Background Talent

Note that while The Screen Actors Guild has changed the designation of extra to that of background actor, for the purpose of this chapter, the terms extra, extra talent, background actor and background player are interspersed.

BACKGROUND CASTING AGENCIES

You can have incredible sets, actors who are amazing, costumes that are perfect and cinematography and lighting that will take your breath away, but if your extras don’t look as if they belong there, they’ll detract from the overall appearance of the entire film and diminish the extraordinary setting that you’ve worked so hard to create. Extras are called background because they’re more than just a bunch of people milling around your principal characters. They add to the realism and create a backdrop – one more visual element of the film the viewer is drawn into.

Once an agency secures a show, it will assign a staff casting associate to oversee the project. When selecting an agency to supply the background actors and stand-ins for your show, get recommendations from friends and contacts. Go with a proven company, or make sure you have a coordinator with a good track record.

Your prime consideration is whether this agency is going to be able to effectively deliver the type of background you need. Your decision will be a lot easier if all you require are certain numbers of people within certain age ranges. But if you need the right mix of men and women, ethnicity, physical types, people who have the just the right look, the right hair, the right complexion or people who realistically look as if they’re part of an era and will completely blend into a story, then you need an agency that can fill the bill. Whether you require background players to pass for turn-of-the-century blue-bloods, terminally ill cancer patients, holocaust survivors or gang members, you want someone with the experience and the “eye” for what you’re looking for – someone who can offer quality and cost-effective production value. Being able to hand-pick the right individuals is itself an art form.

On a contemporary show, a good casting associate will make suggestions to background actors as to what clothes to bring, eliminating the need for costumers to supply wardrobe; will know if someone’s hair is the right length or color, eliminating the need for a hairstylist’s time; and will be able to find individuals who have the exact skills that are needed (swimmers, skiers, etc.). Poor background casting can be costly.

Agency fees are paid on a commission basis, and are generally 10 percent (but can go as high as 12 percent). Beware of those that are the least expensive. Failing to provide you with what you need could be more costly in the long run. Compare the quality of their work and the track records of agencies that charge less (often by providing payroll services) with other agencies (that don’t offer payroll services) who may charge a little more but might offer more value for your money.

Finding Specific Types

Agencies keep extensive files and data bases full of both union and nonunion talent (of every type) who have either come in to register or who have been sought out for their special abilities or looks. In addition to keeping files on individuals, agencies also establish contacts with certain organizations, special schools, choirs, medical facilities, etc. These connections become useful when, for example, a special education school can assist in providing extras for a film about a mentally challenged child, or the Veterans Administration becomes a good source of background players needed for a film about veterans. When very specific types can’t be found in their files, background coordinators will often visit places these people frequent. They become quite creative in locating the exact look you’re after. They’re also very good at securing intact teams with special abilities (such as bands), often for the price of a donation in lieu of a salary for each member of the group.

THE PROCESS

During pre-production, the agency/coordinator will be sent a script prior to meeting with any or all of the following: producer, director, production designer, UPM and assistant directors. The preliminary meeting will generally consist of discussions based on breakdowns (how many and which types on which days) and concepts (the “look” envisioned by the film’s creative team), at which time
agency representatives will offer feedback and suggestions. This will be your first indication as to whether the background coordinator understands the look you’re searching for. Your next indication is when the agency submits pictures of possible stand-ins, photo doubles and extras for your consideration. If all continues to proceed as it should, the agency will then coordinate interview times with the assistant director, so the director (and team) can personally evaluate their choices.

The number of background actors required for an entire show is calculated by “mandays” – the number of individuals needed per day. In general terms, an average small show will require 300–400 extra mandays or less; a medium-sized show – 500–800 mandays and a large feature (or mini-series) – at least 800 mandays.

Again, in general terms and for the best possible results, you would give the background casting agency the following number of prep weeks prior to principal photography:

<table>
<thead>
<tr>
<th></th>
<th>Contemporary Script</th>
<th>Period Script (requiring costume fittings, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small Show</td>
<td>2 wks.</td>
<td>4 wks.</td>
</tr>
<tr>
<td>Medium Show</td>
<td>4 wks.</td>
<td>6 wks.</td>
</tr>
<tr>
<td>Large Show</td>
<td>6–8 wks.</td>
<td>8–10 wks.</td>
</tr>
</tbody>
</table>

**FIGURE 13.1**

Photo doubles and background actors appearing in period films will have to be scheduled for costume fittings and possibly hair and make-up tests. Science fiction and/or fantasy films could require lengthy prosthetic fittings. And allow for additional fittings to accommodate changing minds or molds that have to make more than once.

