



YOUR NYC ENTERTAINMENT INDUSTRY CAREER COMPANION



OVER 100 TELEVISION SHOWS AND 200 FILMS ARE MADE IN NYC EACH YEAR.

OUR PRODUCTION INDUSTRY EMPLOYS 100,000 NEW YORKERS AND
CONTRIBUTES \$5 BILLION TO OUR ECONOMY ANNUALLY.

THANKS TO ALL NEW YORKERS FOR HOSTING THE FILM AND
TELEVISION INDUSTRY.

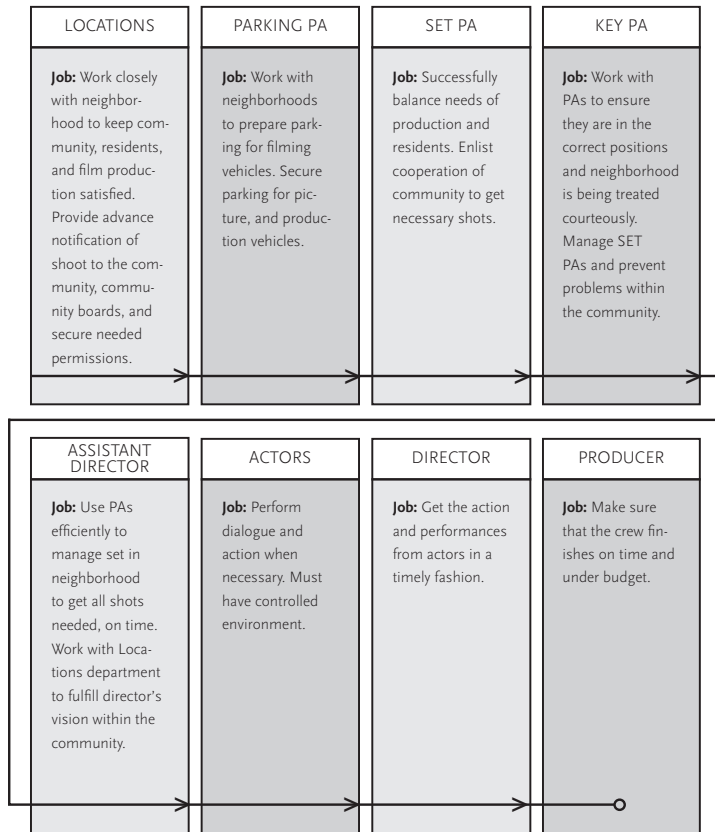


THE CITY OF NEW YORK
MAYOR'S OFFICE
OF FILM, THEATRE
AND BROADCASTING

As the first film commission in the country, the Mayor's Office of Film, Theatre and Broadcasting is the one-stop shop for all production needs in New York City, including free permits, free public locations and free police assistance. The agency markets New York City as a prime location, provides premiere customer service to production companies and facilitates production throughout the five boroughs. Whether production companies are shooting a feature film, a commercial, a television show or a music video, the Mayor's Office of Film, Theatre and Broadcasting serves as an invaluable resource on the New York City entertainment production industry.

This guide is designed to provide you with information about career options in film and television production as well as familiarize you with industry terminology. There are numerous job opportunities available in front of and behind the camera, all here in the entertainment capital of the world!

Anatomy of a Film Crew



Keys to the City

The Mayor's Office of Film, Theatre and Broadcasting welcomes you to New York City: the birthplace of filmmaking and home of the greatest film locations in the world. We want your film, TV, music video or commercial shoot to run as smoothly as possible. Your production company and our neighborhoods matter to us.

A copy of this directive must be distributed to all production personnel. Listed below are conditions of permit. Failure to comply with the following directives may result in revocation of permit.

Before the shoot...

