



METROPOLITAN EDMONTON EDUCATIONAL TELEVISION ASSOCIATION

PRODUCTION MANUAL

FOR USE IN ALL ACTIVITIES

CONNECTED WITH THE M.E.E.T.A. TELEVISION SERVICES

I N D E X

	Page
PREFACE.....	1
M.E.E.T.A. STUDIOS.....	2
EQUIPMENT NAMES.....	3
PRODUCING A TELEVISION PROGRAM.....	6
DOs and DON'Ts OF PRODUCTION.....	9
TERMINOLOGY.....	10
CAMERA SHOT DEFINITIONS.....	20
COMMANDS BY THE DIRECTOR AND SOME CONTROL ROOM PRACTICES.....	21
STUDIO SIGN LANGUAGE.....	23
THE SCRIPT WRITER.....	27
SUMMARY.....	31

PREFACE

It is intended that this Manual be used by all contributing agencies, studios, crews, production personnel, teachers, and all those who are in any way connected with television production for the M.E.E.T.A. operations.

Uniformity in techniques, terminology, and general production is essential if the final product, the television program, is to reflect professional attitudes and professional know-how. The terms, methods, techniques, and general practices listed and described herein are those to be found in television production centres and networks throughout the world: for example, the Canadian Broadcasting Corporation, the British Broadcasting Corporation, the National Broadcasting Company, the Mutual Broadcasting Company, the Australian Broadcasting Corporation; and those television centres located in Germany, Holland, Italy, France, Brazil, and the Soviet Union where translation into another language has not altered the basic terminology or practice. Minor deviations encountered in certain areas are of local origin, and are departures from normal network directives.

-oOo-

This Manual does not pretend to be all-encompassing or completely definitive, but is issued as a guide and a directive to permit professional production within M.E.E.T.A. studios and agencies.

David Marcus-Roland
Editor

-oOo-

M. E. E. T. A. S T U D I O S

The studios associated with M.E.E.T.A. in its telecast operations are:

- STUDIO ONE - Victoria Composite High School Performing Arts.
- STUDIO TWO - Faculty of Education, University of Alberta.
- STUDIO THREE - St. Joseph's Composite High School Performing Arts.
- STUDIO FOUR - Northern Alberta Institute of Technology (although the technical equipment and operations here are temporarily limited, a flourishing production centre exists, and will be supplemented in late 1967 by a broadcast quality television studio).
- STUDIO FIVE - The Administration Building of the Public School Board. This studio is in the construction stage, and is expected to be ready for telecast operations in late 1967.
- STUDIO SIX - Extension Department, University of Alberta. Although this is not a television production studio, it is designated as a studio since it offers equipment for all areas of audio-visual activity; a record collection; a film and video tape library; a film and video tape procurement centre; editing and recording services; slide and allied production facilities.
- STUDIO ELEVEN - The Master Control Centre of M.E.E.T.A. This is in the process of being completed in the drawing and specification stage, and will be built and equipped in time for production and telecasting in the Fall of 1967. The station complex will house a Master switching, relay, and recording centre, as well as an Announce studio, telecine and video tape chains, film editing, tape editing, and complete control of all programming on air.

The numbers of Studios from SEVEN to TEN are being reserved for other additions to the M.E.E.T.A. television station complex.

EQUIPMENT NAMES

While it is assumed that the majority of readers of this Manual will already be familiar with most television equipment, the editor has taken the liberty of describing herein some equipment for the benefit of those finding themselves beginners in the ranks of production personnel.

TELECINE CHAIN

The projector, camera, slide magazine, and control units necessary for the presentation of film material.

CCU

Short for Camera Control Unit - the television studio camera, cables, video control unit, and allied equipment essential to bring a picture from the studio into the Control Room.

VTR

The video tape recording machine.

WAVEFORM MONITOR

An instrument of measurement (oscilloscope) which determines both quality and quantity of video information.

BOOM

Equipment usually associated with microphones - an arm or pole extending from a base, on wheels, to which is attached a microphone able to tilt, turn, or rotate. The arm or pole itself can be controlled for extension purposes. An operator normally stands on a platform to control the arm. The platform can be raised or lowered. The term BOOM in connection with a camera pedestal or tripod is incorrect, and instructions such as "Boom up" or "Boom down" to a cameraman are not in general use.

GIRAFFE

A smaller and somewhat less cumbersome form of the microphone Boom, used for the same purpose, but with an operator pushing the device around as required, or for use in a stationary position without an operator.

PEDESTAL

The supporting equipment on which a camera is mounted. By a system of counter-balances the camera can be easily raised or lowered, as well as moved sideways, backwards, and forwards.

- CRANE As the name implies, a piece of equipment crane-like in appearance, on which is mounted a camera. It is used to obtain higher and lower shots than those possible with the normal studio pedestal or tripod, and is mostly motor driven, requiring a crew of two or three (including the cameraman) according to the size of the crane.
- CRANE-UP Instruction to operator to raise crane camera for higher shot.
- CRANE-DOWN Opposite to above.
- TONGUE That part of the camera crane which holds the camera and moves left or right rather like a tongue in the mouth. TONGUE LEFT and TONGUE RIGHT are terms used to indicate movements required.
- TRIPOD A camera-mounting device somewhat larger than the tripods often seen supporting home movie and still cameras. Has wheels (in most instances) and is used in those areas where a pedestal would not be necessary, or where the cost of a Pedestal is prohibitive.
- VIEW-FINDER The "screen" through which the cameraman sees his picture (in reality it is a small television "set" mounted at the rear of the camera), and, like a photographic camera view-finder, enables the operator to see the picture he is transmitting, and represents to him the actual ratio and composition of the picture to be received on the home screen.
- TURRET The lens holder on a television camera.
- SWITCHER The equipment through which all sources of video and audio signals are selected and distributed as a finished television program. The term is also applied to the operator who, at the direction of the Producer, Director, or Technical Supervisor, manipulates the controls.
- BUS A term also applied to the Switching equipment, but is, in the strictest sense, referring to specific sections of that equipment.
- POTS A term applied to the control knobs found on a great deal of audio equipment.
- D. A. Distribution Amplifier - a piece of electronic equipment that ensures uniform quality of video signals within a television system.