If fitted on a day prior to a work call, SAG background actors are paid one-quarter of their daily base rate for wardrobe fittings that last under two hours. Beyond two hours, they’re paid in additional increments of their basic hourly rate. The same rate applies to interviews. If required to bring in their own wardrobe, a car, pet or props to an interview or fitting, they receive half of the applicable allowance as specified in the SAG agreement.

SAG background actors are compensated for a full day for test days, and rehearsal time is paid as work time, whether on a day prior to filming or on the same day. And although it’s not mandatory to pay nonunion extras the same fees for interviews, fittings and tests, many companies do so as a courtesy. The same holds true for mileage and meal penalties, which are sometimes paid to non-SAG extras when also being paid to those in the union.

Bring the background agency on as soon as you can, and remember: their commission is based on mandays, not on the number of days or weeks they work on your film. Bringing them in as early as possible is not going to cost more; it’s just going to give them more time to do a good job for you.

If there are more than 75 to 100 background players on any one shoot day, the agency may send a talent coordinator (who’s included in the daily count) to help with any problems that may arise. On DGA shows, however, it’s a DGA violation for anyone other than an assistant director to “wrangle” background. Second assistant directors (or second seconds) are generally the ones who coordinate the background players with the casting agency, and they’re also responsible for signing off on extra talent vouchers (see sample vouchers at the end of this chapter) at the end of a work day. If you’re a second AD and responsible for contacting the casting agency with the next day’s call time, as busy as you are, don’t wait until all the vouchers are signed and you’re done for the day to make that call. Be considerate by calling the agency rep as soon as you have call times (or call time changes) for the next day, so the agency can start putting the calls out as soon as possible.

The production company must secure appropriate areas for background players to wait when not needed on the set, to change, eat, etc. It must provide pure drinking water, seats for each background actor, adequate lighting, a stretcher or cot, separate dressing rooms for actors of each sex and for children of each sex, adequate provisions for the safekeeping of clothing during work and adequately clean, individually screened restroom facilities, toilet paper, soap and paper towels.

Two friends of mine recently worked as background players on a feature film on the east coast. Anticipating a delightful experience, they instead found themselves in a nightmare. They, along with the others hired as background for a specific series of scenes, were left standing in the cold and snow (without coats) for hours on end, were exposed to the rain (again, without coats or towels), were given few breaks and offered little or no food. This type of situation sometimes occurs in an attempt to save money. Other times, it’s a result of an inexperienced production staff that doesn’t fully anticipate their needs. But no matter what the reason – when you don’t provide proper working conditions for your background players, chances are that some won’t return the next day, that you’ll be hit with union grievances and fines; you’ll damage the relationship you had with the background casting agency and will be рained on yourself with the wrath of a lot of unhappy people. It therefore makes perfectly good sense to treat background performers with respect and provide them with an adequate (if not comfortable) environment. It’s also the right thing to do – whether you’re working under SAG guidelines or not.

The agency will make sure minor extras have valid work permits, but it’s the production company’s responsibility to employ teacher/welfare workers and to provide an adequate school room. For babies, nurses are required as well as a nursery.

Some background performers work a day or two, and they’re done. Others, once established, might be required to come back for days on end (someone portraying a juror on a big trial, for example). It can now and then be a bit of
a challenge to keep certain individuals coming back for long stretches of time – or to work past a certain time at night when shooting runs later than expected (especially on location, when many of the extras you’re apt to book may have other job and personal commitments). Attrition does occasionally occur, even among those who had assured you that they’d be there for the long haul. So let me reiterate – providing a comfortable environment for your background performers between shots and treating them well will go a long way toward keeping them there and coming back. Good communication skills are needed as well when it comes to explaining that once established, they’re needed to match subsequent shots, because once you lose an extra who’s been established, that person would then need to be photo-doubled.

Gathering Large Crowds and Filling Stadiums

Filling a stadium and making sure that large amounts of people can be relied upon to show up at a specified location at a certain hour for an undetermined length of time is quite a chore. To make matters worse, shows are often required to fill auditoriums or stadiums with people they can’t afford to pay. Because the cost of paying thousands of extras is often prohibitive, productions will pay those SAG talent they’re required to have, but the remainder will have to be people who want to be there (and are willing to stay until no longer needed) for the mere pleasure of being a part of this movie. Not only are they not paid, they’re also sometimes asked to bring their own lunches.