- Familiarize yourself with the neighborhood in which you're shooting. Be considerate of schools, churches, senior centers, funeral homes, etc.
- Notify the community board, city council, block and merchant associations in which you are filming at least 48 hours in advance of your shoot.
- Post letters to notify the neighborhood of the dates, times of your shoot and parking plan. Outline how filming may affect their normal routine. Include production office contact names and phone numbers. These letters should be posted in lobbies and on light poles, and delivered to businesses at least 48 hours before shooting.
- Assure businesses that you will allow customer access and truck deliveries.

- NO PARKING signs will be posted a minimum of 48 hours in advance. Parking may not be held more than 24 hours in advance.
- If applicable, VTU NO PARKING signs have been posted before the last legal time that someone could have parked.
- Do not use tape, staples or thumb tacks on trees when posting resident letters or parking signs. Use elastic bands or string instead.
- Provide blackout material to residents' windows for night exterior shoots.
- All necessary permissions for government agency-run properties (i.e., Authorized parking, parks, MTA properties, bridges, courthouses, etc.) have been obtained.

During the Shoot...

- Locations departments and Parking PAs should be sensitive to neighborhood needs while holding parking in advance. Do not interfere with areas such as handicapped parking, driveways or moving van access zones. Do not block fire hydrants.
- Do not block buildings or keep equipment in front of buildings that are not working directly with the shoot, especially in front of closed storefronts when you have an early call.
- Ensure safe pedestrian passage through and around your set. Cover cables with mats, keep equipment against buildings or in curb lanes, don't allow crew members to congregate in pedestrian passageways.

- Ensure there is at least 13,5 feet for a fire lane on all streets involved.
- Do not hold or block traffic without a police officer or traffic agent. The NYPD Film Unit exists to work with you on traffic and safety needs.
- Make certain that trucks and campers fit under trees to avoid damage to branches.
- Find nearby lots to park campers and other non-essential vehicles if you are going to be at a location for multiple days.
- Do not park catering trucks or honeywagons in front of active restaurants.
- Do not park generator trucks in front of residential buildings. Do not leave truck engines idling under residents' windows.
- Do not allow extras to park within production parking unless their cars are being used as picture cars.
- Any free standing generators must be baffled.
- Have copies of the Vehicular Tow Unit (VTU) relocation list on set.
- Keep noise to a minimum when arriving in a neighborhood before 7 a.m. or filming past 10 p.m.
- Remind crews to speak courteously to the public. Your set may be someone's home, so do your best to ensure that future productions are welcomed back.
- Patronize local businesses during breaks.

After the Shoot...

- Clean up after your shoot. Make a clean sweep of the area to ensure that nothing is left behind, including equipment, garbage, all resident letters, parking signs and VTU signs that your production posted.

Contact The Mayor's Office of Film, Theatre and Broadcasting for assistance @ **212.489.6710** or by calling **311**. After business hours please call the NYPD Movie/TV Unit @ 718-281-1235. Visit our website @ **www.nyc.gov/film**.

Film Set Crew Positions

ASSOCIATE PRODUCER Producer typically responsible for post-production work.

BEST BOY Assistant to the CHIEF LIGHTING TECHNICIAN, Assistant to the GAFFER or Assistant to the KEY GRIP.

BOOM PERSON Holds and positions the boom, an adjustable pole with a microphone on the end. Sometimes this person will use a Boom Crane.

CAMERAMAN, CINEMATOGRAPHER, DIRECTOR OF PHOTOGRAPHY or **FIRST CAMERAMAN**
All refer to person responsible for overseeing camera work on a film who makes decisions on lighting, framing shots, and which lenses to use.

CAMERA OPERATOR Person in charge of the physical operation of camera during a shot.

FIRST ASSISTANT CAMERA PERSON Camera Crew Member who takes care of the camera, changes lenses, focuses the camera, and takes measurements on the set.

SECOND ASSISTANT CAMERA PERSON or **LOADER** Assists the **FIRST CAMERA PERSON** with loading and unloading film, preparing camera reports and marking cast positions. In charge of the Clapboard to signal beginning and end of takes. Standard on union films and sometimes optional on a non-union crew.

CATERER Provides meals to the Company if food is not readily available at a nearby restaurant.

