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# 19

## The Director in Production and Postproduction

Now that you have prepared yourself so well in preproduction, it is time to step into the television control room, or go on location, and direct. In fact, all the meticulous preparation means little if you cannot direct or coordinate the various production elements during the production phase. Section 19.1, Multicamera Studio Directing, gives an overview of what is required of you when directing various multicamera studio productions. In section 19.2, Single-Camera Directing, you will learn about other skills and the general postproduction duties.

### KEY TERMS

- camera rehearsal** Full rehearsal with cameras and other pieces of production equipment. Often identical to the dress rehearsal.
- clock time** The time the clock shows. Specifically, the time at which a program starts and ends. Also called *schedule time*.
- dry run** Rehearsal without equipment, during which the basic actions of the talent are worked out. Also called *blocking rehearsal*.
- Intercom** Short for *intercommunication system*. Used by all production and technical personnel. The most widely used system has telephone headsets to facilitate voice communication on several wired or wireless channels. Includes other systems, such as I.F.B. and cell phones.
- multicamera** or *more than one camera*. Also called *a camcorder*.
- single-camera** a *camcorder* separate from the production crew.
- subjective time** A time line as perceived by the character.
- walk-through** A rehearsal in which the production crew (the director, producer, and exp.) walk through the production.

## 19.1

Multicamera  
Studio  
Directing

As in the preproduction phase, your role in both the production and the postproduction phases is marked by meticulous planning, coordination, and team building. Like so many other production activities, directing has developed its very own language. Your first task of becoming a director is, of course, to learn to speak this lingo with clarity and confidence. Only then can you fulfill your difficult task as master juggler of schedules, equipment, people, and artistic vision. Section 19.1 takes you through the major steps of multicamera, or control room, directing.

► **THE DIRECTOR'S TERMINOLOGY**

*Terms and cues for visualization, sequencing, special effects, audio, VTR, and the floor manager*

► **MULTICAMERA STUDIO DIRECTING**

*Directing from the control room, rehearsals, time line, and directing the show*

► **CONTROLLING CLOCK TIME**

*Schedule time and running time, back-timing and front-timing, and converting frames into clock time*

► **CONTROLLING SUBJECTIVE TIME**

*Pace and rhythm*

► **STUDIO INTERCOM SYSTEMS**

*The P.L. system, the I.E.B. system, and the S.A. system*

**THE DIRECTOR'S TERMINOLOGY**

As does any other human activity in which many people work together at a common task, television directing demands a precise and specific language. This jargon, which must be understood by all members of the team, is generally called the director's language or, more specifically, the director's terminology. It is essential for efficient, error-free communication among the director and the other members of the production team.

By the time you learn television directing, you probably will have mastered most production jargon in general and perhaps even the greater part of the director's specific lingo. Like any language, the director's terminology is subject to habit and change. Although the basic language is fairly standard, you will hear some variations among directors. And as new technology develops, the director's language changes accordingly.

The terminology listed here primarily reflects multicamera directing from the studio control room—the type

of directing that requires the most precise terminology. A single inaccurate call can cause a number of serious mistakes. You can also use most of these terms in single-camera directing, regardless of whether the production happens in the studio or the field.

Whatever terminology you use, you must use it consistently, and it must be understood by everyone on the production team. It must be precise and clear; there is little time during a show to explain. The shorter and less ambiguous the signals, the better the communication. The following tables list the director's terminology for visualization, sequencing, special effects, audio, VTR, and cues to the floor manager. **SEE 19.1-19.6**

**19.1 DIRECTOR'S VISUALIZATION CUES**

The visualization cues are directions for the camera to achieve optimal shots. So achieved in postproduction (such as an electronic zoom through digital magnification) with proper camera handling.

**FROM**

**DIRECTOR'S CUE**



Headroom, or tilt up



Tilt down



Center it, or pan left

## 19.1 DIRECTOR'S VISUALIZATION CUES (continued)

FROM

DIRECTOR'S CUE

O

TO



Pan left



Pan right



Pedestal up, or crane up



Pedestal down, or crane down



Dolly in



## 19.1 DIRECTOR'S VISUALIZATION CUES (continued)

FROM

DIRECTOR'S CUE



Dolly out



Zoom in, or tighter



Zoom out, or looser



Tuck right



Arc left

## 19.2 DIRECTOR'S SEQUENCING CUES

These cues help get from one shot to the next. They include the major transitions, or sequencing, cues.

ACTION	DIRECTOR'S CUE
Cut from camera 1 to camera 2.	<b>Ready two—take two.</b>
Dissolve from camera 3 to camera 1.	<b>Ready one for dissolve—dissolve.</b>
Horizontal wipe from camera 1 to camera 3.	<b>Ready three for horizontal wipe (over 1)—wipe.</b> or: <b>Ready effects number x</b> (the number being specified by the switcher program)—effects.
Fade in camera 1 from black	<b>Ready fade in one—fade in one.</b> or: <b>Ready up on one—up on one.</b>
Fade out camera 2 to black	<b>Ready black—go to black.</b>
Short fade to black between cameras 1 and 2.	<b>Ready cross-fade to two—cross-fade.</b>
Cut between camera 1 and VTR 2 (assuming that VTR 2 is already rolling and "locked" or in a "parked" position).	<b>Ready VTR 2</b> (assuming the videotape is coming from VTR 2)— <b>take VTR 2.</b> (Sometimes you simply call the VTR number as it appears on the switcher. If, for example, the VTR is labeled 6, you say: <b>Ready six—take six.</b> )
Cut between VTR and C.G.	<b>Ready C.G.—take C.G.</b> or: <b>Ready effects on C.G.—take effects.</b>
Cut between C.G. titles	<b>Ready change page—change page.</b>

machinery—cameras, audio, graphics, videotape, remote feeds, and the clock—provides the greatest challenge. But once you have mastered the machines to some extent, your most difficult job will be dealing with people, those in front of the camera (talent) as well as those behind it (production people). **READY TWO**

## Directing from the Control Room

In multicamera directing you need to be concerned not only with the visualization of each shot but also with the

immediate sequencing of the various shots. It includes the directing of live shows, live-on-tape productions, and longer show segments that are later assembled but not otherwise altered in relatively simple postproduction. Multicamera directing always involves the use of a control room (see chapter 20). The *control room* is designed specifically for multicamera production and for the smooth coordination of all other video, audio, and recording facilities and people. Multicamera directing is, therefore, often called *control room directing*.