Although it’s the agency’s ultimate responsibility to fill a given space with people, the production often gets involved in the process as well – frequently with the help of the show’s unit publicist. It can take the efforts of several people to fill a stadium, and those involved will do some or all of the following:

- Solicit the help of marketing firms
- Contact schools and charity groups
- Create website postings (if the show or an actor in the show has a fan club and/or their own website, that’s a great place to start)
- Place newspaper ads (I was once on a distant location, and in order to fill a small stadium, we placed ads in local newspapers with a headline that read: “You Oughta Be In Pictures!”)
- Create a public interest story for publication
- Offer $1 (or other specified amount) per person to be donated to charity
- Procure donations of food and drink
- Arrange for buses to transport large groups of people from certain locations
- Line up entertainers to occupy the crowd’s time between shots
- Set up a raffle and procure gifts and prizes for raffle winners
- Make sure to have a sufficient number of portable restrooms to accommodate the crowd
- Arrange for studio teachers and school room space to accommodate minors in the crowd
- Make sure there are enough assistant directors and PAs (all with walkie-talkies and head mics) to coordinate the crowd.

The people who commit to being part of a crowd are told what to wear and/or bring and must often agree to stay a minimum of six to eight hours. They must also agree to return on subsequent days if needed. Signing in when they arrive, some productions will give each extra a raffle ticket for a drawing to take place once the required filming has been completed. And should someone leave early, his or her raffle ticket would have to be forfeited.

Tales from The Trenches

My friend Ira Shuman line produced a film called Strange Days in the mid-90s, and there was a line in the script that simply read:

EXT. NEW YEAR’S EVE, 2000 – NIGHT
The mother of all parties

The story was set in 1999, and this party was to represent the bringing in of the new millennium.

They were shooting in Los Angeles, and Ira thought they should close off some streets in the downtown area in order to stage an enormous party for this scene. But he worried about whether he could attract enough people to show up. That’s when he came up with the idea of hiring someone to put on a rave and charging people to come. His ad read something like this:

Come be in a James Cameron movie and dance all night!
Tickets: $10

And all of a sudden, the question wasn’t whether people would show up, but whether he’d be able to get a permit. The permit guy was reluctant, having had trouble with huge crowds before. So Ira promised that he’d only sell 7,500 tickets, and that the crowd would be well controlled. He didn’t get it until the last minute, but did eventually receive the permit. And even after selling 7,500 tickets and turning others away once they had sold out, 12,000–15,000 people still showed up that evening. He placed professional extras in front of the crowd and surrounding the actors, and all went as planned. The crowd that had come for the rave was there from about 8 p.m. to 3 a.m., and they all seemed to have a great time.

BACKGROUND CASTING ON LOCATION

When on distant location, some companies will retain the services of a local background casting agency, and some will bring a background coordinator with them. Much will
depend on the availability of a qualified local agency or coordinator and also how many and what types of background players are needed. The farther you get away from the large metropolitan areas, the fewer the resources. And the ones you do find may not specialize, as many smaller cities have all-purpose agencies that represent models, principal talent and background talent.

When on a distant/remote location, not having access to a many different types of extras can be quite a challenge. Usually, the more remote, the more challenging. To help in the process, the background coordinator will tap into the local community by:

- Contacting the local media (public interest story)
- Contacting local organizations (schools, churches, community groups, clubs, etc.)
- Posting announcements throughout the town (including website postings)
- Soliciting help from the local film commission and/or chamber of commerce
- Soliciting help from local talent and modeling agencies
- Setting up big open calls

When on a distant or foreign location, your coordinator must be aware of all minimum wage requirements and state labor regulations. If you’re doing a SAG show, check in with the nearest SAG office once you arrive on location. And make sure to acquaint yourself with the requirements relating to the employment of minors in that particular state or jurisdiction. Do this early on, so minors who need to apply for work permits will have plenty of time to do so. And if state or jurisdictional regulations are minimal, then adhere to basic SAG guidelines governing the employment of minors.