CRAFT SERVICE PERSON/CRAFTY Responsible for providing food and drink for the cast and crew.

DAY PLAYER Actor who only works on the film for a short time and is paid at a daily rate.

EXECUTIVE PRODUCER Senior to all other producers on a project, this person can be in charge of anything from fundraising to marketing to making decisions about production. Executive Producer on a TV show usually means the creator of the series.

GAFFER or **CHIEF LIGHTING TECHNICIAN** Oversees lighting set-up as per instructions from the Director of Photography. Term comes from “Gaff,” a pole with a hook on the end used to move hanging lights.

GRIP Responsible for moving, basic construction and set-up of equipment to rig the set. Grips are ranked in order of KEY GRIP, SECOND GRIP (BEST BOY), and COMPANY GRIP.

LINE PRODUCER Production Executive or Supervisor responsible for day-to-day production.

LOCATION MANAGER Responsible for scouting and obtaining permission to use locations, and for making sure that things go smoothly in communities.

PARKING COORDINATOR Supervises the Parking PAs.

PARKING PRODUCTION ASSISTANT (PA) Crew used to secure street parking both in advance and during a shoot for all necessary trucks and production vehicles.

PRODUCTION ASSISTANT (PA) An entry level position offering administrative and organizational support often in various different departments of a production.

PROP MASTER Oversees prop department. Responsible for ensuring props for a given scene are available when and where they are needed. Works with the Director and Art Director to determine the size, shape and “look” of the props used.

SCRIPT ADVISOR Crew Member who stands close to camera and monitors/documents any changes in the script to maintain visual continuity.

SECOND TEAM Refers to a STAND IN who stands in place of the actors during the setting of the lights in order to enable cast to have time for hair/make-up, line rehearsal, etc.

SET PRODUCTION ASSISTANT (PA) Crew used to balance the needs of the production and residents by enlisting the cooperation of the community to get necessary shots.

STAND IN An Actor's "Double" whose characteristics are similar to the Actor. Used for some medium and long shots where it isn't necessary to see the Actor's face.

SWING GANG Crew Members who assist the LEAD PERSON in preparing sets for film, clean up debris, organize set dressings and return props to proper locations, etc.

TEAMSTERS National union of truck drivers and associated workers who drive all trucks and production vehicles to and from location.

P.A. Program:

The “Made in NY” Production Assistant Training Program is a collaboration between Brooklyn Workforce Innovations, a nonprofit organization, and The New York City Mayor’s Office of Film, Theatre and Broadcasting.

TRAINED

Every certified “Made in NY” PA has completed a rigorous selection process and intensive four-week training program. Program instructors—an Assistant Director, a Production Coordinator and other experienced industry professionals—drill trainees in all the basics—production department and crew roles including walkie use, petty cash, set etiquette, navigating NYC as a licensed driver, working on location and permit procedures with The Mayor’s Office of Film, Theatre and Broadcasting. Once PAs have proven that they are punctual, reliable, eager and skilled, we place them on NYC productions.

EXPERIENCED

“Made in NY” PAs have worked on everything from feature films to commercials to reality TV, episodic TV, music videos, documentaries, film festivals and more.

Need a great PA? We can arrange interviews or direct placements, several weeks in advance or at a moment’s notice. This is a free service offered to productions shooting in NYC.

To hire a “Made in NY” PA or learn more, contact: BWI: 718-237-2107 x143

Set PAs:

- The entire crew, including you, are guests in the neighborhood and should act accordingly. Remember the NYPD motto to treat everyone with whom you come into contact with courtesy, professionalism and respect.
- Be attentive to the needs of the community. You never know who you're talking to—that person could very well be your next employer!
- Think and plan ahead. Ask for the call sheet and read all information provided. Be prompt and dress appropriately for the weather and the location at which you will be shooting.
- Have a positive attitude. Be a team player and don't write off functions as above or below you.
- Be alert and aware of what is happening around you. Look for small ways to pitch in to keep the area clean and the cameras rolling.
- When asking pedestrians to temporarily pause during shooting, use your personality to keep the exchange friendly. If a resident becomes annoyed, explain what the production and scene is about. Often, by the time you're done talking, the scene will be over and pedestrian access will be restored!
- Talk to your location manager about finding a safe spot for passers-by to watch the crew work.
- Talk to your AD about using Craft Service to offer free coffee/refreshments to residents who are waiting for a shot to conclude.
- If you seem to be holding pedestrians for a long period of time, get on your walkie and ask the Key PA if it is OK to let people through.
- Recognize that not all decisions and situations are within your control. If you're not sure how to handle a situation, ask a supervisor (Key PA, AD or locations dept.).
- Finally, certain situations may require police assistance. Confer with the officer assigned to the set. If an officer is unavailable, telephone the NYPD Movie/TV unit at 718-281-1235.

Parking PAs:

- You are the first face of the production to the community, so your actions set the stage for the entire shoot.
- Avoid confrontation by always identifying yourself and your production.
- Look for mutually agreeable solutions to each situation. Remember the NYPD motto to treat everyone with whom you come into contact with courtesy, professionalism and respect. Be attentive to the needs of the community.
- Make sure to post signs notifying the community at least 48 hours prior to the shoot. Make sure the signs are clear and visible on the street.
- If a resident asks to park for a few moments, ask them to leave their emergency lights on or park several feet from the curb. This ensures that they will return quickly to move their vehicles!
- Finally, certain situations may require police assistance. Confer with the officer assigned to the set. If an officer is unavailable, telephone the NYPD Movie/TV unit at 718-281-1235.

Film Set Jargon

“ABBY SINGER” The penultimate shot of the day. Named for an Assistant Director known for calling “Last Shot” when he really wanted to do one more afterwards.

“ACTION” The Director or Assistant Director’s cue to the actors that shoot is beginning. Camera and Sound Departments are called earlier with the command, “ROLL” “ROLL PLEASE” or “ROLLING.”

ADDED SCENE Scene that is added after the script is finished. Typically these scenes will be labeled with an “A”; i.e. a scene added between scenes 1 and 2 is called scene “A2.”

ATMOSPHERE, BACKGROUND Term for extras in a scene. The Assistant Director will call “Background” or “Background Action” so that these extras will begin their work just before the main actors are cued. ND ATMOSPHERE or ND CAR is where ND stands for “non-descript.” This is when the Director wants extras or vehicles that will make the scene realistic but won’t distract the audience from the action. ND extras and cars can be reused.

BACK TO ONE, RESET, FROM THE TOP, SAME AGAIN PLEASE Terms which all mean that the cast and crew should return to their initial positions to prepare for another take.

BELLS Usually a Set PA will ring a loud bell three times, to let everyone know to be quiet during sound recording. The mixer will ring the bell one more time to signal that recording is done.

CALL SHEET Master Sheet issued daily telling cast and crew where and when they are needed to report for the day of shooting. Includes critical information for a PA on set.

CAMERA READY When the camera and lighting are set up for a shot to begin. Getting the Actors “camera ready” means completing all the details for costume and make-up.

CLEARANCE Permission to use materials in a film (such as music or names of real people) that may be restricted by trademarks and regulations.

CONDOR Large outdoor crane holding a camera, lighting and crew.

COVER SET A back-up set where the film/show can shoot regardless of weather conditions.

CREW CALL Time listed on the “call sheet” when the majority of the crew is expected to arrive at the studio or location of the shoot.

“CUT” Called by the Director or Assistant Director to signal the end of a take so that the camera and sound crew stop “rolling.”

DAILIES The initial screenings of recently shot, unedited footage by the Director and Cast and Crew Members or Studio Executives who are invited.

DAY FOR NIGHT Shooting a night sequence (often only one shot) during day light.

DAY OUT OF DAYS Working schedule for the Cast Members. Includes information on when Actors are on ‘hold’ (still paid but not scheduled to work), and are unavailable due to traveling.