- TELE-PROMPTER A patented name for one species of device which electrically displays the dialogue on a "box" fitted above or below a camera.
- CUE-CARD A hand-held make-shift version of above - sometimes referred to as "Idiot Sheet" because some performers are lost without one!
- FILTER When used in connection with a microphone will eliminate high or low frequency sounds.
- SYNC GENERATOR Electronic apparatus to match synchronized signals from camera to receiving monitor,
- KINESCOPE A recording on film made through the medium of a camera tube.

PEOPLE INVOLVED WITH
PRODUCING A TELEVISION PROGRAM

The planning and producing of a television program, be it for commercial or educational purposes, is an extremely complex operation. Many skills are involved, represented by a number of people in most instances: these skills, these people, require careful and understanding coordination, and it is the Producer, or Producer-Director, who is responsible for this duty. The Producer is a person apart from the majority in that he possesses unusual qualities of perception, leadership, artistic ability, and a knowledge of television production equipment and techniques. The Producer directs an integrated team of helpers, each contributing to the final product, the television program.

In commercial television there is often an Executive Producer who looks after the major details of pre-production matters - budget, casting, conferences with script writers, overall supervision. Often, too, the Producer who carries out the directives of the overseeing Executive Producer will hand over the completed planned production to a Director at the rehearsal period, and from then on the production is under the care of that Director, the Executive Producer and the Producer taking "back seats", although always on hand to make decisions affecting content and budget.

The CBC, BBC, and other networks' use of the Producer-Director is the most satisfactory manner of dealing with a large area of production. Here the one man is responsible, often to an Executive Producer, but is free to carry out the entire range of duties associated with a program, finally directing the studio operation as "captain" of a tightly-run "ship."

In M.E.E.T.A. productions it may well be that we shall find some occasions on which any or all of the above designations will apply. M.E.E.T.A. itself will provide both Producers, Producer-Directors, and Directors according to the need of any given situation. However, a large number of productions, especially those originating from schools and the university, will have Producers from those schools and universities; these will be people responsible for the content of the program, and will engage in those areas of operation essential to the choice of material, choice of writers, performers, properties, etc., which represent the required ingredients of the planned product. Since very few of such Producers (who will be teachers) will have had sufficient experience in actual professional television production to be able to take the product into the Control Room of the studio and there direct crews of technicians, cameramen, stagehands, and the various people found in studios as members of the production team, it will be necessary for M.E.E.T.A. to provide Directors who will translate the planned program into the finished telecast. But these Directors will not

only be available for these duties in the control room and studio - they should be associated with the production from the planning stage, to give advice and suggestions, and to see that the needs of the Producer-Teacher unit are met. The Director, as is each member of the television crews, is there to give service to the educator, so that the program, representing as it does the pre-determined application of the discipline of learning to the audience, fully meets the objectives required of it. As the teacher knows his business, so does the Director, and the union of the two becomes an experience in communion.

-oOo-

The facilities available to the Teacher-Performer, Producer-Teacher, or Teacher-Producer (either term is applicable) from M.E.E.T.A. encompass Direction (and Producers, too, where the need exists), Technical services, Design services, and general production assistance at any or all stages of program development and production. While school boards and university faculties can mostly provide graphic artists and photographic personnel, the overall services of Design, including set design, set construction, properties, set dressing, staging, make-up, costuming, should be coordinated through the Director and his team of design personnel.

Another person closely associated with production, especially in the Control Room, is the type of production Assistant often referred to (in the CBC, for instance) as Script Assistant. Although this position is most frequently occupied by a member of the female sex, there is no reason why men should not regularly perform the duties required in this area (in CBS, NBC, and ABC, this is often the case).

The Production Assistant is usually associated with the Producer from the earliest stages of production, assisting him with research, script typing, and many clerical and secretarial jobs connected with a program. He or she remains with the program throughout its development, and in the Control Room times the rehearsals, the actual telecast, and acts as assistant in every way possible to the Producer, Producer-Director, or Director (whichever one is in command on a given occasion).

In the case of M.E.E.T.A., there will have to be some deviation from this commercial network manner of working. It will rarely be possible for a trained Production Assistant to remain with a Teacher-Producer unit throughout the entire planning and production periods, and it is doubtful whether a Teacher-Producer unit would desire or require this assistance. Therefore, in M.E.E.T.A. productions, unless requested otherwise by the producing agency, the Production Assistant will join the production team at that stage where the final script or program outline is ready for rehearsal, and will then act in the normal capacity in the studio, Control Room, and those areas where production work is in progress. It might be advantageous, however, for the producing agencies to engage their own production

help (in the obtaining of properties, research, typing, etc.), but unless those people have been trained by M.E.E.T.A. for control room work, the final production chores of the program in the studio would be taken over by the Production Assistant assigned by M.E.E.T.A.

The Production Assistant will always give TIME CHECKS before a telecast, commencing at Three Minutes, down to Five Seconds and then to Zero.

-oOo-

It is hoped that a final Production Meeting between Teacher-Performer, Director, Production Assistant, Floor Manager, Lighting Director, Audio Director (if the program is in any way complex) and the Technical Supervisor assigned to the program, will be held before actual rehearsal begins.

While some programs may not require much or any rehearsal (such as panel discussions and other programs of a more or less ad lib nature), the Production Meeting is still an essential part of any well-ordered production.

-oOo-

There may be occasions on which the originating member-agency of M.E.E.T.A. is able to produce its own packaged program in its own facilities, and will present this for telecast to the M.E.E.T.A. Program Council: however, normal practice will consist of the Producer or his representatives requesting from M.E.E.T.A. production help, studio rehearsal and studio production time, and, if not a live production, recording facilities.

