ROLL CAMERA!
THE FILMMAKING BOARD GAME

By Malachi Ray Rempen

RULEBOOK



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INTRODUCTION

You work for a struggling film production company. This is your last chance to make a successful film. If you fail, the company goes bankrupt and you'll never work in this town again! Produce this film on time, under budget, ensure it's at least halfway decent, and make some sense of the resulting story. Do this and your careers are saved!

It's all up to you: You'll write the script, draw storyboards, build sets, assemble your cast and crew, shoot scenes, and edit them together to create the final film. You might reuse the same sets or shoot the scenes out of order - that's normal filmmaking practice. However, because of the unusually strict time and budget constraints you're facing, you'll have to edit the film as you go. You may even rewrite the script several times during filming!

There's no time to waste - Roll Camera!

GAME OVERVIEW

Roll Camera! is a cooperative game. Everyone works together to make the best film possible all while managing resources of time, money, and your crew. You win or lose as a team.

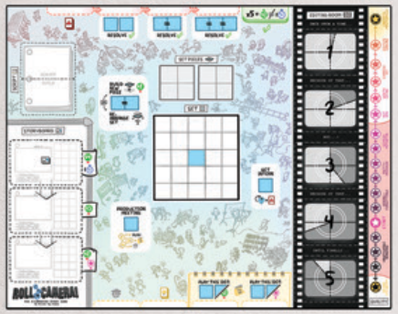


Each of you takes the role of a major head of department. On your turn you will assign the film crew to various actions around the board, on your player board, or on Set to shoot **Scenes**. Ongoing **Problems** will plague your production, but you can hold Production Meetings to pitch helpful **Ideas**.

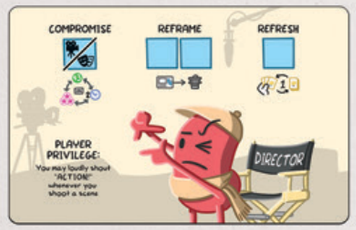
If you complete a film of high enough **Quality** - or if it's "So Bad It's Great!", you win! You lose if you run out of time (**Schedule**) or money (**Budget**) during the production or if your final film is mediocre in Quality.

As a cooperative game, you are encouraged to freely share your opinions and advice, even when it's not your turn - but the player whose turn it is makes the final decisions.

COMPONENTS



1x Main game board



6x Player boards



6x Crew dice



25x **Scene** cards



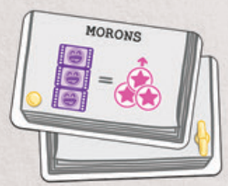
40x **Idea** cards



35x **Problem** cards



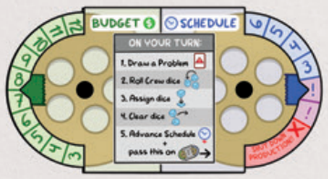
15x Script "top half" cards



15x Script "bottom half" cards



1x Quality marker



1x **Budget**/**Schedule** dials



12x Set Piece tiles



3x Blocked tokens



10x Production Company cards



6x Player Aid cards

GAME SETUP

1. Place the **main game board** in the center of the table. Choose or randomly assign one player board to each player. You may use either side - they are identical for gameplay purposes. Keep your player board in front of you. Give each player the Player Aid card that corresponds to their player board.

2. **Scripts** come in two parts - top and bottom. Shuffle all of the top and bottom cards separately, then randomly select five of each to form two **Script** decks. Place each deck face-up in the corresponding spots on the board. The cards on top of each deck form your starting Script for the game. The remaining Script cards can be returned to the box.

3. Separately shuffle the Problem deck, the Ideas deck, and the **Scene deck**. Place the Problem deck in its space above the board. Place the Ideas deck in its space below the board, and the Scene deck on the topmost **Storyboard** space, "sketch" side up. Draw two Scenes from the top of this deck and place them in the two empty Storyboard slots below the Scene deck.

Each player draws three Idea cards into their hand, keeping them hidden from the other players. You will always have three Idea cards in your hand.

4. Mix up the **Set Piece tiles** and place them face-up in two even stacks on their designated grey spaces on the main board, above the Set.

5. Adjust the Budget **and** Schedule **dials** according to the difficulty setting of your choice. Difficulty settings are printed on the reverse side of the dials.

6. Place the pink Quality marker on the START space on the Quality track.

7. Place the "Blocked" tokens next to the Problem Deck or somewhere within reach.

8. Whoever most recently filmed a movie is the starting player (or choose one at random). Give them the six Crew dice and the Budget / Schedule dials.



