranking</b>	refers to the slowing down of a camera, by shooting at less than the standard 24 fps, so that the image, when normally projected, will appear in fast motion; often used to produce a comic effect	
<b>underexposed</b>	refers to a film shot that has less light than normal, causing an indistinct, dimly-lit, unclear image; the opposite of overexposed	
<b>underground film</b>	a low-budget, non-commercial film, usually independently-made, without the traditional sources of funding or distribution	
<b>unions</b>	organizations that represent professionals in the motion picture industry (e.g., directors, actors, writers, etc.), and help those individuals negotiate contracts, receive recognition, pursue rights, protect interests, etc.; aka guilds	Examples: DGA (Directors Guild of America), WGA (Writers Guild of America), SAG (Screen Actors Guild), ASC (American Society of Cinematographers), etc.
<b>unreliable narrator</b>	A literary term meaning a protagonist or narrator whose perspective is skewed to their own perspective, producing a portrayal of events that may or may not be accurate or truthful; the lack of credibility may be deliberate or due to a lack of knowledge	Examples: <a href="#">Rashomon (1950, Jp.)</a> - four protagonists communicated completely different perspectives on the same incident; in the twist ending of <a href="#">The Usual Suspects (1995)</a> , Verbal Kint's (Kevin Spacey) description of events was revealed to be deliberately misleading; in <a href="#">Memento (2000)</a> , the lead character, suffering from severe amnesia, provided a very unreliable narrative
<b>unspool</b>	a slang term meaning to screen or show a film	
<b>utopia(n)</b>	refers to an imaginary, ideal (or mythical), perfect state or place (especially in its laws, government, social and moral conditions), often with magical healing, restorative properties; see also its opposite - dystopia	Example: Shangri-La in <a href="#">Lost Horizon (1937)</a>
<b>vamp</b>	a femme fatale or woman with a bad reputation, usually seductive and scheming in nature or behavior.	 Examples: the temptress (Margaret Livingston) from the City in <a href="#">Sunrise (1927)</a> ; Theda Bara was the first to be labeled a vamp in <a href="#">A Fool There Was (1914)</a>
<b>Variety</b>	a respected, oft-quoted show-biz periodical or trade paper (or one of the trades) that reports and provides coverage on the entertainment industry (including the film industry), and best known for its goofy, shorthand 'Varietyese' headlines, using made-up words, e.g. 'dee jay' (disc jockey), or 'B.O.' (box office or boffo)	 Examples: Two infamous, jargon-filled Variety headlines: (1) "Wall Street Lays an Egg", referring to the Stock Market crash, and (2) "Hix Nix Stix Pix" - referring to inhabitants of the Heartland criticizing films depicting rural American life and rural themes
<b>vaudeville</b>	a stage variety entertainment show, featuring a series of short acts - songs, dancing, acrobatics, comedy skits, and animal acts; it was highly popular in America from the late 1880s to the 1920s, when it became overtaken by sound films and	Examples: vaudeville performers included W. C. Fields, Buster Keaton, the Marx Brothers, Edgar Bergen and The Three Stooges. Abbott and Costello's vaudeville act <a href="#">'Who's on First?'</a> was adapted from



	radio; most of the early film, radio and TV comedians found their start on the vaudeville circuit.	stage to screen. The Catskill Mountains in New York and the Poconos in Pennsylvania were holdovers from the vaudeville era late into the 70's
<b>VCR</b>	literally, 'Video-Cassette Recorder'; aka VTR (video tape recorder); a consumer-level machine for home entertainment that plays-back and records images and sounds from TV on magnetized tape in a videotape cassette; VHS stands for 'Video Home System' or the 1/2 inch video cassette tape format; see also U-matic or beta	
<b>video</b>	literally, "to see," in other words, the visual or pictured image (either projected, taped, etc.), as opposed to the audio aspect of film; also refers to the visual component of television; digital video refers to a video signal represented by a series of binary numbers that are readable by computer - compare with analog video; aka vid (for short)	
<b>video nasty</b>	a British term from the 1980s that refers to a select group of ultra-violent videos (low-budget films produced in Italy and the US) that were considered highly objectionable and to be regulated	Examples: 72 separate films appeared on the classified list of "video nasties," 39 of which were successfully prosecuted. Films included Blood Feast (1963), Cannibal Holocaust (1980), The Evil Dead (1981), Faces of Death (1980), I Spit On Your Grave (1978), The Last House on the Left (1972), and Tenebrae (1982). 