**SPECIFICALLY SAG**

The different categories of SAG background actors are as follows:

- **General Background**: Person of atmospheric business which includes the normal actions, gestures and facial expressions of the Background Performer’s assignment.
- **Special Ability Background Actor**: Background Actor specifically called and assigned to perform work requiring special skill, such as tennis, golf, choreographed social dancing (including square dancing), swimming, skating, riding animals, driving livestock, nonprofessional singing (in groups of 16 or less), mouthing to playback in groups of 16 or less, professional or organized athletic sports (including officiating and running), amputees, driving which requires a special skill and a special license (such as truck driving but not cab driving), motorcycle driving (but not bicycle riding), insert work and practical card dealing.
- **Stand-in**: Background Actor used as a substitute for another actor for the purposes of focusing shots, setting lights, etc., but not actually photographed. Stand-ins may also be used as general background.
- **Photographic Double**: Background Actor who is actually photographed as a substitute for another actor. A General Background Actor who is required to do photographic doubling shall receive the Special Ability rate.
- **Day Performer**: A Performer who delivers a speech or line of dialogue. A Background Performer must be upgraded to Day Performer if given a line, except in the case of “omnies” (see next entry).
- **Omnies**: Any speech sounds used as general background noise rather than for its meaning. Atmospheric words such as indistinguishable background chatter in a party or restaurant scene.

Most background casting agencies represent both union (SAG) and nonunion extras. If you’re a SAG signatory, you must use the following percentage of SAG extras on your project (the remainder can be, and usually are, nonunion):

- TV Short-Form – ½ hr. & 1 hr. shows: the first 21 must be SAG, which would include at least one stand-in
- TV Long-Form – 1½ hr., 2 hr, & more: the first 21 must be SAG, which would include at least one stand-in
- Feature Films: The first 53 must be SAG, including stand-ins
- Low-Budget Features (less than $2.5 million): The first 30 must be SAG, including stand-ins

When working in a right-to-work state, the practice is to hire nonunion extras. Note however that if you’re working a certain number of miles outside of SAG’s jurisdiction (even if it’s not a right-to-work state), you’re not obligated to use union extras. In Los Angeles, for example, you have to be 100 miles (“as the crow flies”) outside of SAG’s jurisdiction. In Las Vegas, it’s 25 miles from the Strip. SAG makes those individual calls, so check the regulations governing the area where you’ll be shooting.

If a background actor is booked for work and then that work call is canceled, he must be paid anyway. So casting personnel instead merely check the availability of the individuals they’d like to line up for the following day. Using this terminology, if the work call is then canceled, the production isn’t on the hook to pay the background players. But it also means that if they’re not given a firm booking, they’re also free to take other shows and may not be available.

Along the same lines, if a background player is working one day and expecting a call back for the following day, but as it turns out, isn’t needed, he or she must be notified of the cancellation before 4:30 p.m., or the production is liable for another day’s pay. If a cancellation is due to the illness of a principal cast member, flood, fire or other similar catastrophe or national emergency, the performer would be entitled to a half-check.

Background performers must be informed at the time of booking if any rough or dangerous work will be required, if
they’re expected to work in extreme weather, in water or in a smoke-filled environment. They must also be notified if they’re going to be required to get a haircut or are expected to be fitted for prosthetics. When it comes to nudity, a background player must be notified in advance. The set must be closed, and no still photography is permitted without the performer’s prior written consent. If not notified, the individual may refuse to work yet still receive a full day’s pay. And employment as a nude body double is paid at not less than the principal daily rate.

Similarly, background performers may be given a weather-permitting call — meaning if they report for work and the weather turns bad within the first two hours, they can be dismissed and would be entitled to a half-check for the day. But if they show up, not having been given a weather-permitting call, and the weather turns bad, they would be due a full day’s pay.

Certain circumstances allow background actors to receive rate adjustments. Examples are rough or dangerous work; work requiring the performer to get wet or work in smoke; having to wear body makeup, a skull cap, hair goods or a natural full-grown beard; and for supplying wardrobe and personal props.

An extra who is directed to deliver a line of dialogue or speech may be eligible for an upgrade to a principal performer. And a background actor rigged with any type of explosive device (including squibs) must be upgraded to Principal Performer and permitted to consult with the Stunt and/or Special Effects coordinators.

If any part of the workday is worked at a higher rate than the rate under which the performer was originally booked, the higher rate is paid for the entire workday. If called back for the next day, and the producer intends for him or her to revert to the rate at which originally hired, the background actor must be notified of such intention at the time of the callback.

There are specific voucher forms supplied by SAG and background casting agencies to be used by SAG background talent (see sample at the end of this chapter). Taft/Hartley rules are the same for SAG background actors as they are for other SAG performers, but there are different Taft/Hartley forms to fill out in such cases. Samples of both forms can be found in Chapter 12.

For pay scales and more specific guidelines regarding the employment of SAG background performers, go to www.sag.org, click on Contracts, and then Theatrical or Television, where you’ll find applicable digests covering both east and west coast background actors.