OBJECTIVE

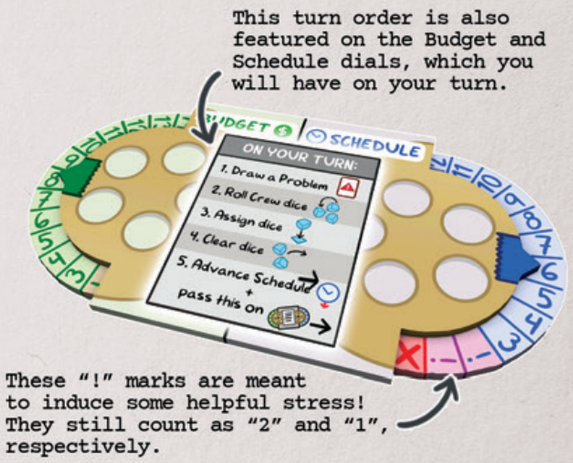
Your goal is to produce the best film you can by using Crew dice to complete actions and Shoot Scenes while trying to follow your Script. The game ends when you've shot five Scenes. You **win** if the Quality marker is outside the red zone at that point; you **lose** if the Quality marker is inside the red zone at the end of the game.

In addition, if at ANY time during the game the Schedule OR Budget markers reach the end of their tracks, noted by "SHUT DOWN PRODUCTION!!" - You immediately **lose**!

ON YOUR TURN

Your turn has five simple steps:

1. Draw a Problem card
2. Roll the Crew dice
3. Assign the Crew dice and take actions
4. Clear the Crew dice
5. Advance the Schedule and pass the dials



This turn order is also featured on the Budget and Schedule dials, which you will have on your turn.

These "!" marks are meant to induce some helpful stress! They still count as "2" and "1", respectively.

1. Draw a Problem Card

Before you can even begin, your production will run into problems that you will have to manage! Draw one card from the Problem deck and put it in the slot immediately to the right of the Problem deck.

The Problem Queue has three slots. New Problems are added to the leftmost slot. Any existing Problems are pushed to the right.

Problems never move back to the left, even if others are resolved to create a gap in the left or middle space. The red arrows between slots are there to remind you of this:



EXAMPLE: Quentin draws a Problem card. There's already one in the leftmost slot, so he slides it over to the middle slot, and places the new Problem in the first slot.

If the Problem queue is filled with three Problems, you do **not** need to draw another one at the start of the next turn. However, you also cannot take actions, play Idea cards or gain bonuses that require drawing a Problem card if the queue is full.

If a Problem states to use a Blocked token, put one of the provided ⊘ tokens on that area as a reminder that that area or action is unavailable.

Problems can change or contradict other rules in the game. When in doubt, Problems trump everything. If Problems conflict with each other, the right-most Problem takes precedence. Problem effects trigger from right-most to left.

NOTE: Problems go into effect immediately and remain in play until they are resolved!



The back side of Problem cards feature an icon that hints at the nature of upcoming Problems.

2. Roll the Crew dice

Now you will roll the Crew dice, which determine what cast and crew you will have available to use this turn.

Normally you will roll all six Crew dice, but it is possible that some Crew dice have been "locked-in" onto a Set Piece during a previous player's turn (you'll see how to do this on the next page). If so, at this point you will roll fewer than six dice. However, at any point on your turn you may choose to re-roll and reassign dice that were locked-in on a previous turn.

Each Crew die has six faces, representing a different department on the film's team:



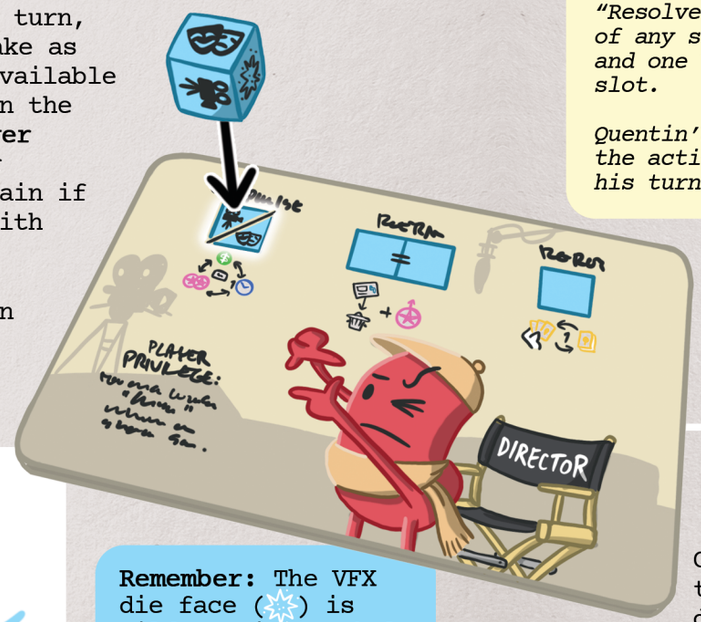


IMPORTANT: The VFX face is "wild" - it can count as any of the other faces at all times, including when taking actions. The VFX symbol is white as a reminder of this.

3. Assign the Crew dice and take actions

Now that you have your cast and crew for the turn, you can use them to take **actions**. You can take as many actions as you have dice to assign to available spaces. You can use the blue action spaces on the **main board**, on **Set Pieces**, and on your **player board**. You cannot use the actions on another player's board, nor can you use an action again if its space(s) are already completely filled with dice.