<b>vigilante film</b>	usually a type of <a href="#">action film</a> in which the protagonist takes the law into his/her own hands as a self-appointed doer of justice, revenge, and payback.	Examples: Billy Jack (1971), Walking Tall (1973), Death Wish (1974), Foxy Brown (1974), <a href="#">Taxi Driver (1976)</a> , Rolling Thunder (1977), The Road Warrior (1981), Falling Down (1993), Kill Bill, Vol. 1-2 (2003-04)
<b>vignette</b>	a scene in a film that can stand on its own; also refers to a masking device, often with soft edges.	 Example: the "Tara" scene from <a href="#">Gone With the Wind (1939)</a> in which Scarlett O'Hara (Vivien Leigh) declares: "I'll never be hungry again...", or Sally's 'orgasm' scene in a deli in <a href="#">When Harry Met Sally...(1989)</a>
<b><a href="#">visual effects</a></b>	considered a sub-category of special effects; refers to anything added to the final picture that was not in the original shot; visual effects can be accomplished in-camera (like stop motion, double exposures and rear/front projection) or via a number of different optical or digital post-production processes (CGI, for example), usually with a computer	
<b>voice-over (or v.o.)</b>	refers to recorded dialogue, usually narration, that comes from an unseen, off-screen voice, character or narrator (abbreviated as o.s. meaning beyond camera range), that can be heard by the audience but not by the film characters themselves; narration is a type of voice-over; v.o. often conveys the character's thoughts, either as a 'voice' heard within one's head, or as other narrative information and commentary to explain the action or plot; often a technique infilm noirs; the abbreviation is used as an annotation in a script	 Examples: Capt. Willard's voice-overs in <a href="#">Apocalypse Now (1979)</a> , Deckard's v.o. in Hollywood's version of Ridley Scott's <a href="#">Blade Runner (1982)</a> , the mortally wounded hero's flashback narration in <a href="#">Double Indemnity (1944)</a> , or the voice-over narrated by the dead man floating in a pool in the opening of <a href="#">Sunset Boulevard (1950)</a> (pictured here)

<b>vorkapich</b>	<p>this film term was named after Serbian-American film director/editor Slavko Vorkapich; the term 'vorkapich' was popularized in screenplays of the 1930s and 1940s - it meant a montage sequence, that Vorkapich himself called "symphonies of visual movement"</p>	<p>Examples: Vorkapich's own montage sequences were seen in the Mexican Revolution outbreak in <i>Viva Villa!</i> (1934), the earthquake montage in San Francisco (1936), the famine disaster in <i>The Good Earth</i> (1937), and in Capra's <a href="#">Mr. Smith Goes to Washington (1939)</a> in the ultra-patriotic montage of the whirlwind sightseeing bus tour of Washington DC including the Lincoln Memorial, and <a href="#">Meet John Doe (1941)</a></p>
<b>walk-on</b>	<p>a minor role consisting of a single, brief appearance on the screen, usually not appearing in the credits and without dialogue; contrast with extras, bit parts, and non-speaking roles.</p>	
<b>walk-through</b>	<p>the first rehearsal on the set, to figure out lighting, sound, camera positioning, etc.</p>	
<b>walla walla</b>	<p>refers to the atmospheric, background sound effect for the indistinct murmurings and buzz of voices in a crowd; extras in crowd scenes, in older films (or in radio), would be asked to murmur a phrase ('walla walla,' 'rhubarb,' 'peas and carrots,' or 'watermelon,' etc.) to create the sound of the crowd and to pretend that they were talking; see also foley artist, dubbing, and non-synchronized sound</p>	
<b>wardrobe</b>	<p>the general name for the costume department, or the costumes (and their accessories) themselves; see alsocostume</p>	
<b>weenie</b>	<p>refers to the object that motivates the main action in a serial(e.g., a lost city, buried treasure, or missing plans, etc)</p>	
<b>whistleman</b>	<p>in early film production, an individual on a film set's sound stage who was employed to make sure all noises were "shushed" before filming. The whistleman would blow on a whistle just before the shooting of a take commenced, to make sure that the set was quiet and that extraneous noises near or outside the studio set were silenced.</p>	
<b>white (or color) balance</b>	<p>refers to electronically setting or 'color-correcting' a camera's white balance - or the true color of white, since white doesn't appear 'white' with all lighting conditions</p>	
<b>whodunit</b>	<p>refers to a <a href="#">mystery/detective film</a></p>	 <p>Example: The major or lead character in a whodunit is a crime-solving detective, such as in the Sherlock Holmes series of films</p>
<b>whoop-whoops</b>	<p>in sound effects, this refers to the extra noises added to a sound, e.g., bells, horns, or whistles to an explosion, to make it more interesting or exciting</p>	
<b>wide-angle shot</b>	<p>a shot (often abbreviated WS) taken with a lens that is able to take in a wider field or range of view (to capture more of the scene's elements or objects) than a regular or normal lens; a wide-angle shot exaggerates the distance, depth or disparity between foreground and background planes, thereby creating greater depth-of-field and keeping all objects in focus and in perspective; an extreme or ultra-wide-angle lens giving a 180 degree view is called a 'fish-eye' lens</p>	 <p>Example: In <a href="#">Citizen Kane (1941)</a>, the famous wide-angle scene in Mrs. Kane's boardinghouse that kept all objects in the shot in sharp focus</p>