## 19.3 DIRECTOR'S SPECIAL-EFFECTS CUES

Special-effects cues are not always uniform, and, depending on the complexity of verbal "short-hand," whatever cues are used, they need to be standardized among

ACTION	DIRECTOR'S CUE
Super camera 1 over 2.	<b>Ready super one over two—</b>
To return to camera 2.	<b>Ready to lose super—lose!</b> or: <b>Ready to take out one—take</b>
To go to camera 1 from the super.	<b>Ready to go through to one—</b>
Key C.G. over base picture on camera 1.	<b>Ready key C.G. (over 1)—key</b>
Key studio card title on camera 1 over base picture on camera 2.	<b>Ready key one over two—!</b>
Fill keyed-out title from studio card on camera 1 with yellow hue over base picture on camera 2.	<b>Ready matte key one, yellow</b>
To have title from character generator appear in drop shadow outline over base picture on camera 1.	<b>Ready C.G. drop shadow on</b> (Sometimes the director may use such as Chyron. Thus, you would say: <b>Ready Chyron over one—key</b> .) Because the C.G. information is usually omitted in the ready call: or: <b>Ready effects, drop shadow</b>
	Some directors simply call for a keyer. Usually the lettering moi programmed into the C.G. So you say: <b>Ready insert seven—take!</b>
To have a wipe pattern appear over a picture, such as a scene on camera 2, replace a scene on camera 1 through a circle wipe.	<b>Ready circle wipe two over</b> (Any other wipe is called for in wipe pattern is substituted for call for "Ready soft wipe" note)
To have an insert (video B) grow in size in a zoomlike motion, replacing the base picture (video A).	<b>Ready squeeze out—squeeze</b> or: <b>Ready effect sixteen—squeeze</b>
To achieve the reverse squeeze (video B getting smaller).	<b>Ready squeeze in—squeeze</b>
To achieve a great many transitions through wipes.	<b>Ready wipe effect twenty-o</b>

Many of the more complicated effects are preset and stored in the computer program activates a whole effects sequence is call for the number. **Ready effects eighty-se**

## 19.4 DIRECTOR'S AUDIO CUES

Audio cues involve cues for microphones, starting and stopping various audio sources, such as CD players, and cues to integrate or mix these sources.

## ACTION

## DIRECTOR'S CUE

To activate microphone in the studio.

**Ready to cue talent.** (Or something more specific, like "Mary—cue her." The audio engineer will automatically open her mic.)

*or:*

**Ready to cue Mary—open mic, cue her.**

To start music.

**Ready music—music.**

To bring music under for announcer.

**Ready to fade music under—music under, cue announcer.**

To take music out.

**Ready music out—music out.**

*or:*

**Fade music out.**

To close the microphone in the studio (announcer's mic) and switch over to the sound on tape.

**Ready SOT** (sound on tape)—close mic, track up.

*or:*

**Ready SOT—SOT.**

To roll audiotape.

**Ready audiotape—roll audiotape.**

(Do not just say, "Roll tape," because the TD may start the VTR.)

To fade one sound source under and out while simultaneously fading another in (similar to a dissolve).

**Ready cross-fade from (source) to (other source)—cross-fade.**

To go from one sound source to another without interruption (usually two pieces of music).

**Ready segue from (source) to (other source)—segue.**

To increase program speaker volume for the director.

**Monitor up, please.**

To play sound effect from a CD.

**Ready sound effect number x on CD.**

*or:*

**Ready CD number x—sound effect.**

To put state information on videotape (either open floor manager's mic or talkback patched to VTR).

**Ready to read state—read state.**

## 19.5 DIRECTOR'S VTR CUES

These cues are used to start and stop the VTR, to slate a video recording, and to

## ACTION

## DIRECTOR'S CUE

To start videotape for recording a program.

**Ready to roll VTR one—ro**  
(Now you have to wait for the  
by the VTR operator.)

To "slate" the program after the VTR is in the record mode. The slate is on camera 2 or on the C.G., the opening scene on camera 1. We are assuming that the color bars and reference level audio tone are already on the tape.

**Ready two** (or C.G.), **ready 1**

To put the opening ten-second beeper on the audio track and fade in on camera 1. (Do not forget to start your stopwatch as soon as camera 1 fades in.)

**Ready black, ready beeps**  
**Ten—nine—eight—se**  
**four—three—two—cu**  
(Start your stopwatch.)

To stop the videotape on a freeze frame.

**Ready freeze—freeze.**

To roll videotape out of a freeze-frame mode.

**Ready to roll VTR three—**

To roll a videotape for a slow-motion effect.

**Ready VTR four slo-mo—**  
*or:*  
**Ready VTR four slo-mo—**

To roll a VTR as a program insert, while you are on camera 2; sound is on tape. Assuming a two-second roll.

**Ready to roll VTR three, S**  
**one, take VTR three, SOT.**  
If you do not use a countdown  
**Ready VTR three, roll and**  
(Start your stopwatch for the

To return from VTR to camera and Mary on camera 1. (Stop your watch and reset it for the next insert.)

**Ten seconds to one, five ;**  
**Ready two, ready cue Ma**

Unless you are doing a live remote pickup of a special event, you need to rehearse as much as possible. Rehearsals not only give you and the rest of the production team practice in what to do during the taping session, but readily reveal any major and minor flaws or omissions in your preproduction activities.

## Rehearsals

Ideally, you should be able to rehearse everything that goes on videotape or on the air. Unfortunately, in practice

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## 19.6 DIRECTOR'S CUES TO FLOOR MANAGER

The directional cues are always given from the camera's point of view, not from the talent's point of view. "Left" means camera-left; "right" means camera-right.

FROM

DIRECTOR'S CUE

TO



Move talent to left.



Move talent to right.



Have talent turn toward camera, face camera, or turn in.



Have the women turn to her left.



Turn the object clockwise.



simply by walking the talent through certain actions, such as moving to a display table and holding items properly for close-ups, or walking to the performance area to greet the guest. Routine shows, such as daily interviews by the same talent, are not rehearsed at all.

**Script reading** Under ideal conditions every major production should begin with a script-reading session. Even for a relatively simple show, you should meet at least once with the talent, the producer, the PA (production assistant), and the key production personnel—AD (assistant director), TD (technical director), and floor manager—to discuss and read the script. Bitting the floor plan along; it will help everyone visualize just where the action takes place and point out some potential production problems. In this session, which normally doubles as a production meeting, explain these points:

- Process message objective, including the purpose of the show and its intended audience
- Major actions of the performers, the number and use of hand props, and major crossovers (walking from one performance area to another while on-camera)
- The performer's relationship to the guests, if any

In an interview, for example, discuss with the host the key questions and what he or she should know about the guest. Normally, such talent preparation is done by the producer. Try to get a rough timing on the show by clocking the major scenes and show segments as they are read.