To take an action, place the required dice on the chosen **action space**. Each action has a requirement for the kind of dice needed to take that action:



- Any one die face may be placed to take this action.
- Any two of the same die face (doubles) must be placed to take this action.
- Any three of the same die face (triples) must be placed to take this action.
- Any two dice of any face may be placed to take this action.
- One die of any face and EITHER one additional die of any face must be placed, OR the pictured cost (here, $1) must be paid to take this action.
- ONLY this die face may be placed here to take this action (here, Actor).
- EITHER one face OR the other may be placed to take this action (here, Camera or Actor).

Remember: The VFX die face ( ) is wild, so it can help form doubles or triples for actions like these.

Paying Costs: Any time you have to pay a $ cost, like paying $1 to take an action, turn the Budget dial to lower your Budget by the appropriate amount.



The symbols for losing and gaining Budget

You do not have to use all the Crew dice on your turn if you can't or don't want to. However, the next player will still re-roll any unused dice on their turn.

LOCKING-IN DICE
You may also choose to "lock-in" any of the dice you place if you are not able to fully complete an action's requirements. Another player could then complete those requirements and take the action on a later turn.

EXAMPLE: Sofia wants to take the rightmost "Resolve" Problem action, but doesn't have three of any single die face. She does have one Camera and one VFX, though, so she locks them into the slot.

Quentin's turn is next, and he agrees to complete the action if he rolls another Camera or VFX on his turn.



The next player will then roll fewer dice on their turn. However, at any time during their turn, the next player may choose to remove and re-roll any dice that were locked-in on a previous turn, as long as the action hasn't been taken yet. You may leave dice locked-in for any number of turns.

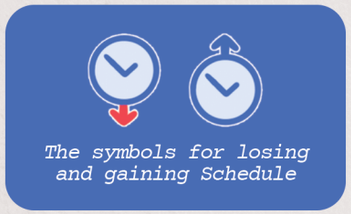
4. Clear the Crew dice

Once you've taken all the actions you want, clear the dice used to take those actions from their action spaces as well as any dice used to shoot a Scene (more on shooting Scenes later), and hand them to the next player.

Remember to leave in place any Crew dice you decided to lock-in.

5. Advance the Schedule and pass the dials

Finally, turn the Schedule dial to lower your remaining time by one. Then, hand the dials to the player on your left. Your turn is over; it is now their turn (beginning with Step 1).



The symbols for losing and gaining Schedule



MAIN BOARD ACTIONS

These are the actions on the main game board that you can take during Step 3 of your turn.

RESOLVE ✓

Resolve the Problem card in this slot.

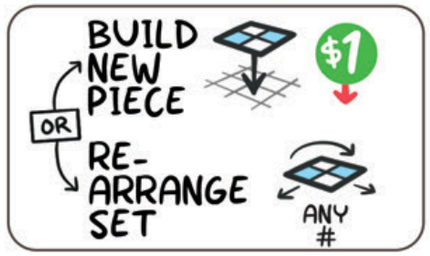
Problems in the left-most slot can be resolved, on any single player's turn, by placing two of any dice (⚀⚀) on the action slot under the card. The middle slot requires two of the same face (=), and the right-most slot requires three dice of the same face (= =) to resolve.

After resolving a Problem, turn the card upside-down and slide it under the "Resolved Problems" area of the board:



Every time you resolve 5 Problems, you may choose a bonus: **either** +$2 Budget, **or** +1 Schedule. Whenever you gain such a bonus, turn your Budget or Schedule dial to raise it by the appropriate amount, then set those five Problem cards aside.

In the unlikely event that the Problem deck runs out, shuffle and form a new Problem deck from the resolved ones.



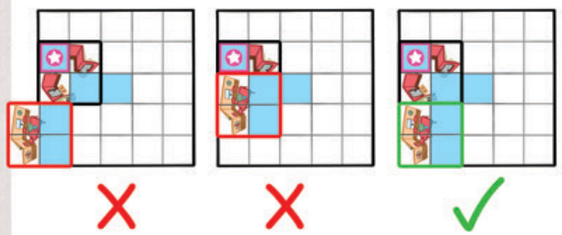
Choose to <u>EITHER</u>:

Pay $1 to take one Set Piece from the top of either stack and place it anywhere on the Set grid, in any rotation. Existing Set Pieces must remain untouched.

<u>OR</u>:

Move and/or rotate any or all of the Set Pieces already on Set (no cost).

Set Pieces cannot overlap each other, and must always remain fully inside the Set area grid. You may cover up the default blue space on the board.



You cannot move, replace, or discard Set Pieces that have Crew dice on them, either before or after shooting.

At any point during your turn, you may discard a Set Piece that is on Set for no cost. Put that Piece at the bottom of one of the stacks of your choice.