M.E.E.T.A. will schedule the use of the contributing studios for production of the member-agencies' programs intended for M.E.E.T.A. use. The Producer will be informed of the availability of the personnel required, the times of the studio rehearsals, and the time of the live or recorded production in the studio. Some programs, of a series nature, will be able to have regular daily, weekly, or monthly times allotted to them in advance, and, as far as possible, the same crew leaders on each occasion.

It is essential that the content of a production, from the educational standpoint, be precisely that required by the originating Producer or agency, and it is requested that the Producer or his agent be present at all times during rehearsal and production, unless otherwise agreed to. Decisions relating to content must be the responsibility of the educator, the same as decisions relating to technical quality and production integrity must be the responsibility of the Director. This does not imply, and is not intended to imply, any discrepancy between the ultimate aims of both parties, but is a professional recognition by each of the other's qualifications where a specific decision has to be made: the implication is, rather, that the best of all possible results must come from the merging of all talents associated with any given production, so that the viewer, whether he be interested or casual in his attitude to the program, is compelled to acknowledge that what was offered him could not be criticized on the grounds of ineptitude by its makers.

-oOo-

T H E D O S A N D D O N ' T S
O F T E L E V I S I O N P R O D U C T I O N

In order that discipline may be maintained in the television studio, if you are a performer always direct your questions or statements for the Director (or Producer-Director) or whoever you wish to contact in the Control Room, to the Floor Manager. He is there to direct all studio operations, to act as liaison man between Control Room and studio, to represent the Director or Producer-Director at all times when that person is not physically present in the studio.

DON'T ask other crew members for items, advice, or other assistance. The Floor Manager is there to give service as well as carry out his superior's commands.

To the Director, Producer-Director, or similar person. DON'T use the P. A. speaker on the intercom circuit to address crews, performers, or other personnel. ALWAYS make use of your Floor Manager; he is there to serve you, too, remember. Noisy loudspeakers can disturb the performers and the crew members, and the excuse that the use of the P. A. saves time merely suggests that you lack discipline as well as lack trust in your associates. Also, DO permit your Floor Manager time in which to carry out his duties, and DO treat him as part of the team, and not a lower-eschelon slave. He is as important as you are, even though he may be a trainee.

To all concerned with a production: DO make use of the terms and procedures indicated in this Manual - if you do not, you may find yourself being ignored!

And one last DON'T - don't worry about things: television is really a very pleasant world in which to work, and you will be surprised how rewarding the time spent in a studio can be. There is a comradeship unlike anything to be found anywhere else, and if you value the effect of your work on the recipients (the unseen but very-much-alive audience over the airwaves), you will find that everything you put into this business of making programs is worthwhile.

For another DON'T, see Page 22).

P R O D U C T I O N T E R M I N O L O G Y

- CUT The transition from one camera shot to another, other than through a dissolve or optical effect. Indicates an IMMEDIATE change of shot.
- CUT Is often used, also, as a directive to STOP WORKING when a Director wishes to check a point, go back on a scene, etc.
- TAKE First part of the command used by a Director when requiring a transition from one source to another, such as "Take One" when he desired to use the picture on Camera #1; or, as is common, "Take it", when he is requesting Video Tape, Film, or some other source.
Is used, also, as the name for a sequence or shot recorded on film or video tape.
- DISSOLVE The optical effect whereby one video source changes to another video source by means of an overlap of both pictures for a given length of time. Is a useful means of suggesting a change of scene, change of time, change of mood. Will sometimes serve a Director well when he realizes that a CUT from one shot to another will give a disjointed effect because of a sudden change of angle of vision. Is used to good effect in musical and dance numbers for optical impact or artistic "color."
- SHOT The picture or scene portrayed by the camera ("That's a good shot", or "Let's take another look at shot #3.") Refers to the division of a script into camera scenes or takes. Good scripts, when under the care of a Director, are SHOT - LISTED; that is, divided into a series of SHOTS, developing the content realistically and logically, both from the story point of view and the technical and video interpretation.
- VIDEO The picture, or that which is visual.
- AUDIO Refers to all SOUND in the program.
- SCRIPT The story, scenario, outline, or other written material which depicts the content of the program. Should be written with the VIDEO instructions on the left of the page, and with the AUDIO (dialogue, sound effects, etc.) on the right of the page. (See Page 27).

SOUND EFFECTS

The use of live or recorded sounds to suggest a mood, a fact, an event, or a specific need. Will sometimes take the place of that which was missing or distorted or insufficient in a film sound track, video tape sound track, or cannot be normally produced in the studio. Applies to music for background or effects use.

EFFECTS

The same as SOUND EFFECTS above; but is often used to encompass activities produced by a SPECIAL EFFECTS operator, such as a model working, or fog in a studio scene, or some special device required by the content of the program.

SPECIAL EFFECTS

The title given to the man as well as his activities in producing an EFFECT required by the script - fog, models, waterfall, devices, gimmicks, etc.

FADE TO BLACK

The instruction given by the Director, usually to end a scene or the entire program, when to leave the full picture on screen would imply continuance or uncertainty. The instruction to the Switcher means that he must fade out all video signals, and usually indicates the fading out of all audio; but not necessarily so if the FADE TO BLACK comes as a transition device during a program scene.

FADE TO WHITE

Is the opposite to FADE TO BLACK, and although rarely used, can be effective.

UP FROM BLACK

or

FADE UP FROM
BLACK

The starting of a program or scene whereby the screen is BLACK and the picture is brought in. The use of audio along with this effect is dependent upon the Director's instructions and the requirements of the script.

KEYSTONE

An effect obtained, often unintentionally, when a camera is viewing an object from anything but a "head-on" position, and lineal distortion results.