The script-reading sessions are, of course, particularly important if you are rehearsing a television drama. You will find that the time you spend on thorough script interpretation is more than gained during subsequent rehearsals.

In the script-reading sessions, you should discuss the process message objective, the structure of the play (theme, plot, environment), and the substance of each character. An extremely detailed analysis of the dramatic script-reading session. The actor who really understands his or her character, role, and relationship to the whole event has mastered the principal part of his or her performance. After this analysis the actors tend to block themselves (under your careful guidance, of course) and move and "act" naturally. You no longer need to explain

the motivation television actor he or she is in role. Such in achieved that almost always

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■ Try to l movements phone posit the spot wh proceeding

block nondramatic action, observe first what the performers would do without the presence of a camera. As much as possible, try to place the cameras to suit the action rather than the other way around.

- If it will help, call out all major cues, such as "cue Lisa," "ready 2, take 2," and so forth.
- Run through the scenes in the order in which they are to be taped. If you do the show live or live-on-tape, try to go through the whole script at least once. If you cannot rehearse the whole script, pick the most complicated parts for rehearsal. In a nondramatic show, rehearse the opening as much as time allows. Inexperienced talent often stumbles over the opening lines, with the show going downhill from there.

■ Time each segment and the overall show. Allow time for long camera movements, music bridges, announcer's intro and closing, opening and closing credits, and so forth.

- Reconfirm the dates for the upcoming rehearsals.

**Walk-through** The *walk-through* is an orientation session that helps the production crew and talent understand the necessary medium and performance requirements quickly and easily. You can have both a technical walk-through and a talent walk-through. When pressed for time, or when doing a smaller production, you normally combine the two.

The walk-throughs as well as camera rehearsals occur shortly before the actual on-the-air performance or taping session. Walk-throughs are especially important when you are shooting on location. The talent will get a feel for the new environment, and the crew will discover possible obstacles to camera and microphone moves. This is especially important when cameras and microphone fishpole operators have to walk backward during the scene.

**Technical walk-through** Once the set is in place, gather the production crew—AD, floor manager, floor personnel, TD, LD (lighting director), camera operators, audio engineer, and boom or fishpole operator—and explain the process message objective and your basic concept of the show. Then walk them through the set and explain these key factors: basic blocking and actions of talent, camera locations and traffic, specific shots and framings, mic locations and moves, basic cuing scene and prop changes, if any, and major lighting effects.

**ENG** The technical walk-through is especially important for EFP and big remotes, where the crew in the performance area must often work during the setup under the guidance of the floor manager rather than the director, who is isolated in the remote truck (see chapter 20). Have the AD or PA take notes of all your major decisions; then provide time to have the notes read back and discussed so that the technical crew can take care of the various problems.

**Talent walk-through** While the production people go about their tasks, take the talent on a short excursion through the set or location and explain once again their major actions, positions, and crossovers. Always try to block talent so that they, rather than the cameras, do most of the moving. Tell them where the cameras will be in relation to their actions and whether they are to address the camera directly. Here are some of the more important aspects of the talent walk-through:

- Point out to each performer or actor his or her major positions and walks. If the performer is to look directly into the camera, point out which camera it is or where the specific camera will be positioned.

■ Explain briefly where and how they should work with specific props. For example, tell the actor that the coffee pot will be here and how he or she should walk with the coffee cup to the couch—in front of the table, not behind it. Explain your blocking to the talent from the point of view of the camera. Urge the performer not to pick up the display objects, but to leave them on the table so that the camera can get a good close-up. Have the performer go through the demonstration, and watch this simulation from the camera's point of view. Watch that the performer does not block important close-ups.

- Have the performers or actors go through their opening lines and then have them skip to the individual cue lines (often at the end of their dialogue). If the script calls for ad-lib commentary, ask the talent to ad-lib so that both of you will get an idea of what it sounds like.

■ Give everyone enough time for makeup and dressing before the camera rehearsal. During the talent walk-through, try to stay out of the production people's way as much as possible. Again, have the AD or PA write down major rehearsal items. Finish the walk-through rehearsal early enough so that everybody can take a break before the camera rehearsal.

**Camera and dress rehearsals** The following discussion of camera rehearsals is primarily for studio productions and big multicamera remotes that are directed from a control room. Camera rehearsals for EFP are discussed in section 19.2.

Essentially, the *camera rehearsal* is a full rehearsal that includes cameras and other pieces of production equipment. In minor productions camera rehearsal and final *dress rehearsal*, or *dress*, are almost always the same. Frequently, the camera rehearsal time is cut short by technical problems, such as lighting or mic adjustments. Do not get too nervous when you see most of the technical crew working frantically on the intercom system or audio console five minutes before airtime. Be patient and try to stay calm. Realize that you are working with a highly skilled group who know just as well as you do how much depends on a successful performance. Like all other machines, the television machine sometimes works and sometimes breaks down. Be ready to suggest alternatives should the problem prevail.

The two basic methods of conducting a camera rehearsal for a live or live-on-tape production are the *stop-start method* and the *uninterrupted run-through*. A *stop-start rehearsal* is usually conducted from the control room, but it can also be done, at least partially, from the studio floor. An *uninterrupted run-through rehearsal* is always conducted from the control room.

With the *stop-start method*, the camera rehearsal is interrupted when you encounter a problem so that you can discuss it with the crew or talent; then you go back to a logical spot in the script and start again, hoping that the problem is not repeated. It is a thorough albeit time-consuming method. But even the *uninterrupted run-through* rarely remains uninterrupted. Nevertheless, you should call for a "cut" (stop all action) only when a grave mistake has been made—one that cannot be corrected later. All minor mistakes and fumbles are corrected after the run-through. Dictate notes of all minor problems to the PA or AD. Have him or her read back at scheduled rehearsal breaks ("notes"), and provide enough time for following up on the items listed ("reset").

Because many studio shows are videotaped in segments, an *uninterrupted run-through* will be interrupted anyway at each scene or segment as marked in the script. If you plan to do the entire show live, or videotape the show in one uninterrupted take, go through as long a segment as possible in the un-

interrupted! interruption general development helps the pre-pacing. The few opportunities the show.