GET INTERN



Turn one of your unused Crew dice to a face of your choice. Then, draw one Problem card. *You cannot take this action if the Problem queue is full.*



PRODUCTION MEETING



Idea cards represent ideas in your head, and the only way to express them to other players is by pitching them in a meeting.

Until then, **you cannot discuss your Idea cards with other players**; you must keep them secret. This is to give every player the chance to contribute. You can say, "I have an Idea that might help," ask if other players have Ideas, and/or suggest that the active player hold a Production Meeting - but you cannot reveal your Idea cards until then.

You must take the Production Meeting action to play Idea cards from your hand.

When the Production Meeting action is taken, three Idea cards are played ("pitched") face-up at the same time.

- **Solo game**: Pitch 1 Idea card from your hand. Draw and immediately pitch 2 others from the Idea deck.
- **2-player game**: Each player pitches 1 Idea card from their hand. Draw and pitch 1 additional Idea card from the deck.
- **3-player game**: Each player pitches 1 Idea card.
- **4-player game**: Only 3 players may pitch Idea cards. If it's your turn, you select which 3 players should pitch. You may include or exclude yourself from pitching.

Of these three Idea cards:

<u>One is played immediately.</u> Follow the instructions on the card, and then place it in the Idea discard pile.

<u>One can be saved for later.</u> Place it into an available To Do List slot. If both To Do List slots have Idea cards in them already, you may choose one to replace with the new Idea card. Otherwise, discard it.

<u>One is discarded without effect.</u> Place it in the Idea discard pile.

You can (and should) discuss your options with the other players, but on your turn, the final decision is yours to make.

After the Production Meeting is over, each player who pitched an Idea card draws a new one to their hand.

If the Idea deck runs out, reshuffle the Idea discard pile to make a new Idea deck.

You cannot look through the Idea discard pile unless permitted by an action.

Idea cards can change the rules of the game, but remember that Problem effects override everything, including Ideas.

MAIN BOARD ACTIONS (cont'd)

More actions on the main game board that you can take during Step 3 of your turn.



Play the Idea card that has been saved in this To-Do List slot after a Production Meeting.

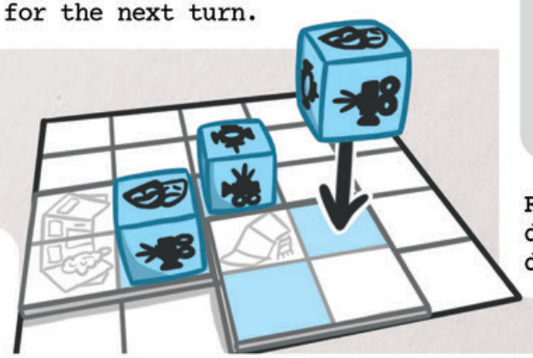
Follow the instructions on the card, and then place it in the Idea discard pile.

Assign Crew to Set
You can place any Crew die onto a blue space on Set. This is how you will complete the pattern on a Scene card to "shoot" it.

In the beginning there is only one blue space on the Set grid on which you can place a Crew die, so you will need to build more Set Pieces to shoot Scenes.

Because there are only a few blue spaces per Set Piece, you will often be building new Set Pieces or moving and rotating existing Set Pieces to create the necessary shapes to shoot.

If you're not able to complete the full pattern of a Scene in one turn, remember that you can choose to **lock-in** any of your Crew dice on Set for the next turn.



Some of the spaces on Set Pieces have bonuses that you will earn (or penalties you will incur) if you have a Crew die on one of those spaces and you use that die when shooting a Scene:



Placing a die on this space for the setup of a Scene saves you $1 on that Scene's cost. *You do not lose $1 if this Set Piece is upside-down.*



Placing a die on this space for the setup of a Scene gains you 1 Quality after the Scene is completed.



If a die is on this space when shooting a Scene, you must draw a Problem. If the Problem Queue is full, this space cannot be used to shoot.

Other Set Piece spaces restrict or specify which die faces can be placed on them:



Only a Crew die with this face (here, Actor) may be placed here. *VFX are wild and so can still be placed here, but only as Actor - VFX cannot be Sound on this space, for example.*



Dice with the VFX face may NOT be placed here.



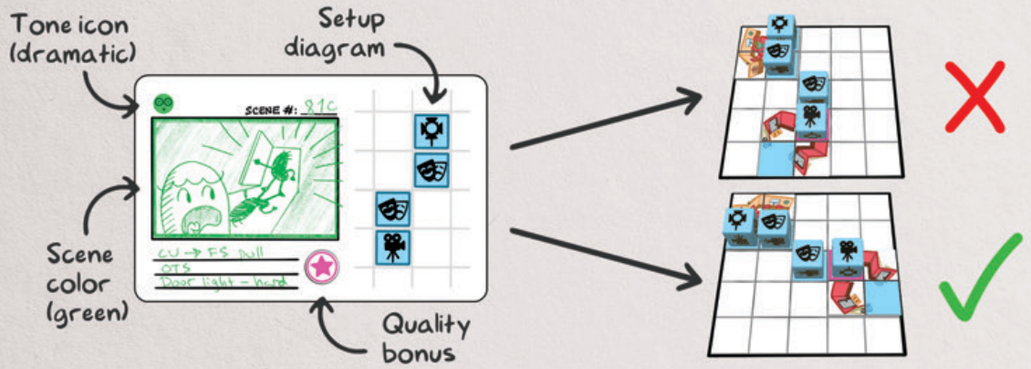
Any die placed on this space is wild when shooting. It can substitute for any other face.