WIPE

An optical effect which can be obtained in several ways (mostly through an EFFECTS GENERATOR or EFFECTS AMPLIFIER), and which results in a picture transition: example, a new picture is introduced from left to right or right to left, wiping out the original picture as it goes.

EFFECTS
GENERATOR

An electronic device which makes possible picture transitions (such as the WIPE above, together with diagonal wipes, vertical, horizontal, and corner wipes, and others). Will also, in most units, KEY - IN other material (see below).

KEY -
KEY INSERTION

An effect whereby part of a picture can be replaced with other pictorial information. The most common use is in TITLES and CREDITS, where the white lettering appears to solidly cut into the background scene. Is more effect than the older form of SUPERING titles (see below).

SUPER

Has two main uses. For adding TITLES and CREDITS to a picture (see above), whereby the background remains and white lettering is added to it, but the original scene can be still seen through the lettering. Or, for merging one scene with another (rather like a prolonged DISSOLVE). Example: a ghost walking through a castle. Is most effective when the background is dark, and the information to be SUPERED is light.

IRIS

An effect (see EFFECTS above) whereby one picture can be brought through the center of another (or in reverse). Is an effect found on several machines for front or rear projection use.

MAT

Something like an effect derived from KEYING (see above), but involves more complicated EFFECTS GENERATOR equipment and considerably more set-up time. Instead of letters being used, whole scenes, objects, or people can be KEYED into a scene.

FLOOR MANAGER

That person who represents the Director, Producer-Director, at all times in the absence of the same, and who is always in charge of studio operations, both in rehearsal and on air. Is sometimes referred to as STUDIO DIRECTOR (CBC), FLOOR DIRECTOR (NBC, CBS, ABC), STUDIO MANAGER (BBC), PRODUCTION ASSISTANT (his title usually in Union listings) - he is, indeed, an assistant to the Producer or Director, but his studio function is that of management of all facilities and performers, but not the direction of technical crews and cameramen.

INTERCOM

Actually an abbreviation of "Intercommunications", and refers to the equipment and the system whereby the Director communicates with the members of the crew, and they with him. Is not a Public Address system (though often allied to it), and is a means whereby communications between studio production personnel can be carried out without interfering with the performers, or without relay to the audience at home. See use of INTERCOM on page 9, DOs and DON'Ts.

DOLLY IN

The method of taking the camera closer to the performer or into the scene. DOLLY BACK is the reverse of this operation.

TRUCK

The method whereby the camera moves sideways from left to right or right to left. Sometimes called ARCING, but is not generally used in this form.

ZOOM

Refers both to the mechanism and to the action of that mechanism whereby a scene is brought closer by a particular type of lens without the camera having to DOLLY IN. The effect, however, is vastly different. The perspective changes with a DOLLY IN, rather like walking down a hallway, where the walls go by a person as he proceeds. With a ZOOM the central object (say, the performer) is brought closer, but there is no change of perspective. The result is really only a magnified portion of the original scene.

PAN

Whereby the camera head is turned from left to right or right to left to enable it to move from one person to another, or to see a different part of a scene.

SWISH PANORWHIZPAN

A very fast, usually wide, PAN shot; often ineffective, and mostly used if only one camera is available and the Director needs to see another part of the scene immediately. Blurs out all intermediate objects, and is risky since the operator may not be sure when to end the action.

TILT

Tipping the "nose" (the lens) of the camera down or up to vary or improve a shot.

SOUND IN

The command given by the Director when he desires the audio in a film, video tape, audio tape, disc, etc., brought into the program. An example of this command will come as a film is about to be added to the program sequence.
Director: "Take film, Sound in."

SOUND UP

Similar to SOUND IN, but often used when the audio has been faded down or out during a sequence, or where the incoming audio is not sufficiently loud in the opinion of the Director.

CHANGE SLIDE

The order given by the Director to the Telecine projectionist or Control Room switcher when the Director desires to change from one slide to another. Sometimes the word LAP is heard in U.S.A. stations, but as it describes a mechanical action not found on all telecine chains it is not generally applicable or used. Some telecine chains are available with DISSOLVE and other effects, in which case the order would not be "Change slide" but "Dissolve slide" (or whatever was required).

- S. O. F. Short for SOUND ON film. S. O. F. is also to be used for SOUND ON TAPE.
- V. O. Short for VOICE OVER; usually appears where a person is speaking, unseen, over a film or other segment of the program.
- FRAME UP The direction given to the cameraman when the Director wishes to allow more headroom in a given scene, or when taking a close-up of a performer and the performer's head is being cropped. Also applies to any other situation when the cameraman is not accurately photographing the scene or performer or object as required by the rules of good composition and/or technical necessity.
- CROPPING The result of a camera not been framed correctly. For example, when a performer is being photographed close-up, and his head or an ear or his chin may be out of frame. Is also used when any part of the picture required is being lost to the audience.
- OUT OF FRAME As implied above in CROPPING: when a portion of an object or person or scene is outside the vision of the camera viewfinder, and therefore the audience. IT SHOULD BE NOTED here that most home receivers do not see all the picture seen by the camera view-finder or the monitors in the television control room, and a good Director bears this in mind when he is telecasting.
- HEADROOM Giving enough room above a person's head (or object's top) so as not to either crop some of the head, or to allow an unnecessary and therefore ugly gap between the top of the head and the picture frame.
- BLOCKING The process whereby the Director or Producer-Director divides his script into camera shots. Lines across the page of a script should be used to identify these divisions (see pages 15, 20, 27, 29, 30).
- WILD SOUND Audio which is happening "on the spot", and is different from speech or sound recorded or telecast live in sync. with lips or other movements. Is not necessarily synchronous (see below).
- SYNC. That which is synchronous with the lip movements of a speaker, or the sound from an object, etc. (see also above).
- ON THE NOSE Describes the fact that a program or scene is "on time" (see also diagrams on later pages).