In larger rehearsal are rehearsal by blocking or normally run major production videotaping of the videotape of the "on-air" master tape

**Walk-through** Necessary a they are not directing on rehearsal of time and space time equal the entire rehearsal is Most often reading to a on-the-air! In their through/cut cannot rebo most impo are the tra transitions floor. If you will waste over the in Here a

■ Get a positions—cameras u ready to fo

for cuing, and the TD, the audio console operator, and, if appropriate, the LD ready for action in the control room.

■ Have a simple stand mic set up in the studio for you to relay your directing calls from the studio floor to the control room. Have the TD execute all your switching calls and feed the pictures to the studio monitor. This way everybody can see the shots and the shot sequence. The disadvantage of calling your shots from the floor is that you won't see the preview monitors for the upcoming shots. You can, however, always walk over to the upcoming camera and look into its viewfinder. Check the framing of the upcoming shot and correct it before having it punched up on the air (line-out).

■ Walk the talent through all the major parts of the show. Rehearse only the critical transitions, crossovers, and specific shots. For example, if the performer has to demonstrate a small object, show him or her how to hold the object, and the camera operator how to frame it. Watch the action on the studio monitor (showing the line-out picture). As soon as the talent knows how to go on from there, skip to the end of the segment and have the talent introduce the following segment.

■ Give all cues for music, sound effects, lighting, videotape rolls, slating procedures, and so forth to the TD via the open studio mic, but do not have them executed (except for the music, which can be easily reset).

■ Even if you are on the floor yourself, have the floor manager cue the talent and mark the crucial spots with chalk or masking tape on the studio floor.

If everything goes fairly well, you are ready to go to the control room. Do not let the crew or yourself get hung up on some insignificant detail. Always view the problems in the context of the overall show and time available. For example, do not fret over a picture that seems to hang slightly high on the set wall while neglecting to rehearse the most important crossovers with the talent.

From the control room, contact the cameras by number and verify that the operators can communicate with you. Then rehearse once more from the control room the most important parts of the show—the opening, closing, major talent actions, and camera movements.

Try to rehearse by yourself the opening and closing of a show prior to camera rehearsal. Sit in a quiet corner with the script and, using a stopwatch (for practice), start calling out the opening shots: "Roll VTR, Ready state—take

slate, Ready black, ready beeper. Black, beeper. Ready to cue Lynne. Ready to fade up on 2, Cue Lynne, up on 2," and so on. By the time you enter the control room, you will practically have memorized the opening and closing of the show and will be able to pay full attention to the control room monitors and the audio.

Once you are in the control room, the only way you can see the floor action is via the camera preview monitors. Even if the control room happens to have a window facing the studio, it is generally blocked by the preview monitors in front of you. You should, therefore, develop the ability to construct a mental map of where the cameras are in relation to the primary performance areas and of the major talent and camera movements. To help you construct and maintain this mental map, try to position the cameras counterclockwise, with camera 1 on the left and your last camera on the far right.

As pressed for time as you may be, try to remain cool and courteous to everyone. Also, this is not the time to make drastic changes; there will always be other ways in which the show might be directed and even improved, but the camera rehearsal is not the time to try them out. Reserve sudden creative inspirations for your next show. Stick as closely as possible to the production schedule (time line). Do not rehearse right up to videotaping or airtime. Give the talent and crew a brief break before the actual taping. *Don't just tell them "Take five" (take a five-minute break); tell them the exact time to be back in the studio.*

### Time Line

As with every other aspect of television production, moving a show from the rehearsal phase to the on-the-air performance is governed by strict time limits. In larger operations the *time line*, or *production schedule*, is worked out by the production manager of the facility. In smaller production companies, you, the director, or the producer will establish the time line for a specific production.

**Time line: interview** The following example shows a production schedule for a half-hour interview (actual length: 25:00 minutes), featuring two folk singers who have gained world fame because of their socially conscious songs. The singers, who accompany themselves on acoustic guitars, are scheduled to give a concert the following day in the university auditorium. Their contract does not allow the presence of television cameras during the actual concert, but they agreed to come to the studio

for a brief interview and to play a few short selections from the upcoming concert. The process message is relatively simple: *To give viewers an opportunity to meet the two singers, learn more about them as artists and concerned human beings, and watch them perform.* To save money and time of talent and production crew, the show is scheduled for live-on-tape production. This means that the director will direct the show as if it were going on the air live, or at least with as few stop-downs (interruptions whereby the videotape is stopped) as possible.

#### TIME LINE: INTERVIEW

11:00 A.M.	Crew call
11:10-11:30 A.M.	Tech meeting
11:30 A.M.-1:00 P.M.	Setup and lighting
1:00-1:30 P.M.	Lunch
1:30-1:45 P.M.	Production meeting; host and singers
1:45-2:30 P.M.	Run-through and camera rehearsal
2:30-2:40 P.M.	Notes and reset
2:40-2:45 P.M.	Break
2:45-3:30 P.M.	Tape
3:30-3:45 P.M.	Spill
3:45-4:00 P.M.	Strike

As you can see from this production schedule, a production day is divided into blocks of time during which certain activities take place.

**11:00 A.M. Crew call** This is the time the crew must arrive at the studio.

**11:10-11:30 A.M. Tech meeting** You start the day with a technical meeting during which you discuss with the crew the process message and the major technical requirements. One of these requirements is the audio setup, because the singers are obviously interested in good sound. Although the eventual telecast of this interview is monophonic, the videotaping should nevertheless be done in stereo. You should also explain what camera shots you want. The sincerity of the artists and their guitar-playing skills are best conveyed by CUs and ECUs, and you may want to shift the attention from one singer to the other through a rack focus effect. The audio technician may want to discuss the specific mic setup with you, such as stand mics for the performance, but also wireless lavalieres for the singers' crossover. The TD may ask about the desired lighting and confirm the use of two additional VHS videotape recorders. The VHS machines can produce videotapes for the guests simultaneously with the master

recording. To the tapes right the tapes right You will find setup time ci  
**11:30 A.M.-1:30 P.M.** sufficient th  
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 mic stands s  
**1:00-1:30 P.M.** sharp—not  
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**1:30-1:45 P.M.** When the  
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**1:45-2:30 P.M.** Although t  
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Do not get upset when the audio technician repositions mics during the camera rehearsal; after all, good audio is important in this production.

**2:30-2:40 P.M. Notes and reset** You now gather the key production people—producer, AD, TD, audio technician, LD, floor manager, and host—to discuss any production problems that may have surfaced during the rehearsal. Ask the PA to read the notes in the order written down. Direct the production team to take care of the various problems. At the same time, the rest of the crew should get the cameras into the opening positions, reset the pages of the character generator, load the ATR and VTRs (the record VTR as well as the two S-VHS machines for the singers' copies) with tape, and make minor lighting adjustments.

