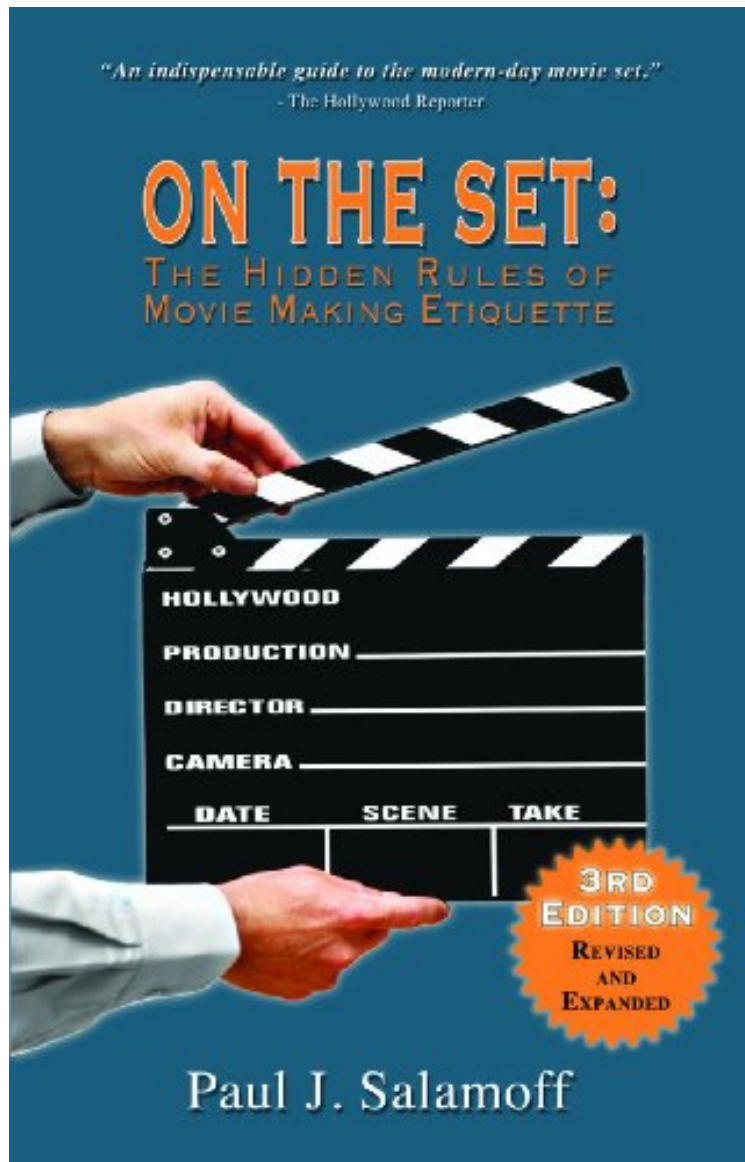


On the Set: The Hidden Rules of Movie Making Etiquette

Paul J. Salamoff

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Paul J. Salamoff : On the Set: The Hidden Rules of Movie Making Etiquette before purchasing it in order to gage whether or not it would be worth my time, and all praised On the Set: The Hidden Rules of Movie Making Etiquette:

1 of 1 people found the following review helpful. Great ideasBy CustomerI collect books like these because of the class I teach, and the students often ask for re-reads of certain books, this is one of those. Great!

When it comes to Hollywood etiquette on the movie set, nobody gave better advice than Spencer Tracy. Asked by a young actor what advice the master could offer him, Tracy replied, "Know your lines and don't bump into the furniture. Strangely enough, no one has collected Hollywood's movie set rules of behavior until now. Backed by the industry and film unions, there is no other resource book like *ON THE SET: The Hidden Rules of Movie Making Etiquette* by Paul J. Salamoff, an over twenty-year veteran of the movie industry with credits spanning over fifty films, ten television series and numerous commercials. Whether you are new to the industry, a seasoned pro or just interested in what the credits mean at the end of your favorite movie, this book is for you. Salamoff has worked in the industry as a Special F/X Make-Up Artist, Producer, Writer, Director and Executive and has compiled what he has learned throughout the years on movie sets to help others. "Not only will you learn about the different jobs on the movie set but, for the first time, you'll discover the hidden rules of movie set etiquette they don't teach you in film schools," explains Salamoff. Each chapter covers a different movie set department (i.e. talent, grip, costume, electric, etc.). Offering practical advice from over 80 top industry professionals this vitally useful information is presented with wit and humor and packed with anecdotal advice that will not only help those wanting to break into film but actually help them succeed while trying

"An indispensable introductory guide to the modern movie set." -- *The Hollywood Reporter*"... teaches every perspective of the movie-making business and should be a part of any personal, professional, and academic library Film Studies reference collection." -- *Midwest Book About the Author*Raised on a healthy diet of science fiction and horror from the age of five, PAUL J. SALAMOFF has been working in the Entertainment Industry for over 20 years and has worked in Film, TV and Commercials as a Writer, Producer, Executive, Comic Creator and originally as a Make-Up FX Artist. He is also the Co-Author (with Chris Gore) of *THE COMPLETE DVD BOOK*, released in December 2005 by Michael Wiese Prod. and the writer of the acclaimed graphic novels *DISCORD*, *LOGAN'S RUN: LAST DAY* and *LOGAN'S RUN: AFTERMATH*. Paul currently lives in Burbank, California with his wife Melissa, daughter Samantha,Excerpt. Reprinted by permission. All rights reserved. There is nothing in the world to prepare you for what it is actually like on the set of a motion picture. The experience is truly like something out of a movie itself. If you think I'm joking, just consider the fact that an average film costs in excess of \$40 million dollars with many upwards of \$120 million. Studios spend a great deal of time and effort into making sure that they see a return on their investment, sometimes even matching the budget of the movie with an equally expensive ad campaign. Not only are jobs at stake but also the studios themselves. This fear of public and financial failure trickles down all the way to the set where the films are being shot. Studios watch over Executives, Executives watch over Producers, Producers watch over Directors, and on and on down the chain. Now this isn't to say that working on a set can't be a fun and rewarding experience, it's just important to be prepared for the type of environment it is. Even down to the most miniscule student film, you have to remember that somebody's dime and/or reputation is on the line. A good movie set becomes like an extended family where people work together for the well being of the group and a common good (i.e. completing the film on time and on budget). There will be squabbles and disagreements but the end result is people pulling together. On the other hand, a bad movie set can become a war of attrition where people are constantly fighting and working against each other culminating in a general feeling of oppression and dissatisfaction. Let's face facts, movie sets are primarily made up of artists and most artists are known for their egos and stubbornness. Learning how to deal with people and be easy to deal with yourself is just as important as doing your job competently.