Moving from Nonunion to Union Status

Most background performers start off working nonunion with the hope of eventually gaining union status. Union members are afforded higher salaries and benefits and also become eligible to accept principal speaking roles. The following are the different ways in which a nonunion extra can become a member of the Screen Actors Guild:

- A nonunion extra can be selected to replace a union background actor who doesn’t show up (earning one SAG voucher for each day this occurs).
- A nonunion extra can be bumped up (to SAG status) for special business or to work as a stand-in (earning one SAG voucher for each day this occurs).
- Anytime a nonunion extra gets three union vouchers (they don’t have to be for consecutive days), he or she is SAG-eligible and can join after 30 days of receiving his or her last SAG voucher.
- If upgraded on set with a scripted line or directed scene, an extra would be Taft/Hartleyed and receive a SAG Day-Player contract.
- If 30 days have elapsed and the extra hasn’t yet joined but continues to take SAG vouchers, the production company can be fined (although he or she can choose to work nonunion until joining).

Those eligible to join SAG should save a copy of their vouchers and their paycheck stubs. Once in, they can’t go back to working nonunion. If they do and are caught, they can be fined and lose their SAG membership. Anyone wishing to go back to working nonunion has the option of taking a SAG full withdrawal or declaring financial core.

WITH THE EXTRA IN MIND

Becoming a background actor is a good way to get into SAG or just to learn about the business. You’ll definitely get to discover how a set is run, who does what and if you have the stamina for the work. Students and retired people find it a good way to augment their income. If you’re signed up with several agencies and become a favorite, it can become a decent living in itself.

There are those who dream of progressing from extra one day to lead actor the next – many moving to Los Angeles or New York with no training, expecting to move up fast. They may have the looks but not necessarily the skill to create a character. In other words, getting three union background vouchers does not an actor make. If you’re serious about moving up, take acting classes and voice lessons, do community theatre, study dance, groom yourself, saturate yourself in your craft. Be more than just another pretty face.

When you sign up with an extras casting agency, most will collect a one-time administration fee of $20 to $25. Avoid agencies that want to charge you $500 to take your picture and/or promise you the world. They’re generally scams! SAG discourages agencies from recommending photographers or acting schools in an attempt to avoid kickbacks and/or conflicts of interest. As the production
companies who are looking for extras do, make sure the agencies you sign up with are reputable and come highly recommended.

**Reminder of Professional Conduct for Background Actors**

The following was taken from the SAG digest covering the rates and working conditions of background actors, and it’s not a bad idea to post this for your background players to read.

**Reminder of professional conduct for background actors**

In order to be recognized by others as a professional and to protect the dignity of the entire acting profession, members are advised of the following guidelines:

1. Always carry your paid-up SAG card or receipt of payment from the Membership Department.
2. Make sure that you arrive on the set on time, with required wardrobe and/or props. It’s better to arrive early than to report late.
3. Be courteous and attentive.
4. Remember: fill out your contract or voucher with care, making sure all information is legible and appears on all copies. Keep your own records of hours worked, meal breaks, etc. Make sure you note all wardrobe and props supplied at the request of the Producer.
5. Bring along some busy work. Part of working sometimes requires hours of idleness on the set.
6. *Never* leave the set without getting approval from the Assistant Director.
7. Smoke only in designated areas. This is a matter of courtesy.
8. The professional Background Actor is always prepared to take down the reporting location, date and time of a call, as well as the required wardrobe.
9. Once you’re hired, you have been hired until released by the production company. In short, *do not ask to leave early, and do not leave early*.
10. Notify Casting Director of potential conflicts caused by other bookings immediately.

_A big thanks to my old friend Bill Dance for helping me with this chapter since this book first came out. Bill Dance Casting is a high-quality extras casting agency based in the Los Angeles area._

**FORMS IN THIS CHAPTER**

- Extra Talent Voucher (can be used for union or non-union extras) – generally filled out in triplicate
- SAG Extra Voucher
BACKGROUND TALENT VOUCHER

<table>
<thead>
<tr>
<th>Date:</th>
<th>Production:</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRODUCTION COMPANY:</td>
<td>PROD. CO. PHONE NO:</td>
</tr>
</tbody>
</table>

EXTRA CASTING AGENCY: EMPLOYER OF RECORD (Payroll Co.): 

<table>
<thead>
<tr>
<th>Contact:</th>
<th>Phone No:</th>
</tr>
</thead>
</table>

NAME (Please Print) | Age: |

ADDRESS: 

PHONE NO: 

CELL/PGR. NO: 