Remember: You cannot move, rotate or discard Set Pieces that have Crew dice on them.

SHOOTING A SCENE

You may choose to shoot any of the three Scene cards available in the Storyboard. Every Scene card features a unique pattern, or setup diagram, which tells you which Crew dice are needed and how they must be arranged on Set in order to shoot it. Scene cards in the Storyboard can be changed out during the game by certain Idea cards, player board actions, and/or Problem effects. Discarded Scene cards are placed on the bottom of the deck.

The Scene setup with the Crew dice can be rotated differently than on the Scene card's pattern, but they cannot be mirror-flipped.



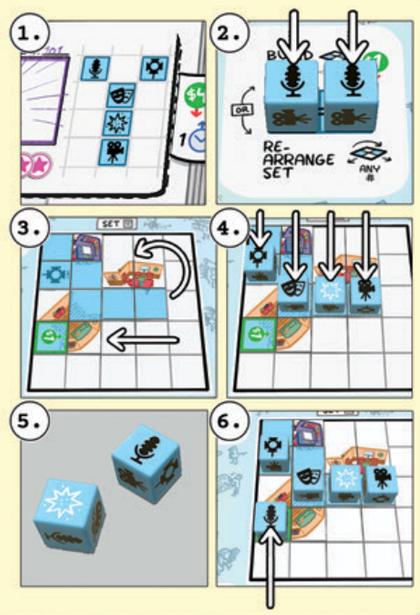
At any point during your turn, if the Crew dice on Set complete the pattern, you can shoot that Scene. You do not need to fill all the blue spaces on Set, you only need to complete the pattern indicated on the Setup diagram.

EXAMPLE: Sofia and Quentin agree to shoot the purple Scene (1). It's Sofia's turn. Using the [⚙][⚙] dice, she takes the Rearrange Set action (2) and moves the Set Pieces (3) to match the Scene's diagram.

She then locks-in the [⚙][🎭][🎭][✳] dice (4) to begin the setup, but she won't be able to shoot it.

Her turn is over. She leaves the dice locked-in on Set and gives Quentin the two dice she used to rearrange the Set Pieces.

On Quentin's turn, he rolls the remaining dice (5) and gets [✳][⚙]. He places the [⚙] on Set (6) and now they can shoot!



Remember: If any Crew dice were locked-in on Set or other action slots during a previous turn, you cannot move those dice to different spots on your turn. You can, however, remove them, re-roll them, and then reassign them as you like, as long as they haven't yet been used to take an action or shoot a Scene.

Also remember: The VFX face ([✳]) is "wild." It can count as any of the other faces.

SHOOTING A SCENE (cont'd)

To Shoot a completed Scene, follow these steps:

1. **Pay the cost.** Turn the Budget dial to lower your Budget by the Scene's cost listed next to it on the Storyboard. Note that some Set Pieces or Idea cards may change the cost of a Scene, but the cost can never be less than $0. Then gain/pay any additional bonuses/penalties.

2. **Move the Scene.** Place the Scene card from the Storyboard into the Editing Room. Flip the Scene over to reveal its full color side:



Storyboard slot costs / bonuses:

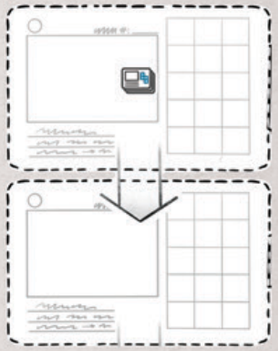


The top slot costs $4 and gains you +1 Schedule.

The middle slot costs $3 and has no additional bonus or penalty.

The bottom slot costs $2 and loses you -1 Quality.

Completed Scenes must be placed in the Editing Room in sequential order, starting with slot #1 and moving down. Note that certain Problems, Ideas, and player actions can rearrange the Editing Room, potentially creating gaps. Always place Scene cards in the first available Editing Room slot with the lowest number.



If you complete a Scene from the middle or bottom Storyboard slot, there will be an empty space in the Storyboard. Fill that space by moving the Scenes above it down, which will reveal the next top card of the Scene deck. If you completed the Scene in the top slot, this will automatically reveal the next card of the Scene deck and you will not have to move anything.

3. **Gain Quality.** If the Scene gives an instant Quality bonus (★), immediately gain that bonus on the Quality tracker. Otherwise, gain no Quality.

