



#### Job Situation

in studio and on location. Indoors and outdoors. Very physical. Days and/or nights. Reporting to Producer and assistant Director. Long, irregular hours.

#### Weekly Hours of Work

60

#### Overtime

As required

#### Monthly Salary

\$5,520

#### Student Loan – Owing

#### Student Loan – Monthly Payment

#### Duties

Direct grip department. train, supervise grips and assistants. Requisition materials and supplies. Consult with other department heads.

#### Prospects

More specialized technical work, such as special effects or lighting. Producing for those with superior organizational ability.

#### Job Title

### Key Grip

#### National Occupational Classification (NOC)

5226

#### Job Description

Your day starts well before shooting begins, which can mean anytime, often before dawn. You park the big van and leave your production assistant to unload gear while you go looking for coffee and the assistant director, or AD. The AD relays instructions from the director and the cinematographer to the department heads, or keys, and is probably the best informed person on set.

Plans can change overnight, so you always start your day with her to be sure that your notes for the day's work are still relevant. With a full crew, actors racking up megabucks every half-hour, and thousands of dollars worth of rental equipment on stand-by, time is indeed money, and "keeping camera waiting" is regarded as close to treason.

Not too many curve balls for the grips today, except a day scene that has been changed into night. You race back to the truck and gather your crew, pointing out the second story windows of the old hotel that will have to be blacked out and warning them to be careful. When the two of you lift the heavy camera dolly into place it runs along the track so smoothly that there will be no bumps or wiggles to distract the viewer's eye when the shot is blown up on the big screen. The director nods "okay," and you are off to check on your crew.

While they work inside the hotel lugging gear into position for the next scene, you stay close to the camera to shape the light until the director and the cinematographer see exactly what they want to see when they look through the lens. When camera is rolling everybody on set freezes until they hear "cut!" then scramble into action again, making adjustments to makeup, or lighting, or just moving gear for a few minutes while the camera crew get ready to go again. And so it goes, helter skelter to the end of another long day, when finally, the AD calls out "That's a wrap! Thank you very much ladies and gentlemen. Get your call sheets. See you at 5:00