[ ] New Employee [ ] New Address 

[ ] Married [ ] Single 

Cell/PGR. No: 

Phone No: 

Social Security No. (must be completed): 

# Of全年: 

Special Ability: $ 

Rate: $ 

Wardrobe: QTY: $ 

Smoke work: $ 

First Meal Out: Rate Adjustment: $ 

Meal penalty: QTY: $ 

Body Makeup: $ 

First Meal In: HRS. Of S.T. $ 

Use of Auto: $ 

Hair: $ 

Second Meal Out: HRS. Of 1-1/2X $ 

Mileage - # of Miles: 

Wet work: $ 

Second Meal In: HRS. Of 2X $ 

Amt. Per Mil: $ 

Beard: $ 

Dismissed/Time Out: DRESS OR UNIFORM: $ 

Total Meal Time: TOTAL: $ 

Total Adjustments: $ 

Net Hours: 

Gross Total: $ 

I acknowledge receipt of the compensation stated herein as payment in full for all services rendered by me on the days indicated. I hereby grant to my employer permission to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound in the above-named production and in the unlimited distribution, advertising, promotion, exhibition and exploitation of the production by any method or device now known or hereafter devised in which the same may be used. I agree that I will not assert or maintain against you, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever in connection with your authorized use of my physical likeness and sound in the production as herein provided.

As a condition of my employment by the Production Company on The Production, I agree that I will abide by all rules of employment as dictated by the Production Company or its agents, or by any Safety Coordinators assigned to The Production, especially those rules pertaining to safety including but not limited to: (a) remaining in areas designated as safe areas during any period that I am not asked to perform my duties as an extra, and (b) acting in a safe manner at all times so as not to injure myself or others, and (c) to refrain from taking any illegal substances that might impair my ability to do the job for which I was hired.

As a further condition of employment herein, I agree that I have the ability to perform each and every task, job assignment or special ability I have been asked to perform, and that if I knowingly make false representations that I am qualified to perform these assignments when, in fact, I know that I am not qualified, that such misrepresentation may be grounds for dismissal of any workers compensation claim should I be injured as a result of performing an assignment for which I knowingly was not qualified to perform.

I have read the entire conditions of employment and by signing this voucher, I acknowledge that I understand and agree with the entire conditions of employment.

Signature: ___________________________ (If minor, parent or guardian must sign)

Approved by: ________________________ Title: ________________________
### PRODUCER:

<table>
<thead>
<tr>
<th>DATE</th>
<th>NAME (PRINT)</th>
<th>PRODUCTION NO. OR TITLE</th>
<th>DISMISSAL TIME</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>SAG NO.</th>
<th>SOCIAL SECURITY NO. MUST BE PROVIDED TO MAKE PAYMENT</th>
<th></th>
<th></th>
</tr>
</thead>
</table>

| □ SINGLE | □ MARRIED | □ MARRIED but withheld at higher single rate | |

Total number of allowances you are claiming: 
Additional amount, if any, you want deducted: 
If claiming exemption from withholding, write exempt and year in box:  

<table>
<thead>
<tr>
<th>WAREHOUSE</th>
<th>PROPS</th>
<th>VEHICLE</th>
<th>MILEAGE</th>
<th></th>
</tr>
</thead>
</table>

**PLEASE PRESS**  
**YOU ARE MAKING FOUR COPIES**

**EMPLOYEE: PLEASE PRINT INFORMATION LISTED ABOVE AND SIGN WHERE INDICATED**

1. I hereby agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, unless hereafter so released by them in writing, or otherwise stating in writing, or written, that I hereby agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written. I further agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written, that I hereby agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written.

2. I further agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written, that I hereby agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written.

3. I further agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written, that I hereby agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written.

4. I further agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written, that I hereby agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written.

5. I further agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written, that I hereby agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written.

6. I further agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written, that I hereby agree to work hereon and to all work hereafter done, and all places, acts, plays and appearances herebefore made by me for you and/or all other persons and corporations, or written.

By signing this form, I hereby agree that said employer may take deductions from my earnings to adjust previous overpayments if any and said overpayments may occur.

Signature:  
Date: 

Address:  
Apt #: 

City:  
State:  
Zip: 

Phone Number: 

**BACK OF WHITE COPY MUST BE COMPLETED**

**YOUR EMPLOYER OF RECORD IS**  
**IF OTHER THAN A PAYROLL COMPANY, EMPLOYER'S FEDERAL I.D. NUMBER IS** 

Form No. 451

Screen Actors Guild