- CHEAT Turn to another camera, but do it in a subtle manner. Turn slightly to left or right.
- ACADEMY LEADER The piece of film coming before the actual picture begins, on which are indicated the number of seconds remaining to picture. In the United States the leader is not indicated with seconds but with numbers at intervals less than one second; but the name of the film strip is still ACADEMY LEADER.
- LEADER The film before and after video information, or dividing video segments.
- SLUG A small piece of black tape attached to a film indicating the end of the film in so many seconds, or so many seconds to SOUND ON FILM, or SOUND OUT on the film (see also page 21).
- SHOT-LIST The list of shots given to a cameraman whereby he knows exactly what will be required of him during a production. This is usually used only in dramas and long shows where it has been possible to BLOCK an entire production. (See page 14).
- CUE The verbal command to a performer to commence performing; or is used to describe a mark or a sound indicating a point of timing on film or video tape, etc.
- CAMERA LEFT
or
CAMERA RIGHT A term used to describe a position on the set, ALWAYS FROM THE CAMERA'S POINT OF VIEW, NOT from the performer's position.
- Note: In television DOWN STAGE and UP STAGE are not usually used, though the term UPSTAGING (a person) does crop up!
- SET The "stage" or performing area. Also the scenery in that area.
- FLAT A piece of scenery made of canvas on wood frame; wooden panels, or similar materials, which joined together form the scenery or set, or part thereof.
- RETURN Part of a set which fits at right angles to a flat.
- GRID The equipment from which ceiling lights are suspended.

BABY
KLIEG
KLIEGEL
SPOT
QUARTZ

Refers to types of lighting equipment frequently found in TV studios (this list is not comprehensive).

BARN DOOR

A door-like shade found on some TV lights.

DOUSE

To extinguish the lights, or flame, or effects.

GOBO

A lighting effect (patterns, letters, etc.) projected by a lamp on to cyc. or other background. Is usually in the form of an aluminum stencil.

CYC.

The cyclorama (usually light blue, light green or, as in color TV, white) - is a vast curtain reaching from floor to ceiling and stretched from end to end of a studio wall or walls.

GROUND ROW

Part of set to cover join between floor and cyclorama.

LIMBO

An effect of blackness behind a performer, object, or scene. Also refers to black velour drapes used to create same effect where lighting equipment is insufficient.

SCRIM

A diaphanous or muslin-like material used in sets for visual effects.

SWAG

Material draped to give a swag-hang as in American Colonial curtains. To hang material to mask horizontally.

MASKING

Usually describes an additional flat in set design which serves to hide the edge of an existing set - or a flat serving as something to hide an object (see also SWAG above). Also can be used to describe anything or anybody hiding something required in the video or audio.

GRAPHICS

Used in general terms to describe illustrations, credit and title cards.

CREDITS

The names and job functions normally displayed at the beginning or end of a program.

SUPERS

Sometimes used to describe CREDITS which are prepared as WHITE LETTERS on BLACK CARDS for Superimposition or Keying purposes.

THROW AWAY

The manner in which an actor disposes of a phrase by deliberate de-emphasis.

LINES

The dialogue in a script - "He learned his lines quickly."

<u>SCENARIO</u>	A script shot-listed and completely detailed for production purposes.
<u>DUBBING</u>	The adding of sound to a film or video tape after it has been made. The re-recording of video and/or audio; the duplicating of an existing video or audio tape.
<u>PRE-RECORDED</u>	That which has been recorded prior to a present use.
<u>WRAP-UP</u>	To close or end a scene or program. The process of bringing to a conclusion (see also Diagram pages).
<u>STRETCH</u>	A signal or request given to a performer to extend a segment or speech, etc. (see also Diagram pages).
<u>PAD</u>	To ad lib; to "fill"; to stretch dialogue or action.
<u>FILL</u>	To ad lib; stretch; pad dialogue or action.
<u>DEGAUSSE</u>	To erase or obliterate a recording, video and/or audio.
<u>CUE TRACK</u>	That part of a video tape on which cues, messages, instructions, signals can be recorded for production purposes, without the signal being telecast.
<u>LIVE ON TAPE</u>	A program recorded non-stop as if it had been a live telecast.
<u>ACTUALITY</u>	A program originating "on the spot," as it happened.
<u>REMOTE</u>	A program originating in a place other than the studio.
<u>MOBILE</u>	Rarely used; usually a lazy way of saying "Remote" or "Mobile Unit."
<u>MOBILE UNIT</u>	The production unit on wheels used at REMOTES.
<u>KILL IT</u>	Describes DOUSING of lights; ending a segment; stopping action. Is not recommended.
<u>WING IT</u>	To ad lib; to telecast without rehearsal.
<u>HOD</u>	A graphics stand - a term not used in Canadian TV.
<u>FLIP CARD</u>	A Graphics card with punched holes to fit a Flip Stand.
<u>FLIP STAND</u>	A device with rings rather like a Ring Binder on which Graphic Cards are displayed, and "flipped" down to reveal subsequent cards.

<u>PROPS</u>	Properties - those items needed to decorate a set; items to be handled by a performer: the moveable objects associated with performing or set dressing.
<u>P. A.</u>	Public address system - the loud speaker in the studio (see item on INTERCOM).
<u>P. A.</u>	Short for PRODUCTION ASSISTANT.
<u>S. A.</u>	Short for SCRIPT ASSISTANT.
<u>SCRIPT GIRL</u>	Same as S. A. or P. A. (female variety).
<u>S. D.</u>	Short for Studio Director - MEETA will use FLOOR MANAGER in this area.
<u>FAX</u>	Facilities needed for Production.
<u>FULL FAX</u>	Everything needed for Production.
<u>DRY RUN</u>	A Rehearsal without FULL FAX.
<u>PRODUCTION BOOK</u>	The forms to be filled in when ordering facilities for Production. MEETA will be issuing these to all Production Agencies and Personnel.
<u>FLOOR MONITOR</u>	The TV set used on the studio for crew and performers to check on their work.
<u>GRID MONITOR</u>	For the same purpose as above, but hung from the lighting grid.
<u>FLY</u>	To elevate scenery out of sight in the roof by means of ropes, pulleys.
<u>FLASH BACK</u>	Return to a place in time or scene.
<u>MCR</u>	Short for Master Control.
<u>SEGUE</u>	Direction to change from one Sound to another, especially between Discs or Audio recordings.
<u>BURN IN</u>	The retained image in a camera tube, caused by leaving the camera on an object for a long period (mostly a problem with old camera tubes). The image will be seen even over a subsequent shot.
<u>CHAIN</u>	The name given to a series of components related to a specific function: Camera Chain, Telecine Chain.