Remember: When you remove dice as part of the "Clear the Crew dice" step of your turn, you remove all of the dice used to Shoot a Scene this turn as well. Leave the Set Pieces where they are on Set.

Also note: Shooting counts as a dice action. Dice used to take any action cannot be reused in the same turn, so you can't use the same dice to shoot multiple times on one turn (unless permitted to by an Idea card or special action).

SCENE COLORS
Scenes come in one of five possible colors, each roughly corresponding to the thematic content of the Scene.

The quantity and arrangement of these colors in the Editing Room will award bonuses or penalties at the end of the game, depending on the Script (more about Script cards on page 17).

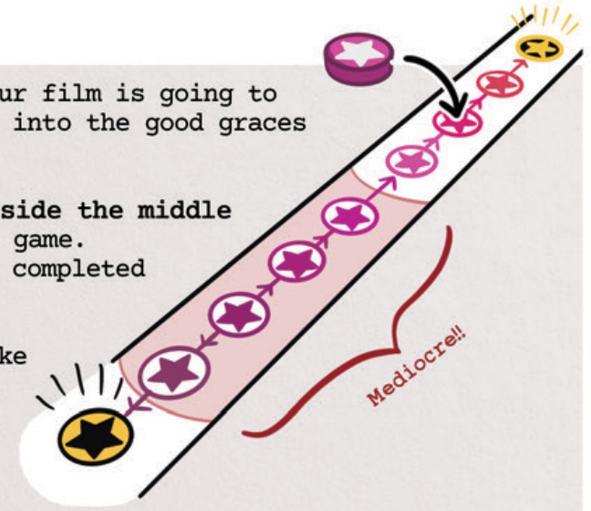


QUALITY

In order to win, you need to make sure your film is going to be of high enough quality to get you back into the good graces of your film industry peers!

This means the Quality marker must be **outside the middle red zone of mediocrity** by the end of the game. Otherwise, you lose, even if the film was completed on time and under budget.

You can go in either direction: aim to make a film that is "Not Bad" or, better yet, a "Cinematic Masterpiece"; or you can intentionally try to make a film that is "So Bad It's Great!" No matter which way you go, as long as the Quality marker is outside the red zone at the game's end, you're safe.





The symbols for gaining / losing Quality

There are several ways to gain and lose Quality during the game. Completing certain Scenes, placing Crew dice on certain Set Pieces, resolving Idea and Problem cards, certain player actions, and even some Problems themselves can all raise or lower your film's Quality.

The Quality marker cannot move further up than "Cinematic Masterpiece" nor further down than "So Bad It's Great!".

If you ever need to lower your film's Quality as the cost for an effect, you must be able to pay that cost in full. The same is not true for raising Quality, however. You can still take actions that gain Quality even if you've already reached "Cinematic Masterpiece" and the marker cannot move further up.

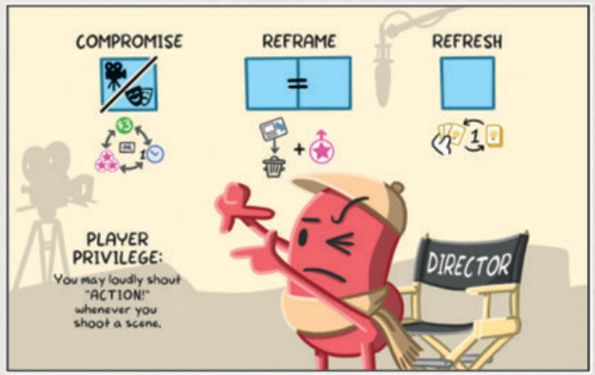
If the final Scene's cost doesn't put you into the red and the Quality marker is out of the red zone after tallying, you win!

EXAMPLE:
The Director can use the Compromise action to lose 3 Quality in order to gain $2. This action cannot be taken if the Quality marker is less than three spaces from the bottom of the track.

PLAYER BOARDS

Each player board has three action slots for Crew dice that can be taken by that player on their turn. The rightmost action (Refresh) is the same across all boards. The other two are unique.

Remember: You can only play actions on your own player board, not the boards of other players.



Player boards also feature a "Player Privilege": A unique, persistent, meta-game authority or benefit which you may choose to use at any time. They have no direct effect on gameplay and are just meant to facilitate a bit of role playing and silliness.

You can agree at the game's start to play with or ignore these Privileges. If you agree, you must honor and abide by the Privileges of other players!

PLAYER BOARD ACTIONS

These descriptions are also listed on the player aid cards for each character.

All Players

REFRESH

Discard one Idea card from your hand and draw another to replace it.

Director

COMPROMISE

Exchange any one of these options for another: $3, 3 Quality, or 2 Schedule. You must have the resource available to exchange it.

EXAMPLE: Lose 3 Quality (if the Quality marker is at least 3 spaces above "So Bad It's Great") and increase your budget by $3. You could also decrease your Schedule by 2 to gain 3 Quality.

