

**Job interview meetings for week of October 23<sup>rd</sup>**

In these meetings you are to make a case for assuming a specific role in pre-producing a specific screenplay from those you heard in class today.

From the sheets you handed in on the first day of class we have a reasonable sense of your skills and interests; from the sheet you hand in tonight we'll have a sense of the screenplays you like and what you would like to do on them. This meeting is the last one before we choose the films and the roles, so it's your ten minutes to convince us (the producers) of where we should staff you.

This is the only required assignment this week. Do not miss it.

Sign up for a time slot before leaving today and WRITE THE SLOT YOU CHOSE HERE:

---

DON'T BE LATE. We only have 10 minutes per person.

If you feel like bringing anything to demonstrate your proficiency in one area or another, feel free to do so. We have the technology to look at:

- Mac CD-ROMs
- VHS tapes
- Drawings, photographs
- Anything on the internet

But remember... you only have 10 minutes.

Notes on *Project: Greenlight*.

This is a great opportunity for you to read unproduced screenplays. Go to <http://www.projectgreenlight.com>. There you can register as a "reviewer" and be assigned a screenplay to review. After reviewing one you can read as many as you like. The reviews determine which screenplays advance in the competition.

## **Job descriptions in detail**

Note that in some cases these roles may be combined.

### **Writer:**

The writer from this point forward is primarily responsible for maintaining and improving the script on paper. The screenplays at this stage are still *in progress* and will be considered "final" only at the end of the semester. Further attention must be paid to structure, dialogue, narrative flow, information flow, etc. Note that in dialogue-driven narratives the writer will be responsible for directing the actors (in conjunction with the sound engineer).

### **Sound Engineer:**

The sound engineer is responsible for capturing, synthesizing, or otherwise generating the digital sound files that are edited into the final reel. This may include: dialogue, foley, sound effects, soundtracks, etc. Note that in dialogue-driven screenplays, the sound engineer will be responsible for arranging and recording actors' voices and should be comfortable doing so.

### **Storyboarder/Visualizer:**

The storyboarder/visualizer is primarily responsible for generating the visual material that is edited together to make the story reel. This material may be (but is not limited to): drawings, photographs, collages, computer renderings (Poser, Lightwave, Photoshop), etc. All visual material must be ready to digitize (or already be digital), and ideally the storyboarder/visualizer would know how to do this (not required).

### **Editor:**

The editor is primarily responsible for assembling the visual and audio material into a story reel. This requires knowledge of (and access to) a digital, non-linear editing system (Final Cut Pro, Premiere, etc). The editor should be comfortable digitizing visual sources that come from the storyboarder/visualizer and delivering QuickTime movies to class. Ideally, they will also be able to dump the reel to VHS cassette.