**2:40-2:45 P.M. Break** This short break will give everyone a chance to get ready for the taping.

**2:45-3:30 P.M. Tape** You should be in the control room and roll the tape at exactly 2:45 P.M.—not 2:50 or 3:00. If all goes well, the half-hour show should be “in the can,” or finished, by 3:30, including the stop-down time for the first crossover.

**3:30-3:45 P.M. Spill** This is a period of grace, because we all know that television is a complex, temperamental machine that involves many people. For example, you may have to redo the opening or the closing because the C.G. did not deliver the correct page for the opening credits or because the host gave the wrong time for the upcoming concert.

**3:45-4:00 P.M. Strike** During the strike time, you can thank the singers and their manager, the host, and the crew. Arrange for a playback in case they want to see and especially listen to the videotape recording right away. Play back the audio track through the best system you have. All the while keep at least one eye on the strike, but do not interfere with it. Trust the floor manager and crew to take down the set and clean the studio for the next production in the remaining fifteen minutes.

One of the most important aspects of a production schedule is sticking to the time allotted for each segment. You must learn to get things done within the scheduled time block and, more important, to jump to the next

activity at the precise time shown on the schedule, regardless of whether you have finished your previous chores. Do not use up the time of a scheduled segment with a previously scheduled activity. A good director terminates an especially difficult blocking rehearsal at midpoint to meet the scheduled notes and reset period. Inexperienced directors often spend a great amount of time on the first part of the show or on a relatively minor detail, and usually go on the air without having rehearsed the rest of the show. The production schedule is designed to prevent such misuse of valuable production time.

**Time line: soap opera** Here is an example of a production schedule for a more complicated one-hour soap opera. Assume that the setup and lighting have been accomplished the night before (from 3:00 to 6:00 A.M.) and that the strike will happen after the spill (6:00 P.M.).

#### PRODUCTION SCHEDULE: SOAP OPERA

6:00-6:30 A.M.	Dry run—rehearsal hall
7:30 A.M.	Crew call
8:00-8:30 A.M.	Tech meeting
8:30-11:00 A.M.	Camera blocking
11:00-11:30 A.M.	Notes and reset
11:30 A.M.-12:30 P.M.	Lunch
12:30-2:30 P.M.	Dress rehearsal
2:30-3:00 P.M.	Notes and reset
3:00-5:30 P.M.	Tape
5:30-6:00 P.M.	Spill

As you can see, this production schedule leaves no time for you to think about what to do next. You need to be thoroughly prepared to coordinate the equipment, technical people, and talent within the tightly prescribed time frame. Although not written into this time line, you should give the cast and crew a break before the taping. There is no time allotted for striking the set, because the set stays up for the next day's production.

#### Directing the Show

Directing the on-the-air performance or the final taping session is, of course, the most important part of your job as a director. After all, the viewers do not sit in on the script conferences and rehearsals—all they see and hear is what you finally put on the air. This section gives some pointers about standby and on-the-air directing. Again,

we assume that the director is doing a live or live-on-tape multicamera show, or at least the videotape recording of fairly long, uninterrupted show segments that require a minimum of postproduction editing. You will notice that you can transfer multicamera directing skills much more readily to single-camera direction than the other way around.

**Standby procedures** Here are some of the most important standby procedures you need to observe immediately preceding the on-the-air telecast:

■ Call on the intercom every member of the production team who needs to react to your cues—TD, camera operators, mic operator, floor manager and other floor personnel, videotape operator, lighting patchboard operator, audio technician, and C.G. operator. Ask them if they are ready.

■ Check with the floor manager to make sure that everyone is in the studio and ready for action. Tell the floor manager who gets the opening cue and which camera will be on first. From now on, the floor manager is an essential link between you and the studio.

■ Announce the time remaining until the on-the-air telecast. If you are directing a videotaped show or show segments, have the TD, C.G. operator, and audio engineer ready for the opening slate identification. You can save time by having the TD direct the recording of the videotape leader (bars and tone) before airtime. Check that the slate shows the correct information. Verify the spelling of names that you will use as key inserts.

■ Again, alert everyone to the first cues.

■ Check that the videotape operator is ready to roll the tape, and check with the camera operators and audio engineer about their opening actions.

■ Ready the opening C.G., titles and music and have the floor manager get the talent into position.

**On-the-air procedures** Assuming you direct a live-on-tape show, such as the interview with the singers just described, you must first go through the usual videotape rolling procedures (see figure 19.5). Once the videotape

is properly recording. You opening sequ

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- Cue talent *before* you come up on him or her with the camera. By the time he or she speaks, you will have faded in the picture.
- Indicate talent by name. Do not tell the floor manager to cue just "him" or "her," especially if the talent consists of several "hims" or "hers" anticipating a cue sooner or later.
- Do not give a ready cue too far in advance or the operator may have forgotten it by the time your take cue finally arrives. Repeating the same ready cue may trigger a take by the TD.
- Do not pause between the take and the number of the camera. Do not say, "Take [pause] two." Some TDs may punch up the camera before you say the number.
- Keep in mind the number of the camera already on the air, and do not call for a take or dissolve to that camera. Watch the preview monitors. Do not bury your head in your script or fact sheet.
- Do not ready one camera and then call for a take to another. In other words, do not say, "Ready one—take two." If you change your mind, nullify the ready cue—"No" or "Change that"—and then give another.
- Talk to the cameras by number, not by the name of the operator. What if both camera operators were named Barbara?
- Call the camera first before you give instructions. For example: "Two, give me a close-up of Ron. Three, CU of Marissa. One, zoom in on the guitar."
- After you have put one camera on the air, immediately tell the other camera what to do next. Do not wait until the last second, for example, say, "Take two. One, stay on this medium shot. Three, tight on the guitar." If you reposition a camera, give the operator time to reset the zoom lens; otherwise, the camera will not stay in focus during subsequent zooming.
- If you make a mistake, correct it as well as you can and go on with the show. Do not meditate on how you could have avoided it while neglecting the rest of the show. Pay full attention to what is going on. If recording live-on-tape, stop the tape only when absolutely necessary. Too many false starts can take the energy out of even the most seasoned performers and production crew.