REFRAME

Discard any Scene card in the Storyboard. Put it on the bottom of the Scene deck. If it creates a gap, pull another Scene down into its place.

Production Designer

SET DESIGN

Build one Set Piece for $1 (choose one of the two from the stacks) and/or move or rotate any number of existing unoccupied Set Pieces on Set.

LAST LOOKS

Immediately gain +1 Quality.

Producer

CUT CORNERS

Gain $2 and draw one Problem card.

Note: You may not take this action if the Problem queue is full.

DELEGATE

Change any number of unassigned Crew dice to any face.

The Star

NEW SIDES

Replace one half of the Script (either the top or bottom) with any other of your choice from the deck underneath it.

Note: You may not look through the deck before taking this action.

STAR POWER

Play any one Idea card from the To Do List. Discard it after use.

Editor

RE-EDIT

You may rearrange the Scene cards in the Editing Room however you like.

Note: This action is not usable until there is at least one Scene in the Editing Room.

PLAYBACK

Choose any one Idea card from the top five in the Idea discard pile and play it.

You may look through the top five cards in the Idea discard before taking this action.

Cinematographer

GRIP TRUCK

Turn one unused Crew die to Camera or Light.

GAFF TAPE

Resolve any one Problem.

GAME END

Once the Editing Room is filled with five Scenes, your movie is complete!

The game ends after the current turn is over. Finish all remaining steps as normal, except **you do not Advance the Schedule at the end of the final turn.**

Once the final turn is complete, consult the Script to award any Quality bonuses or penalties based on the colors and arrangement of Scenes in the Editing Room.

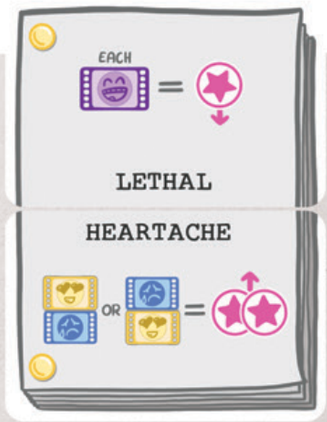
NOTE: On the final turn, you must still activate any active Problem effects which occur "at the end of this turn."

SCRIPT CARDS

Your Script is formed from two halves put together, initially at random. Each Script card contains half of the film's title and an endgame scoring condition. This tells you what Quality bonus or penalty will be applied at the game's end, depending on the number and arrangement of certain colors of Scenes in the Editing Room.

The Script can be changed during the game by certain Idea cards, player board actions, and/or Problem effects. There must always be one top half and one bottom half to the Script. Only the final Script at game end counts for Quality scoring.

Remember: Script bonuses and penalties are only tallied at the END of the game, not when Scenes first enter the Editing Room.



In this example, at the game's end you would LOSE 1 Quality for each purple Scene in your Editing Room, and GAIN 2 Quality for each blue and yellow Scene adjacent to one another.

PREMIERE

After the game is over, the final step is to premiere your film by reading the story out from the first Scene to the last!

Grab your popcorn, use the story cues above each Editing Room slot (if you like), and read out your interpretation of the narrative. You can alternate between players or nominate one player to tell the whole story. *Encore!!*



Script Symbol Key

EACH — For each Scene of this color in the Editing Room at the end of the game… (here, for every green Scene...)

EVERY 2 — For every two Scenes of this color in the Editing Room at the end of the game… (here, for every two purple Scenes...)

4 AND 5 — If you have a Scene of this color (here, yellow) in either the #4 or #5 Editing Room slots at the end of the game...

Here, a yellow card on 4 and 5 would score twice.

For every number of Scenes of this same color (here, two red) in a row...

Count the adjacencies. Red-Red-Red would score twice.

EACH / OR — For each of this color or that color (here, red or blue) Scenes in the Editing Room at the end of the game...

EACH / AND — For each of this color and that color (here, red and purple) Scenes in the Editing Room at the end of the game...

Since a maximum of 5 Scenes can fit in the Editing Room, this type of bonus could only be scored a maximum of two times.

For every Scene of this color (here, blue) that is between two other Scenes (i.e., not in the first or last Editing Room slots)...

OR — For every instance where Scenes of these two colors (here, yellow and purple) are directly adjacent to each other...

Count the adjacencies. Yellow-Purple-Yellow would score twice.



SOLO RULES

The rules for solo play are the same. If you draw any Idea or Problem card that has effects requiring additional players present (as noted by this symbol: 👥+), discard it and draw a new one.

RULES FOR 5–6 PLAYERS

It is possible to play *Roll Camera!* with five or six players, as there are six total player boards. How fun the game is at those group sizes depends a lot on the dynamics of your group — make sure everyone is involved and included even when it's not their turn.

If you choose to play with five or six players, please note:

1. Players have a maximum of **two** Idea cards in hand instead of three.

2. As with in a four-player game, when taking the Production Meeting action the active player chooses which three players (including or excluding themselves) should pitch Idea cards. The active player still chooses how to play those Ideas.

