



and she lays out in precise detail exactly how to do her extremely difficult job. (I've directed a couple of films, so am personally aware of how crucial this position is, and how under-appreciated by most movie-lovers, so I was excited to discover this book.) It's a handbook for beginning script supervisors, but also very much more: it's a detailed explanation of how the enormously complex process of making a film is organized, and how that process is recorded by the supervisor, and so is of interest to anyone who has ever wondered how a shot is designed, how a sequence is designed, how a film is planned for the editing room. The script supervisor does way more than just supervise continuity -- the old title "continuity girl" may be responsible for this misunderstanding -- she/he keeps the closest track of all elements of the shoot, advises the director and DP on the famous 180 line (especially tricky in moving shots), helps the actors keep track of their lines, records all changes and selects and setups, and in general makes sure that at the end of the day the director has gotten everything needed to edit a coherent film. If you have any curiosity about how, technically, it all is done, this is a fantastic introduction. Essential for anyone contemplating doing this job, but also for anyone who just wants a better idea of how the whole process works. Clear, and readable and insightful, it should be on the shelf of every film lover, and -- one can dream -- every film reviewer. 1 of 1 people found the following review helpful. Excellent Resource By M. G. DuPont I found this book to be complete, thorough, and immensely helpful. I hope in the next edition, the author adds detail on what aspects of the work to negotiate pay on - pre-production prep, what costs to include in a kit fee, production, and post-production wrap-up - and how to determine the current market rate for your services. 1 of 1 people found the following review helpful. Excellent read. Everything you ever needed to know about ... By AVid Reader Mary's book is such an eye opener. Excellent read. Everything you ever needed to know about the job of script editing is continued in these pages. BUY THIS BOOK NOW!

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"This book is not only an informative and easy read, but is packed full of absolutely essential information for anyone wanting to venture into this complex world...The level and quality of practical examples - breakdowns, storyboards, logs, shot lists, hints and the language of film making - is astonishing. In my opinion, the author has far outdone anything which has gone before; the book should be on every educator's list of suggested reading for film students."-- Wendy Laybourn, Network Nine "This volume is much more than a text geared for aspiring script supervisors. It provides aspiring filmmakers with valuable lessons about the collaborative and complex world of narrative storytelling, a world in which people in many different roles must work together for a common purpose. Invaluable as a primary or supplemental text for narrative film classes and for professionals looking to broaden their knowledge about the narrative production process... Summing Up: Highly recommended." - M. A. Bay, Southern Connecticut State University, CHOICE About the Author Mary Cybulski is a script supervisor with more than twenty years' experience. She has learned and invented techniques that have made her one of the most skilled and valued script supervisors in the US. She is the first call for many of our most inventive directors: John Sayles, David Mamet, Jane Campion, M. Night Shyamalan, Ang Lee, Charlie Kaufman, Michel Gondry, and Tony Gilroy. She has worked on numerous A-list films such as Life of Pi, Eternal Sunshine of the Spotless Mind, Michael Clayton, Syriana, and The Ice Storm. During these years she has developed her craft by both learning and creating professional techniques.