- Spot-check the videotape after each take to make sure that the take is technically acceptable. Then go on to the next one. It is always easier to repeat a take, one right after the other, than to go back at the end of a strenuous taping session.
- If you use the stop-start method in a single-camera production where you tape one shot at a time, you should play back each take before going on to the next one.
- If there is a technical problem that you must solve from the control room, tell the floor manager about it on the intercom or use the S.A. system to inform the whole floor about the slight delay. The talent then know that there is a technical delay and that it was not caused by them. The people on the floor can use this time to relax, however busy it may be for you in the control room.
- During the show, speak only when necessary. If you talk too much, people will stop listening and may miss important instructions. Worse, the crew will follow your example and start chatting on the intercom.
- Prepare for the closing cues. Give the necessary time cues to the floor manager slightly ahead of the actual time to compensate for the delay between your cue and the talent's reception of it.
- When you have the line in black (your final fade to black), call for a VTR stop and give the all-clear signal. Thank the crew and talent for their efforts. If something went wrong, do not storm into the studio to complain. Take a few minutes to catch your breath, and then talk calmly to the people responsible for the problem. Be constructive in your criticism and help them avoid the mistake in the future. Just telling them that they made a mistake helps little at this point.

## CONTROLLING CLOCK TIME

In commercial television, time is money. Each second of broadcast time has a monetary value attached to it. Indeed, salespeople sell time to their clients as though it were a tangible commodity. One second of airtime may cost much more than another, depending on the potential audience an event may command. *Clock time* also known as *scheduled time* is defined as the time at which a program starts and ends. Because television operations are

scheduled second-by-second, clock time is a critical element in television production.

### Schedule Time and Running Time

As a director, you don't have to worry about *scheduled times* (starting times of various programs when aired) and *running times* (broadcast length of a program segment or program), but you are still responsible to time your show to the second so that it can fit the prescribed time slot in the day's programming. You use the control room clock for meeting the schedule times, and the stopwatch for measuring the running times of the program inserts.

### Clock Back-Timing and Front-Timing

Although the master control computer calculates almost all the start and end times of programs and program inserts, and a variety of pocket calculators help you add and subtract clock times, you should nevertheless know how to do time calculations even in the absence of electronic devices. For example, a performer may request in the last minute specific time cues, which you then have to figure by hand.

**Back-timing** One of the most common time controls involves cues to the talent so that he or she can end the program as indicated by the schedule time. In a 30-minute program, the talent normally expects a 5-minute cue and subsequent cues with 3 minutes, 2 minutes, 1 minute, 30 seconds, and 15 seconds remaining in the show. To figure out such time cues quickly, you simply *back-time* from the scheduled end time or the start time of the new program segment (which is the same thing). For example, if the log shows that your live "What's Your Opinion?" show is followed by a Salvation Army PSA (public service announcement) at 4:29:30, at what clock times do you give the talent the standard time cues, assuming that your standard videotaped close takes 30 seconds?

You should start with the end time of the panel discussion, which is 4:29:00, and subtract the various time segments. (You do not back-time from the end of the program at 4:29:30, because your standard videotaped close will take up 30 seconds.) When, for example, should the moderator get her 3-minute cue or the 15-second wind-up cue?

Let's put  
program:

4:24:00  
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4:28:00  
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4:29:00  
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## Converting Frames into Clock Time

Because there are thirty frames to one second, the frames roll over after twenty-nine. But seconds and minutes roll over after fifty-nine. You must therefore convert frames into seconds, or seconds into frames, when front- or back-lining time code numbers. Again, you need to compute the frames, seconds, minutes, and hours individually and then convert the frames on the thirty scale and the seconds and minutes on the sixty scale.

For example:

00:01:58:29  
+ 00:00:03:17  
00:01:51:46 → 00:01:52:16 → 00:02:02:16

Note that you simply added the frames and subtracted 30 for the additional second.

Fortunately, computer-assisted edit controllers will do this figuring for you. There are also computer programs and small handheld calculators available that calculate clock time as well as frame time.

## CONTROLLING SUBJECTIVE TIME

The control of *subjective time*—the duration you feel—is much more subtle and difficult than the control of objective time. Even the most sophisticated computer cannot tell you whether a newscaster races through her copy too fast or whether a dramatic scene is paced too slowly and drags for the viewer. In determining subjective time, you must rely on your own judgment and sensitivity to the relation of one movement or rhythm to another. Although two persons move with the same speed, one may seem to move much more slowly than the other. What makes the movements of the one person appear faster or slower?

Watch how rush-hour traffic reflects nervous energy and impatience while actually the vehicles move more slowly than when traveling on an open freeway. Good comedians and musicians are said to have a "good sense of timing," which means that they have excellent control of subjective time—the pace and rhythm of the performance the audience perceives.

Find three or four recordings of the same piece of music, such as Beethoven's Fifth Symphony or your favorite popular song, as interpreted by different conductors or singers. Most likely, you will find that some lead the same piece of music much faster than others, depending on their overall concept of the piece and, of course, their personal temperament and style.

When dealing with subjective time, we have many terms to express its relative duration. You hear of *speed*, *tempo*, *pace*, *hurrying*, *dragging*, and other similar expressions. To simplify the subjective time control, you may want to use only two basic concepts: *pace* and *rhythm*. The *pace* of a show or show segment is how fast or slow it feels. *Rhythm* has to do with how fast or slow individual speeches or the actions of actors appear to the audience.

There are many ways of increasing or decreasing the pace of a scene, a segment, or an overall show. One is to speed up the action or the delivery of the dialogue. Very much like picking up the tempo of a musical number. Another is to increase the intensity—the relative excitement—of a scene. Usually this is done by introducing or sharpening some conflict, such as raising the voices of people arguing, having one car briefly lose control while being pursued by another, or shooting the scene in tighter close-ups. A third possibility is to increase the density of the event, by simply having more things happen within a specific section of running time. If you want to slow down a scene, you do just the opposite.

Whatever you change, you must always perceive the pace in relation to the other parts of the show and to the show as a whole. Fast, after all, is fast only if we can relate the movement to something slower. Finally, a precise process message should suggest the overall pace and rhythm of a show.

## STUDIO INTERCOM SYSTEMS

The *intercom* system is the lifeline in multicamera directing. It provides immediate voice communication among all production and technical personnel. With a functioning team, the director, for example, can give cues to many members of the production team simultaneously, triggering a flurry of activity. Most studios have a variety of intercom systems, each serving a specific communi-

cation task. The most common are the P.L., the I.F.B., and the S.A. systems.