PRODUCTION COMPANY CARDS

Congratulations! You're making a name for yourself in the industry as someone who can put out quality work on time and under budget. Now the tables have turned, and film production companies are begging YOU to work with THEM! About time, right? Only thing is, they've each got their own little quirks...



If you're comfortable with *Roll Camera!* and would like a bit more of a challenge, choose a Production Company card before you set up the game. Each card provides a unique scenario which adds a new limitation or alternative rule set to follow. Some even have multiple difficulty levels for you to choose from.

Some of the scenarios on Production Company cards might conflict with other cards in the game. If this happens, the Production Company takes precedence over everything, including Problems. If you draw a Problem or Idea card that is simply not playable under the scenario's conditions, discard it and draw a new one.

YOUR FILM COULD BE AWARD-WORTHY!



Whether a "Cinematic Masterpiece", "So Bad It's Great!", or anything in between — your movie might be ready for the big time!

Make a video of your finished *Roll Camera!* film — it could be as simple as an entertaining reading of your cards, or as involved as a live-action recreation of your story — and share it with us over on the BoardGameGeek.com forum for *Roll Camera!* We'll have ongoing giveaways and prizes for the most-voted videos, so get ready to roll out the red carpet!

http://awards.rollcameragame.com

FILMMAKING GLOSSARY

These are all real terms used in the film industry.

16mm / 35mm / 70mm - the most common sizes or widths of celluloid film. Bigger is higher quality but more expensive.

24mm / 50mm / 75mm - a few common "focal lengths" of lenses. Basically determines how wide or tight the image is on the subject.

2-SHOT / OTS / MASTER / ESTABLISHING - common types of shots. A 2-shot has two people more or less equally framed. An over-the-shoulder (OTS) is exactly what it sounds like. A Master Shot is usually the widest angle on a scene with several people. An Establishing Shot is usually of a building or space, traditionally to...establish...where we are.

"BACK TO ONE" - actors and crew often have several "positions" during a scene, like: start at the (1) door, then walk to the (2) plant. After a take, "back to one" calls everyone to return to their first positions so they can rehearse or shoot from the start again.

CALL SHEET - the document sent to cast and crew each night providing details on the next day's shoot, including where, what pages of the script and who needs to arrive at which "call time."

CRAFT SERVICES - or "crafty." Refers to the food, catering, snacks etc.

CU / MCU / FS - a few common shot sizes (close-up, medium close-up, full shot). Refers to how much of the actor will be in the frame. Just the face? Or the full body from head to toe?

DOLLY - a little wheeled cart, sometimes on tracks, carrying the camera for smooth moving shots.

"FIX IT IN POST" - a desperate plea to move on with shooting despite mistakes made during the scene, hoping the visual effects and / or editing team in post-production ("post") can fix it. Usually results in more money spent later, or the mistake staying in the film.

GAFF TAPE - the gaffer is the chief lighting technician. "Gaff tape" is like duct tape but doesn't leave that sticky residue. Also a favorite of the camera department. Can do pretty much anything.

GRIP TRUCK - grips are general technicians. Responsible for stands, cranes, dollies, tripods, and any other rigs that support cameras and lights. Led by the Key Grip. Drive around in grip trucks full of fun gear.

GOLDEN HOUR - the time of day when the sun is low over the horizon, throwing lovely golden light everywhere and making everything look nice.

LAST LOOKS - just before a take, the make up and art department can do a final pass to make sure everything looks good.

"MEAT STAND" - a slang term for having a person hold a camera, light, or other piece of gear rather than mounting it on a stand.

MOS - shooting the scene with no sound recording. Commonly misattributed to early German filmmakers saying "mit out sound", which is just silly. Actually means "motor only sync."

PAN / TILT - swiveling movement of the camera, either side to side (pan) or up and down (tilt).

PERFS - perforations - or sprocket holes - are the little holes in the side of a strip of film.

PRIME - a type of lens that does not "zoom" in and out, but has a fixed focal length.

"ROLL CAMERA" - called to tell the camera operator to start recording. Usually followed by "action."

ROOM TONE - every room or space has an ambient sound, even when no one is talking. This "room tone" needs to be recorded separately to help smooth over gaps in the dialogue of a scene.

SIDES - just the page or pages of the script that are being shot today.

SLATE - the clapper thingy. Keeps a record of the scene, shot, and take numbers and other useful info. And clapped, of course, to help sync audio.

TAKE - one run of the camera during a single shot. Usually multiple takes are...taken...and the best chosen later in the editing room.

ZOOM - a type of lens that can change focal length. Also refers to the movement of, you know, zooming in or out.

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TO EVERYONE WHO PLAYTESTED THIS GAME
& BACKED IT ON KICKSTARTER:

THANK YOU!

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ROLL CAMERA!
THE FILMMAKING BOARD GAME
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QUICK REFERENCE


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