DGA Directors Guild of America. A Union for Directors, Assistant Directors, Unit Production Managers, Technical Coordinators, Associate Directors, Stage Managers, and sometimes Production Associates.

ESTABLISHING SHOT A short, typically wide-angle shot that tells the audience where the story takes place; i.e. a shot of the Manhattan skyline for a film taking place in NYC.

FIRST TEAM Call for Actors, Director, Script Supervisor and Mixer, if necessary, to take their places for a rehearsal.

HIATUS Usually enforced and unpaid shutting down period for a Production Company.

HONEYWAGON Large trailer with small dressing rooms, hair and make-up rooms, and often production offices. It serves as the base of production on location. Actors, Directors and Producers will often have their own trailers during movie shoots.

HOT SET Term for a set that has been photographed but should not be altered in any way because it may be used for shooting later. Sometimes it will be indicated with signs.

IA or **IATSE** International Alliance of Theatrical Stage Employees. The union that includes most film technicians.

INSERT CAR or **CAMERA CAR** The rolling platform that the camera crew rides on to shoot action scenes involving fast movement. Sometimes the Camera Car can involve cranes and other equipment.

“LOCK IT UP” Called to secure the set or location during a shoot, mostly during stunt work.

LOSING THE LIGHT Since there are a limited number of hours of sunlight during the day, crews fear “losing the light” and begin filming exteriors as early in the morning as possible.

MAGIC HOUR Dusk. A brief time period when exterior lighting conditions become more cinematic because of the sunset.

MASTER A long take of a scene shot from start to finish at an angle that allows the widest view of all of the action. It acts as a blueprint for the scene. Watching the “master” would be like watching a filmed play, without all of the close-ups and alternate angles which are edited in later. The additional shots (i.e. two-shot, single, over the shoulder, close-up) are called **COVERAGE**.

MARTINI Crew jargon for the final shot of the day. In the 1940's, the crew might go out for martinis after the “martini.”

MEAL PENALTY Compensation the Company must give to Cast, Extras and Crew when they violate contractually agreed upon meal times.

MOS Term to indicate that a shot should be filmed without sound.

ONE-LINER An abbreviated schedule indicating what scenes are being filmed when. It is constantly being changed during production.

“PICK UP” Called by a Director when they are not satisfied with the entire shot. The scene will be partially re-shot, instead of starting at the beginning of the scene.

“PICTURE’S UP” Called by the Assistant Director to indicate that the next run through a scene will be committed to film. Everything should be picture perfect.

PICTURE VEHICLE A designated vehicle that will be seen on camera as opposed to a vehicle required to transport equipment and personnel.

PRACTICAL A particular prop, fixture or piece of the set dressing designated to work as though it were real, i.e. sinks with running water, stoves connected to gas lines, etc.

PRE-RIG To prepare elements required for filming prior to the arrival of the Main Unit; i.e. electrical cables installed on location before the arrival of the shooting crew.

RETAKE Type of re-shooting decided by the Director and Producer. Decision based on dislike of a performance or a technical issue. If possible, most sets and locations are kept in the same state as when the footage was shot until the “Dailies” are viewed.

“ROLL” (“ROLL PLEASE,” “ROLLING”) Called by an Assistant Director advising the Sound Director to “Roll” sound and the Camera Operator to standby to begin running film through the camera, prior to the call for “Action!” Sound must be brought up to a certain speed before the camera can be slated and the Director can call “Action!” If the “roll” is called and the 1st Assistant Director notices the set is not ready, they will call “Holding the Roll” until they call “Rolling” to begin.

SAG Screen Actors Guild. A bargaining unit for actors, including stunt people.

SECOND MEAL A break for dinner rather than work exceptionally long hours. For all night shooting where your first meal will be known as “lunch” and “second meal” as “dinner.”

SECOND UNIT Separate Filming Unit (including its own Director and Camera Crew) that shoots portions of the script that are too tedious, time consuming, dangerous and expensive for the Main Shooting Unit; i.e. a lengthy truck-chase sequence.