**The P.L. system** Most small studios or independent production studios use the telephone intercommunication, or *P.L.* (*private line* or *phone line*), system. All production and technical personnel who need to be in voice contact with one another wear standard telephone headsets with an earphone and a small microphone for talkback. Every major production area has one or more intercom outlets for plugging in the headsets. For example, each camera generally has two intercom outlets: one for the camera operator and the other for the floor manager or other floor crew member. If possible, though, the persons should avoid connecting their headset to the camera; it not only limits their operation radius but also interferes with the camera's flexibility. The floor crew should connect their headsets to separate intercom wall outlets through long, flexible, lightweight cables.

Larger studios employ a wireless intercom system for the floor personnel. Some systems provide an earplug. Instead of the cumbersome headset, and a small pocket receiver that picks up signals sent into the studio or field position by a transmitter. Such earpiece systems will normally not let you talk back to the control room, and they don't muffle sounds that may interfere with hearing the intercom messages. Other systems provide wireless reception and talkback facilities. At least the floor manager should wear a talkback telephone headset for two-way communication.

Some shows require a simultaneous feed of program sound and control room signals to such production personnel as the microphone boom operator or studio musicians (usually the band or orchestra leader), who have to coordinate their actions with both the program sound and the director's cues. In such cases, you can use a double headset wherein one of the two earphones carries the intercom signals and the other the program sound.

Sometimes when you work in noisy surroundings or close to a high-volume sound source, such as a rock band, you may need a double-muff headset, which filters out the high-volume sounds at least to some degree. The mic in such headsets does not transmit the surrounding noise and is activated only when you speak into it.

In most television operations, production and technical crews use the same intercom channel, which means that everyone can be heard by everyone else. Most

intercom systems the lines for director may, floor crew. Most dozen or more

**The I.F.B.** *foldback* or *in* highly flexible changes are 1 system comm directly with t The performer program sou the director, production to the program:

For exam ton who is de hear herself a back to New program is re But while th viewer still in tion of the ev camera floo inaccurate in of a special e

Needs highly exper There are c foldback sy interrupt de cannot main the produce

**The S.A.**

is used by t director, to 1 connected b the S.A. syso in the studu general has beginning o tion perso

1. See the discussion of subjective time in Herbert Zettl, *Sign Sound Motion*, 3d ed. (Belmont, Calif.: Wadsworth Publishing Co., 1999), pp. 212–215.



personnel happen to be off the P.L. headsets, as is frequently the case during a short break, you can use the talkback system to call them back to work.

Considering the importance of the intercommunication system, you should include it in routine facilities checks. If you discover faulty headsets or an imperfect intercom line, report it to the maintenance crew and have it fixed. A faulty intercom can be more detrimental to a production than a defective camera.

## MAIN POINTS

- ◆ The two principal methods of television directing are multicamera and single-camera directing.
- ◆ Both directing types use a precise directing terminology that facilitates talent and crew activities.
- ◆ Multicamera directing involves the simultaneous use of two or more cameras and instantaneous editing with a switcher. It is done from the control room.
- ◆ The various rehearsals include script reading; dry run, or blocking rehearsal; technical and talent walk-throughs; camera and dress rehearsals; and walk-through/camera rehearsal combination.
- ◆ Directing from the control room requires adhering to a precise production schedule for rehearsals and on-the-air performance and following clear standby and on-the-air procedures.
- ◆ The two important clock times are schedule time (start and end of a program) and running time (program length).
- ◆ Back-timing means figuring specific clock times (usually for cues) by subtracting running time from the schedule time at which the program ends. Front-timing means starting at the clock time that marks the beginning of a program and then adding specific running times.
- ◆ When converting frames into clock time, you must have the frames roll over to the next second after twenty-nine (or twenty-four in European standards), but seconds and minutes after fifty-nine.
- ◆ Subjective time means the time duration we feel. It includes the concepts of pace and rhythm.
- ◆ The major studio intercom systems are the P.L. (private line or phone line) and the I.F.B. (interruptible foldback or interruptible feedback) systems.
- ◆ The S.A. (studio address) system allows the control room personnel to talk directly to the studio personnel.

# 19.2

## Single-Camera Directing

In *single-camera* directing, the director works with the camera operator to achieve the desired visual effect. The director is responsible for the overall look of the production, including the camera work, lighting, and sound.

► **SINGLE-CAMERA DIRECTING**  
Visualizing the production and directing the camera operator to achieve the desired visual effect.

► **POSTPRODUCTION**  
Editing the footage and adding sound effects and music.

► **SINGLE-CAMERA DIRECTING**  
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► **POSTPRODUCTION**  
Editing the footage and adding sound effects and music.

► **SINGLE-CAMERA DIRECTING**  
Visualizing the production and directing the camera operator to achieve the desired visual effect.

Even if you are not a director, you can learn a lot from this chapter. It will help you understand the director's role in the production process and how to work with the camera operator to achieve the desired visual effect. It will also help you understand the director's role in the postproduction process and how to work with the editor to achieve the desired final product.



Once you have established locking-in points that determine your general shooting style, you must go back to the script and break it down for discontinuous videotaping. Now the order in which you videotape the shots is no longer guided by the script context, the narrative, or even aesthetic continuity, but strictly by convenience and efficiency. For example, you may want to videotape all the scenes in the hospital corridor, then the waiting-room scenes, then all the operating-room scenes, then all the scenes in the patient's room, and so forth.

To give you an idea of how script preparation differs between multicamera and single-camera shooting, take another look at figure 18.9, showing the director's markings of a brief multicamera drama script. How would you now break down the very same script segment for a single-camera shoot? Write down a series of shots that show Yolanda meeting Carrie in the hospital hallway. Then compare it with the breakdown in figure 19.7. **SEE 19.7**

### Script Breakdown

As you can see, the breakdown is more detailed and not necessarily in the order of the action. Note that this script breakdown is just one of many possibilities.

If more convenient, you could have taped the third scene (Carrie and Yolanda) before the scene of Yolanda rushing up to the doctor and Carrie. Shooting a scene in such bits and pieces requires that the actors repeat their lines and actions several times identically; you must watch carefully that the individual shots cut together into a seamless scene. This means that you must also connect the various visualization points so that the scene and the sequences have both narrative (story) and aesthetic (vector) continuity.