<p><b>widescreen</b></p>	<p>refers to projection systems in which the aspect ratio is wider than the 1.33:1 ratio that dominated sound film before the 1950s; in the 1950s, many widescreen processes were introduced (to combat the growing popularity of television), such as CinemaScope (an anamorphic system), VistaVision (a non-anamorphic production technique in which the film is run horizontally through the camera instead of vertically), and Todd-AO and Super Panavision (that both used wider-gauge film); also known as letterboxing</p>	 <p>Examples: Oklahoma! (1955), and Around the World in Eighty Days (1956)</p>
<p><b>wig-wag</b></p>	<p>a red warning light located above each entrance-exit door on a film set sound stage, designed to flash (with a buzzer sound) to indicate when shooting commences or ends; also known as "red-eye"</p>	
<p><b>wipe</b></p>	<p>a transitional technique or optical effect/device in which one shot appears to be "pushed off" or "wiped off" the screen by another shot replacing it and moving across the existing image; also called a push-over; a flip-over (or flip) wipe is when one scene rotates or flips-over to the new scene; wipes were very commonly used in the 30s</p>	 <p>Example of a wipe right, often used in various Star Warsfilms.</p>
<p><b>word of mouth</b></p>	<p>a term referring to the public discussion or buzz that a film can acquire, fueled by sneak previews and advance advertising; word of mouth is an important marketing element in a film's success or failure - positive word of mouth gives a film legs, while negative word of mouth may prematurely close it down</p>	<p>Examples: The Hulk (2003) opened with \$62 million but fell 69.7% by its second weekend, due in part, to negative word of mouth, whereas Disney's Finding Nemo (2003) had incredible word-of-mouth and staying power over many weeks; A Fish Called Wanda (1988) also had a prolonged period of positive word-of-mouth during its initial opening</p>
<p><b>wrap</b></p>	<p>refers to the completion of film shooting (either for the day or for the entire production or project); in the early days of cinema, the cameraman would say after filming: "Wind, Reel, And Print" - abbreviated as WRAP; a entirely completed film is termed in the can</p>	
<p><b>writer</b></p>	<p>refers to the individual who authors the content of the piece from pre-existing material or uses an entirely new idea; usually there are many writers involved with re-writes, adaptations, character development, etc.; aka screenwriter</p>	
<p><b>yawner</b></p>	<p>a slang term, meaning a boring film</p>	
<p><b>Z-film or Z-movie</b></p>	<p>refers to a very low-budgeted, independently-made, non-union, less than B-film grade movie, usually with first-time director and actors; often quickly-made for the teenaged youth market and amateurish-looking, but with campy appeal; with exploitative subject matter that includes surfing films, motorcycle flicks, cheap horror films, etc.; Z-films become prime candidates for cult film status</p>	 <p>Examples: American International Pictures specialized in Z-films, such as Count Yorga, Vampire (1970), Roger Corman's Gas-S-S-S! (1971) (aka Gas! Or It Became Necessary to Destroy the World in Order to Save It), and The Incredible 2-Headed Transplant (1971); also Octaman (1971), Invasion of the Bee Girls (1973), and The Curse of the Screaming Dead (1982). The best known Z-film, Manos, The Hands of Fate (1966) (pictured), was an extreme low-budget film made by fertilizer salesman Hal P. Warren, a film that became famous by the satirical TV show Mystery Science Theater 3000; also, director Ed Wood's films were Z-pictures, such as Plan 9 From Outer Space (1959), as was Vic</p>

		Savage's <i>The Creeping Terror</i> (1964) and Fred Olen Ray's <i>Attack of the 60-Foot Centerfold</i> (1995) and <i>Bikini Cavegirl</i> (2004) (aka <i>Teenage Cavegirl</i> )
<b>zoom shot</b>	a single shot taken with a lens that has a variable focal length, thereby permitting the cinematographer to change the distance between the camera and the object being filmed, and rapidly move from a wide-angle shot to a telephoto shot in one continuous movement; this camera technique makes an object in the frame appear larger; movement towards a subject to magnify it is known as zoom in or forward zoom, or reversed to reduce its size is known as zoom out/back or backward zoom	 <p>Example:</p> <p>Hitchcock's much-imitated, dizzying, and unsettling Hitchcock-zoom (or contra-zoom, or zolly) in <a href="#">Vertigo (1958)</a> using a combination zoom in and dolly back or dolly-out, resulting in a dramatic change in perspective; the camera tracked in one direction while zooming in the opposite direction, causing an apparent "lengthening" of distance down the stairway</p>
<b>zoptic special effects</b>	a revolutionary special effects, 3-D process invented by cameraman Zorian Perisic, incorporating a camera system and a projector with synchronized zoom lenses, to create the illusion of movement in depth	Example: the unique flying sequences of the <i>Man of Steel</i> in the first two <a href="#">Superman movies</a> and in Disney's <i>Return to Oz</i> (1985), in which a projected background scene remains constant while the camera zooms in on the foreground subject