SET DRESSING Decorative items for the set that are organized by Set Director and are not specifically called for by the Director or script, nor directly handled by the actor. Set Director’s crew consists of Leadman and Swing Gang.

SHOOTING CALL Time on Call Sheet when all actors and crew are expected on set and ready for the first shot.

SQUIB Small, electronically detonated explosive used to simulate kinetic effect (i.e. bullet hits). Used with blood sacs to create the effect of a person being hit by a bullet.

STRIKE To dismantle a set or simply stow away equipment at the end of a shooting day.

TEN-ONE HUNDRED (10-100) Slang used to indicate going to the bathroom.

TURNAROUND Term for the REST PERIOD required by the union in between being dismissed from the set and arriving at the set the next day.

WAIVER 1) A procedure when the Company wants permission to violate a condition of a labor contract with the Guild or Union. If approved, the Guild or Union will then “grant a waiver.”
2) Refers to Non-union Extras when the Company that employs them is signatory to the SAG agreement.

WALKAWAY 1) When everything is left exactly as is at the end of the day. 2) When there is no catered lunch and the crew breaks in the neighborhood to eat.

WALKIE TALKIE or **WALKIE** Handheld two-way radio used by film crew to communicate.

WILL NOTIFY When an Actor is obligated to remain in close touch with the Assistant Director(s).

“WRAP” Indicates that the actors can be dismissed for the day and lets the crew know that they should either begin or continue duties required at the end of the day.



Production Resources and Contacts

AEA Actors' Equity Association

165 West 46th Street
New York, NY 10036
Phone: (212) 869-8530
Fax: (212) 719-9815
www.actorsequity.org

AFM

American Federation of Musicians

1501 Broadway, Suite 600
New York, NY 10036
Phone: (212) 869-1330
Fax: (212) 764-6134
www.afm.org

American Federation of Musicians Associated Musicians of Greater New York

Local 802

322 West 48th Street
New York, NY 10036
Phone: (212) 245-4802
www.local802afm.org

AFTRA

American Federation of TV and Radio Artists

260 Madison Avenue, 7th Floor
New York, NY 10016
Phone: (212) 532-0800
Fax: (212) 532-2242
www.aftra.org

AGMA

American Guild of Musical Artists

1430 Broadway, 14th Floor
New York, NY 10018
Phone: (212) 265-3687
Fax: (212) 262-9088
agma@musicalartists.org
www.musicalartists.org