**Continuity** Continuity means that all shots in a sequence connect seamlessly so that they are no longer recognized by the audience as individual shots, but as a single scene. As explained in chapter 18, a detailed storyboard will aid you greatly in seeing individual shots as a sequence. Even if you don't have the time or resources to design storyboards for each sequence, you must try to visualize how well the shots cut together and watch for continuity errors during the videotaping. If, for example, Yolanda kisses her daughter on the left cheek in the medium shot, do not let her switch to the right cheek during the close-ups of the same scene. Such gross directing mistakes usually mean reshooting or dropping

the scene. You could use DVE (digital video effects) equipment to flop the shot in postproduction, but then you flop everything else too, including the background. Besides, such "fixing-it-in-post" techniques are time consuming and should not be used as a safety net for careless directing.

**Film-style shooting** Such awareness of continuity is especially important when you shoot "film-style." In *film-style shooting*, you normally move from an establishing long shot to medium shots and then to close-ups of the same action. Or, if more convenient, you can videotape some of the close-ups first and then do all the long shots. As in filmmaking you may find yourself repeating an action several times to get various fields of view (long shots, medium shots, close-ups) or angles to correct blocking or performance problems. Pay close attention to every detail so that the action is, indeed, identical when repeated. Informed and alert crew members will often help you avoid costly continuity mistakes. For example, the camera operator might catch the kiss problem or may point out that the talent has her coat buttoned for this shot but wore it unbuttoned in the previous shots.

How you start and finish a specific take can make the postproduction editor's job a delight or a nightmare. As a director you are responsible for providing the editor with shots that eventually can be assembled into a continuous and sensible sequence. Always provide the editor with a generous amount of *cushions*—do not leave them to the camera operator; tell him or her what to shoot.

### Rehearsals

In single-camera directing, you rehearse each take immediately before videotaping it. Walk the talent, the camera, and the microphone operators through each take, explaining what they should and should not do. Have the single camera connected to a monitor so that you can watch the action on the screen and, if necessary, make the necessary corrections before the videotaping.

### Videotaping

Be sure to slate each take. Quickly check whether the C.G. slate shows the correct take number. If obvious mistakes are made at the beginning of the take, keep the tape rolling and simply audio-slate the next take (have the floor manager read the next take number and title

#### RECEPTION ROOM AND HALLWAY

1. Yolanda in the reception room
2. Hallway: Yolanda pacing up and down the hallway of the emergency room
3. Hallway: Typical hospital traffic--nurses, a visitor with flowers, a doctor and nurse, a protecting a person on crutches
4. Hallway: Doctor pushes Carrie in wheelchair
5. POV Carrie: Yolanda
6. Cus Yolanda
7. POV Yolanda: Doctor and Carrie

#### YOLANDA RUSHING TOWARD DOCTOR AND CARRIE

1. Hallway: Yolanda rushes toward Doctor and Carrie
2. Reverse-angle shot (POV Carrie): Yolanda
3. Same shots with gurney traffic interfering with (Steadicam)

#### CARRIE AND YOLANDA

1. CU Carrie: "Hi, Mom!"
2. CU Yolanda: "Carrie--are you all right? What what happened?"

### 19.7 SINGLE-CAMERA SCRIPT BREAKDOWN

Videotape shots are grouped for convenience and efficiency, not narrative order

into the hot mic). Have the VTR operator or PA (if you use a camcorder) keep an accurate field log. Watch for obvious continuity mistakes. Be careful not to wear out talent and crew with too many retakes; there is a point where retakes become counterproductive because of talent and crew fatigue. Finally, have the VTR operator or PA label all videotapes and cases and check that the labels correspond with the field log.

Once again, follow your production schedule. As with taping multicamera shows, there is a tendency to do needless retakes simply because you have the better part of the day ahead of you. But then you suddenly find yourself running out of time and are forced to speed through the remaining takes. If you have time and energy left at the end of your production day, you can always do the desired retake.

## POSTPRODUCTION ACTIVITIES

Your postproduction activities depend on how complex the postproduction editing promises to be. If extensive postproduction is required, you are generally still responsible for the major editing and sound-mixing decisions. Relatively simple editing tasks are handled by the videotape editor, with a minimum of supervision (or, as editors like to call it, "interference") by the director. Nevertheless, it is a good idea for you as a director to work with the editor until the completion of postproduction.

**Protection copies** Before the actual editing begins, make *protection copies* of all source tapes. You can do this while the tapes are window-dubbed for off-line editing (keying the time code over the pictures of the off-line dub—see chapter 13). If you use a nonlinear

editing system, you can digitize the videotape footage from a single VTR and then create a VTR log and various files for the footage. When creating such files, mark them in such a way that you can easily locate them again. For example, you may want to put all motorcycle shots in one bin (file), and all the interior shots of the motorcycle shop in another.

**VTR log** Your editor must now go through all the tapes and log each take—good and bad—on the VTR log. This is where the various vectors should be recorded (see chapter 13).

**Sequencing** There is actually little difference from a directing point of view whether you tell the TD to take 2, or tell the editor to edit this shot to that one. In any case, try to work with, not against, the editor. An experienced editor can help you greatly in the sequencing process, but do not hesitate to assert yourself if you feel strongly about a certain editing decision. If you have a specific sequence in mind, you can either do the off-line editing yourself or do a *paper-and-pencil edit* or a rough-cut and then hand it over to the editor (see chapter 13). When editing, your major concern is no longer the visualization, but the *sequencing* of the various shots. In the postproduction process, you will quickly realize the value of your cutaway shots and your awareness of continuity during the videotaping.

You should also supervise the audio *sweetening*, especially with extensive audio postproduction. When finished, check the entire off-line edit for serious technical and aesthetic discrepancies. Even a good editor might not see an unwanted jump cut until the final screening of the tape. When everything looks right, you can have an edit master tape produced on-line.

## MAIN POINTS

- ◆ Single-camera production starts, as does multicamera production, with the visualization of key shots.
- ◆ The script breakdown is guided more by production convenience and efficiency than visualization and sequencing. The production sequence is dictated not by the script, but by such production factors as location or getting various points of view or close-ups of the same action.
- ◆ When shooting film-style, the action is always repeated for various points of view and fields of view.
- ◆ Each take is normally rehearsed immediately preceding its videotaping.
- ◆ When videotaping, always slate each take, label all videotapes, and stick to the production schedule.
- ◆ Always make protection copies of the source tapes before beginning the postproduction editing phase.
- ◆ Log each take—good and bad—on the VTR log and note the various vectors.
- ◆ As a director guide, but do not interfere with, the postproduction editing and audio sweetening.

## SETTLE'S VIDEO

This section reinforces the differences between the multicamera and sin-

### RUN ZVL 1



Click on the **process monitor** and run taping module, which emphasizes the producer production.

### RUN ZVL 2



Click on the **Single-camera** module. It de-