<u>FLOOR PLAN</u>	The Set Designer's drawing of the studio set and related equipment.
<u>GHOST</u>	Something like BURN IN, but is strictly a fleeting after-image shown as a white line to right of figure or object; caused by too high contrast of subject in relation to rest of scene.
<u>SIMULCAST</u>	A program broadcast on both television and radio simultaneously.
<u>SNOW</u>	Effect like snow seen on the home screen produced by weak signal.
<u>SPLIT-SCREEN</u>	The joining of two or more pictures, from different video sources, into one screen, without the use of superimposition or key insertion.
<u>TEST PATTERN</u>	Chart for "setting up" or checking camera linearity.
<u>T. B. A.</u>	TO BE ANNOUNCED. Usually found on program logs.

C A M E R A S H O T A N D S C R I P T D E F I N I T I O N S

- C. U. CLOSE-UP. The dimension of that part of the performer or object required. If a person, it refers to the HEAD, NECK, AND A LITTLE OF THE SHOULDERS. If an object, the WHOLE object, or the part thereof specifically named.
- T. C. U. TIGHT CLOSE-UP. Closer than C. U. In the case of a person, refers to the head, without showing complete neck.
- M. C. U. MEDIUM CLOSE-UP. Wider than C. U. If a person; HEAD, NECK, SHOULDERS, AND THAT PART OF THE BODY DOWN TO THE WAIST.
- M. S. MEDIUM SHOT. Should not be used in connection with individual performers (as in M. C. U.) but for general scenes or groups. Implies the whole of a grouping; objects displayed; essential subject matter without extraneous material.
- W. S. WIDE SHOT. Larger in scope than M. S. Encompasses group, scene, etc. in its entirety.
- COVER SHOT Something like W. S., but mostly describes the shot which takes in a group or scene while other cameras are re-grouping for closer shots.
- L. S. Like W. S. or COVER SHOT: is rarely used.
- 2-SHOT Frames two people (or objects). usually, in the case of people, heads, shoulders, and bodies to waistlines. Variations will be encountered, such as two cats or dogs, etc!
- 3-SHOT Similar to above, but allowing for THREE people, etc.
- 4-SHOT Similar to above, but allowing for FOUR people, etc.

Note: Where W. S. might be too vague (as in a large group of people) 4-SHOT (or even SIX-OR EIGHT-SHOT) would be more accurate. EXAMPLE: In a panel or group of, say, twelve people, it would be helpful to call for a "4-SHOT from Left set," etc.

COMMANDS BY THE DIRECTOR
AND SOME CONTROL ROOM PRACTICES

The most common commands and directives given in television studios will be found below: they could be used by more than one crew member, but each command refers to the same thing, whoever is using it. Some of the commands involve the use of words given on the previous pages (such as, "Sound up.").

THE USE OF FILM
and
VIDEO TAPE

Always preface the use of film or tape by this command:

"READY WITH FILM" or "READY WITH TAPE", then the command "ROLL FILM" or "ROLL TAPE."

Since all film should be cued up to commence at Three seconds from when it is required, and all video tape Five seconds from when it is required, a good Script Assistant or Production Assistant in the control room will immediately begin a count down to zero, thus: "Three, two, one, zero" (or, with tape, "five, four..." etc.).

The Director, watching the film academy leader, will order a TAKE of the film on the "zero". With video tape, where there is no academy leader, the Director will wait for the count, or, if he sees on the preview monitor that the tape is in sync, and that the scene is the one required, he will order the TAKE as he sees fit.

The Script Assistant or Production Assistant will also count the time to the end of the film or tape, giving a THREE MINUTES cue, a TWO MINUTES, ONE MINUTE, THIRTY SECONDS, FIFTEEN SECONDS, TEN SECONDS, and then count "Five, four, three, two, one" (unless the Director likes to do this last five-second stretch himself). In this way, all persons in the control room, on the intercom in the studio, and, very important, the audio director, know exactly where they are in the sequence of events. It is useful to have a black "slug" (see page 15) stuck on the film (this cannot be done on video tape, though a cue-track BEEP can be used where required) at the three-seconds to end mark, just as a slug on the right hand side indicates three-seconds to SOUND IN or SOUND UP when a film is part silent, part sound. These practices make for smooth running of a program, and are expected to be common practice in all M.E.E.T.A. productions.

USE OF CAMERAS

All commands, in every area, should be preceded by a "Ready", and the camera is no exception. There must always be a "READY TO TAKE ONE" (or "TWO" or whatever camera is required next), followed by "TAKE ONE". If a DISSOLVE is required (or other effect), then the command must be "READY TO DISSOLVE TO ONE" followed by the single word command "DISSOLVE".

ALWAYS REMEMBER - "Ready" before every directive, and then all should be well. Indicate the move, or the need, in advance (just a few seconds is enough (especially if the cameramen are using shot-lists)).

CUES TO
PERFORMERS,
ANNOUNCERS,
ETC.