AICP

Assn. of Independent Commercial Producers

3 West 18th Street, 5th Floor
New York, NY 10011
Phone: (212) 929-3000
Fax: (212) 929-3359
www.aicp.com

ALSAM

Association of Location Scouts and Managers

Phone: (212) 598-4467

alsam@alsam.net

www.alsam.net

Cinematographers

Local 600

80 8th Avenue 14th Floor

New York, NY 10011

Phone: (212) 647-7300

Fax: (212) 647-7317

www.cameraguild.com

DGA

Directors Guild Of America

110 W. 57 Street

New York, NY 10019

Phone: (212) 581-0370

Fax: (212) 581-1441

www.dga.org

East Coast Council

c/o IATSE Local 52

326 W. 48th Street

New York, NY 10036

Phone: (212) 399-0980

or **c/o Local 600**

80 8th Avenue

New York, NY 10011

Phone: (212) 647-7300

Film Commissions HQ

200 Green Street, 2nd Fl. Suite F

San Francisco, CA 94111

Phone: (415) 962-8325

ef@filmcommissionhq.com

www.filmcommissionhq.com

GIAA

Guild of Italian American Actors

Canal Street Station, PO Box 123

New York, NY 10013-0123

Phone: (212) 420-6590

info@giaa.us

www.nygiaa.org

IFP

104 West 29th Street, 12th Floor

New York, NY 10001-5310

Phone: (212) 465-8200

Fax: (212) 465-8525

www.ifp.org

IATSE**Local 52****International Alliance of Theatrical &
Stage Employees**

326 W 48th Street

New York, NY 10036

Phone: (212) 399-0980

Fax: (212) 315-1073

ialocal52@msn.com

www.iatselocal52.com

Also, contact for East Coast Council and
New York Production Locals

International Union of Operating Engineers

115-06 Myrtle Avenue

Richmond Hill, NY 11418

Phone: (718) 847-8484

www.iuoe30.org

Make-Up Artists & Hair Stylists**Local 798**

152 West 24th Street

New York, NY 10011

Phone: (212) 627-0660

Fax: (212) 627-0664

Metropolitan Parking Association

877-PARKING

Motion Picture Editors Guild**Local 700**

145 Hudson Street, Suite 201

New York, NY 10013

Phone: (212) 302-0700

Fax: (212) 302-1091

www.editorsguild.com

**Motion Picture Projectionists, Operators,
Video Technicians, Theatrical Employees
and Allied Crafts****Local 306**

545 West 45th Street, 2nd Floor

New York, NY 10036

Phone: (212) 956-1306

Fax: (212) 956-9306

www.local306.org

NY NATAS**New York Academy of Television Arts
and Sciences**

1375 Broadway, Suite 2103

New York, NY 10018

Phone: (212) 459-3630

Fax: (212) 459-9772

www.nynatas.org

**NYC Mayor's Office of Film,
Theatre and Broadcasting
Katherine Oliver, Commissioner**

1697 Broadway

New York, NY 10019

Phone: (212) 489-6710

www.nyc.gov/film

NYPA**New York Production Alliance**

6 East 39th Street, Suite 1200

New York, NY 10010

Phone: (917) 848-2553

info@nypa.org

www.nypa.org

NYPD**NYC Police Movie & TV Unit**

620 Circle Drive

Fort Totten, NY 11359

Phone: (718) 281-1235

**NYS Governor's Office for Motion
Picture & TV Development**

633 3rd Avenue

New York, NY 10017

Phone: (212) 803-2330

Fax: (212) 803-2339

www.nylovesfilm.com

NYWIFT**NY Women in Film & Television**

6 East 39th Street, Suite 1200

New York, NY 10016

Phone: (212) 679-0870

info@nywift.org

www.nywift.org

PGA East

Producers Guild of America East

100 Avenue of the Americas, 14th Floor

New York, NY 10013

Phone: (212) 894-4016

Fax: (212) 894-4056

pga-ny@producersguild.org

www.producersguild.org

SAG

Screen Actors Guild

360 Madison Avenue, 12th Floor

New York, NY 10017

Phone: (212) 944-1030

Fax: (212) 944-6774

www.sag.org

Scenic Artists

Local 829

29 West 38th Street

New York, NY 10018

Phone: (212) 581-0300

Fax: (212) 977-2011

www.usa829.org

Script Supervisors, Production Office Coordinators, Production Accountants

Local 161

630 Ninth Avenue, Suite #1103

New York, NY 10036

Phone: (212) 977-9655

Fax: (212) 977-9609

www.local161.org

SMPTE

Society of Motion Picture & TV Engineers

3 Barker Avenue

White Plains, NY 10601

Phone: (914) 761-1100

Fax: (914) 761-3115

www.smppte.org

Teamsters IBT

Local 817

1 Hollow Lane

Lake Success, NY 11042

Phone: (516) 365-3470

Fax: (516) 365-2609

Theatrical Stage Employees

Local 1

320 W. 46 Street
New York, NY 10036
Phone: (212) 333-2500
Fax: (212) 586-2437
www.iatselocalone.org

Theatrical Wardrobe

Local 764

545 W. 45th Street
New York, NY 10036
Phone: (212) 957-3500
Fax: (212) 957-3232
www.ia764.org

WGA

Writers Guild Of America East

555 W. 57 Street, Suite 1230
New York, NY 10019
Phone: (212) 767-7800
Fax: (212) 582-1909
www.wgaeast.org



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KATHERINE L. OLIVER, COMMISSIONER

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