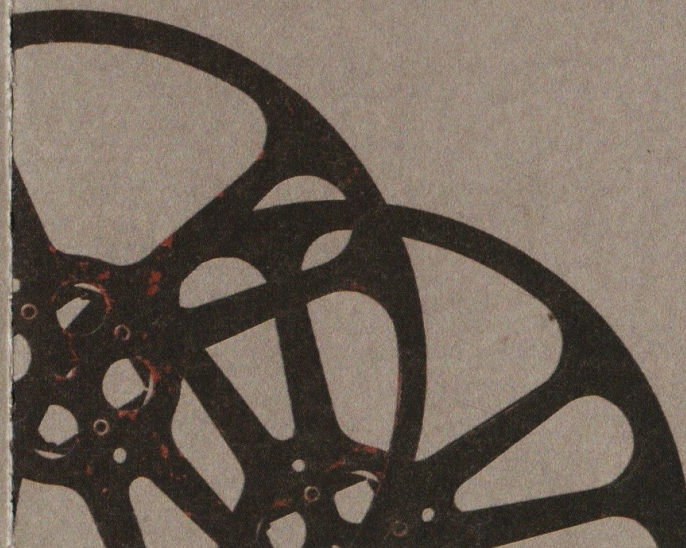


ODEON
FANATICAL ABOUT FILM

BEST BOYS AND DOLLY GRIPS

AN ODEON GUIDE TO THE CLOSING CREDITS



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ODEON CREDITS GUIDE

With out-takes becoming increasingly popular, more people are staying behind to watch the credits roll. But how many of us actually understand these job titles?

ODEON has produced this guide to the last two minutes in the cinema to help film fanatics decipher the bizarre credit titles at the end of a film and pay homage to some of the most important roles in film making.

Impress your friends with your film knowledge by pointing out that a 'best boy' assists the 'gaffer' on lighting sets and by casually dropping into conversation "Did you know James Cagney was once credited as a female chorus line dancer before he got his big break?"

1. FOLEY ARTIST

'Phoney artist' is a more accurate credit for this role. The Foley artist creates sounds that cannot be properly recorded during a film shoot e.g. creaking doors, thunder, someone being punched.

2. KEY GRIP

Not someone entrusted with the only means of unlocking the door to the stars' trailers. A key grip is in charge of all the grips on a film set. Grips assist the camera crew with the use of specialised equipment designed for moving and elevating the camera during shots.

3. DOLLY GRIP

A 'dolly' is a moveable platform that cameras are placed upon which allows cameramen to get the angles for the shots they want. It is the dolly grip's job to look after the dolly and move it during filming, which in turn ensures the smooth movement of the camera.

4. GAFFER

A title popularised by footballers when talking about the manager. In this case, the gaffer is in charge of supervising the lighting crew in lighting the sets in as quick and efficient manner as possible.

5. BEST BOY

Not a youngster in shorts with a special badge. A best boy is the right hand man to the gaffer and assists him in setting up lighting rigs and tying lighting cables away on set.

6. BOOM MAN

Not the chap who blows up buildings. A boom man is responsible for handling microphones placed at the end of 'booms' (poles) that give the microphone the optimum placement for recording dialogue, effects and music.

7. COLOUR TIMER

Colour timers don't look after the sunbeds on movie sets and make sure certain 80s actors have the perfect orange hue.

Colour timers work with cinematographers in labs to correct the balance and colour of a film so that a scene meets the director's wishes.

8. PITCHMASTER

Not a baseball throwing coach. A pitchmaster reads a film script and looks over the potential film idea, before pitching the film to a producer, director and studio executives.

9. NEGATIVE CUTTER

This is the person that dumps people 'on the cutting room floor'. A negative cutter takes the negative of a whole movie and matches it to the final cut of the film as decided by the director.

The films you watch at ODEON are all taken from the negative the final cutter produces.

10. TITLE DESIGNER

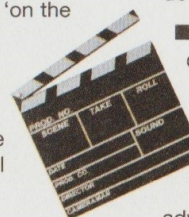
The most relevant job to this Credits Guide - title designers are responsible for the design of a film's opening and closing credit sequences.

If you spot an unfamiliar job title in the credits that is not in this guide ODEON will do it's best to find out for you. Just e-mail info@odeonuk.com with the bizarre film credit and we'll do our best to get back to you with a description.

DID YOU KNOW?

Some of the silver screen's all time greats have appeared in film credits for these less starry roles:

- John Wayne was credited as 'property boy' in 'The Great K and A Train Robbery' (1926)
- Alfred Hitchcock is credited in 12 films throughout 1921 and 1922 as a 'title designer'
- James Cagney was a female chorus-line dancer
- Stanley Kubrick was a humble 'lighting advisor' on 'The Spy Who Loved Me' (1977)
- Randolph Scott was an uncredited 'dialect coach' on 'The Virginian' (1929)
- Errol Flynn was an uncredited 'technical advisor' on the 'Lady From Shanghai' (1948)



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