In order to save possible misunderstanding, it is best to cue a performer or announcer, etc. by giving the name of that person before the word "CUE". Example: after the "Ready" instead of saying "CUE JOHN" put the name first, thus getting "JOHN, CUE". Despite the "Ready" it is possible someone might have not been sure who the cue is going to be for; the name first corrects this.

-oOo-

Members of a good crew will always immediately query a command not fully understood, and it is easy to repeat an order, except on a very fast-moving show.

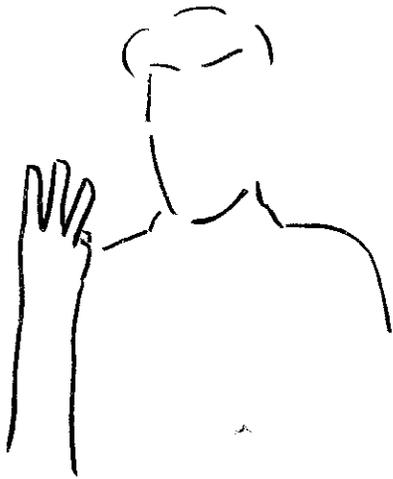
In this section should come another DON'T. DON'T TALK ON THE INTERCOM UNLESS IT IS ABSOLUTELY NECESSARY. ONLY THE DIRECTOR SHOULD BE USING THE INTERCOM, EXCEPT WHEN A CREW MEMBER HAS TO QUESTION HIM OR TO INFORM HIM OF SOMETHING OF WHICH HE MAY NOT BE AWARE (the Floor Manager is the one person who may have something to say from time to time, especially, of course, during rehearsal). The intercom is for essential communications only, and chatter during a rehearsal or a telecast can be very disturbing.

-oOo-

S T U D I O S I G N L A N G U A G E

The Diagrams on the following pages demonstrate those signals normally used in television studios. With the exception of the last two they are given by the Floor Manager to the Performer. The last two are mostly used by the Performer as he seeks to elicit information FROM the Floor Manager, or, as an alternative (see last diagram) to indicate to the Floor Manager that everything is ON TIME as far as he, the performer, is concerned.

-oOo-



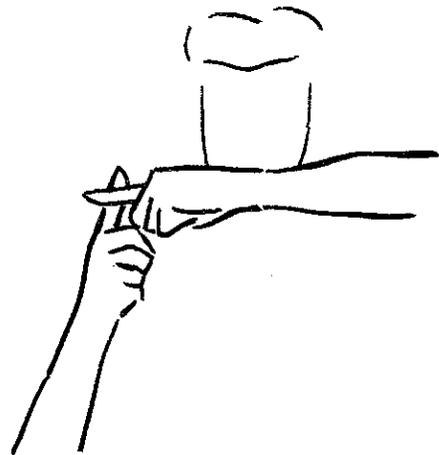
THREE MINUTES



TWO MINUTES



ONE MINUTE



THIRTY SECONDS



STAND BY



CUE (TO COMMENCE)



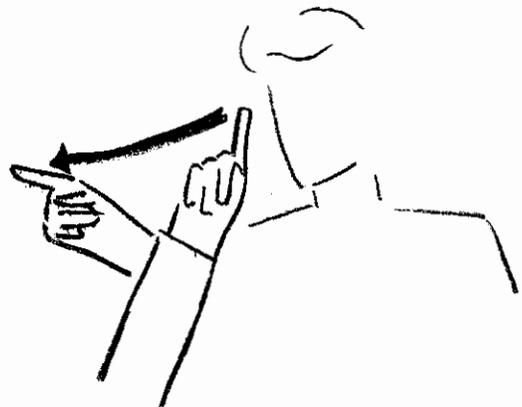
EVERYTHING'S O.K.



ON TIME
("ON THE NOSE")



WATCH ME

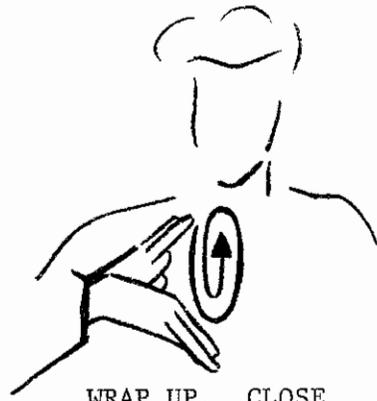


TURN ("CHEAT") TO
OTHER CAMERA



STRETCH - WE HAVE

PLENTY OF TIME



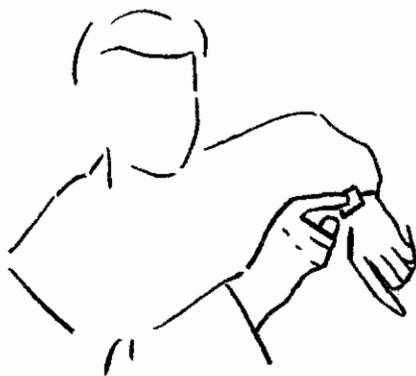
WRAP UP. CLOSE



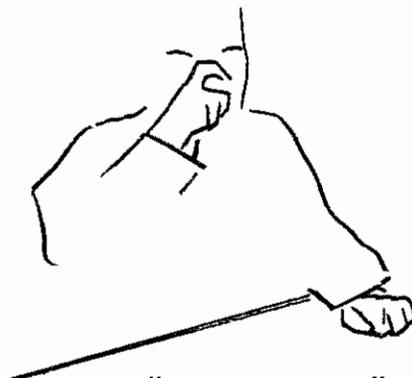
CUT SCRIPT



HOLD IT - CUT ACTION OR SPEECH



"HOW'S THE TIME?"



"AM I ON TIME?"
or "I AM ON TIME".

THE SCRIPT WRITER

While there will be numerous types of scripts required for educational television production, the basic principles of script writing remain the same in all cases.

First: the page should be divided into two halves (see page 10), with the VIDEO column on the left hand side of the page, and the AUDIO column on the right. Anything connected with audio will always be written in this right hand column, although a direction which may be nonconnected with a SOUND or SOUND EFFECT may have to appear in the left hand VIDEO column.

EXAMPLE:VIDEOAUDIOCAMERA ONE

WS-Man leaving door
from restaurant

EFFECT: Door opening
Add Street noises as he enters
street

NOTE TO BOOM OPERATOR

WATCH FOR MIKE SHADOW
ON SECTION A OF SET -
CANOPY WILL BE IN SHOT

However, this sort of instruction need not be the concern of the teacher-writer who is mainly concerned with specific educational content. Indeed, Directors loathe having to accept a script which is already flowering with technical and production directives. Unless the final script is the result of prolonged and unanimous discussions between all concerned with a production, there is no need whatsoever for any script to be as detailed as the section above for the purposes of the first or draft script.

The best script, for the purposes of most television, and especially for educational television, contains a great deal of information in the right hand AUDIO column (and even here, there should be the minimum of directions to technical and production personnel) - this information should be specific dialogue, suggestions (always in CAPITALS) as to what the speaker will be talking about (if no actual dialogue can be written), and those NECESSARY sound effects or music which the writer requires to complete his story.

In the left hand, or VIDEO column, only indicate that which you, as a writer, feel is vital for the Director and others to explain the need of that scene or section.

EXAMPLE:VIDEO

CAMERA FOLLOWS MAN AS HE
LEAVES RESTAURANT DOOR.
HE WALKS DOWN THE STREET,
PUTTING HIS LEFT HAND ON THE
RAILINGS TO GUIDE HIM.

AUDIO

The above VIDEO information will enable any Director to "get the point" (especially in the light of the context of what had gone before and will follow). The empty AUDIO column at this stage will also enable him to use his imagination and suggest sound effects to enhance the scene and make it realistic. Or, if the "bare" script is being handed over to an accomplished professional script writer, he in his turn may add the effects, etc. Likewise, a Director will be able to divide the VIDEO column into actual camera shots (BLOCKING the script), thus presenting all that the writer has envisaged, and often bringing to life those "extras" which may not have been thought out in the early stages of writing.

EXAMPLE:VIDEOCAMERA ONE

WS-Man Leaving Restaurant
swing door

AUDIO

EFFECT: Doors opening
ADD street noises (as it is
Sunday, include distant church
bells)

CAMERA TWO

C U - Man as he stops at canopy

CAMERA THREE

MS - Man walks on, puts out
left hand to feel for railing.
PAN RIGHT with him

INCREASE STREET NOISE as he frowns -
(He is becoming increasingly irritated
by traffic noises)

CAMERA ONE

LS - Rear of Man as he goes
down street

CAMERA THREE

C U - Left hand fumbling on railing

CAMERA TWOC U - Man's face (he is perplexed) EFFECT: Church bells - EXTREMELY LOUD

Obviously it is not possible to give examples of every type of script situation here, but there are basic things to remember. 1. Indicate in the VIDEO column the specific things required. 2. Indicate in the AUDIO column the specific things required - dialogue, if it is to be followed exactly; outlines of conversation if not. Or even the type of instruction:

GUEST: WILL AD LIB FOR THREE
MINUTES

3. Dialogue should be in normal upper and lower case (no quote signs needed, unless the words are an actual quote from another source). ALL INSTRUCTIONS in UPPER CASE (CAPITALS). 4. Camera numbers (if known - and this will rarely be the case) always in UPPER CASE, the description of shot in upper and lower case. SPECIFIC INSTRUCTIONS always in UPPER CASE... see VIDEO column: just clearly state what a person will do, or what is required in the way of movement or scene.

The Production Meetings will unravel problems or clarify unclear areas. Only ESSENTIALS in the script, but brief, in production terminology, and always representing education content. The best scripts for educational television will indicate the SKELETON of the "body" - the FLESH can be added later, often in the rehearsal.

EXAMPLE:VIDEO

TEACHER WILL START AT DESK -
TEACHER WILL PICK UP SMALL GONG
FROM DESK AND HOLD IT AT ARM'S LENGTH
WHILE BANGING IT WITH STICK.

AUDIO

TEACHER INTRODUCES SUBJECT.
WILL BANG GONG DURING FIRST MINUTE

HE GOES TO EASEL

TALKS ON THE QUALITIES OF CHALK FOR
WRITING ON EASEL.

GOES TO PIANO ON RIGHT OF SET

PLAYS PIANO - WILL TALK FROM
KEYBOARD.

Of course, the above could be put into detailed shots, with actual dialogue (which the teacher would either have to learn or read from a cue-card or teleprompter - see page 5), but often this is far from necessary, for a good Director can easily direct a "show" that has definite expected moves to look out for. Some sections may have to be timed, so that a performer can cover all his required subject divisions within the allotted telecast period: this is where the Control Room Production Assistant comes in handy - time cues (or reminders) are passed on to the performer while at work, thereby making sure he leaves one section and goes on to the next. These time segments are decided upon in advance by the Producer and the performer (see DIAGRAMS re Studio Signals).

DOCUMENTARY-type of programs should be scripted in detail, and here the use of a Narrator (off camera, VOICE OVER) is most useful, and the inclusion of such a person enables the script writer to write exactly the words to be read over a scene.

If film segments are to be included in a script, the length and duration should be indicated in the script.

EXAMPLE:VIDEOAUDIOCUT TOFILM - HITLER ARRIVING AT MEETINGFILM: S. O. F. Length approx. 100 feet
Duration: approx. 3
minutes

If ACCURATE lengths and times can be given, so much the better, as this will save time at rehearsal. In any case, it will be the duty of the Production Assistant in the Control Room to ascertain the EXACT time of the film, where the sound comes in or goes out, and any other points necessary for the Director's and others' information. He or she will also COUNT DOWN to where SOUND UP occurs, or where SOUND OUT occurs.