

## The Director in Preproduction

**N**ow that you have a workable script, it is time for you as the producer to involve the director in the preproduction phase. In our simulated production environment, this means you must now switch hats and temporarily become the director.

As a director you tell talent and the entire production team what to do before, during, and after the actual production. But before you can tell *them* what to do, you obviously need a clear idea of what *you* need to do: think about what the program should look like and how to get from the idea to the television image.

Unless you are directing a daily newscast, it is usually the script that starts such a preproduction process in earnest. Regardless of what the script says for you to do—cover a basketball game, do a documentary on college football, direct an interview or digital cinema project—your job as director will inevitably start with a tentative visualization process: various key images and sounds that pop into your head while thinking about the assignment or reading the script. Your next steps will be to define a process message that will make that visualization less arbitrary and to translate your visualization into the necessary medium requirements. All of this may initially seem like a waste of time, but only through effective preproduction will you be able to coordinate consistently the great variety of production elements with confidence, authority, and style. **ZVL1** PROCESS → Process introduction

Section 4.1, How a Director Prepares, looks at how to ensure that you as the director know what the show is all about, analyzing and visualizing the script, and some essential steps in preparing for the show. Section 4.2, Communication and Scheduling, addresses the functions of the support staff, the need to double-check the producer's facilities requests and schedules, and how to communicate with talent and crew.

The director's activities in the production and postproduction phases are the focus of chapter 16.

### KEY TERMS

**AD** Stands for *associate director* or *assistant director*. Assists the director in all production phases.

**DP** Stands for *director of photography*. In major motion picture production, the DP is primarily responsible for the lighting (similar to the LD in television). In smaller motion picture productions and in EFP, the DP will operate the camera. In television it refers to the camera operator, or shooter.

**facilities request** A list that contains all technical facilities needed for a specific production.

**floor plan** A diagram of scenery and properties drawn on a grid.

**location sketch** A rough map of the locale of a remote shoot. For an indoor remote, it shows the room dimensions and the furniture and window locations. For an outdoor remote, it indicates the location of buildings, the remote truck, power sources, and the sun during the time of the telecast.

**locking-in** An especially vivid mental image—visual or aural—during script analysis that determines the subsequent visualizations and sequencing.

**production schedule** The calendar that shows the preproduction, production, and postproduction dates and who is doing what when and where.

**sequencing** The control and the structuring of a shot series during editing.

**storyboard** A series of sketches of the key visualization points of an event, with the corresponding audio information.

**time line** A breakdown of time blocks for various activities on the actual production day, such as crew call, setup, and camera rehearsal.

**visualization** Mentally converting a scene into a number of key video images and sounds, not necessarily in sequence. The mental image of a shot.



## How a Director Prepares

Although some directors think that their profession requires a divine gift, most good directors acquired and honed their skills through painstaking study and practice. One of the more difficult ideas to get across to the aspiring television director is the need for meticulous preproduction. Unless you act as a team of one, in which you take on the roles of producer, director, crew, as well as postproduction editor, you need careful preparation of your production before you ever set foot in the studio or drive to the location. Such preproduction can be as or even more demanding than directing the production itself. Diligent preproduction minimizes—and often eliminates—the chance of failure.

The actual preproduction activities vary greatly, depending on the specific show you are asked to direct, but they all include your understanding what the show is all about, translating the script into specific visual and aural images, preparing for the show, and communicating your creative vision to the rest of the production team.

### ▶ WHAT THE SHOW IS ALL ABOUT

*Process message and production method*

### ▶ SCRIPT ANALYSIS

*Locking-in point and translation*

### ▶ VISUALIZATION AND SEQUENCING

*Formulating the process message and determining the medium requirements*

### ▶ PREPARING FOR THE SHOW

*Interpreting a floor plan, interpreting a location sketch, using a storyboard, and marking the script*

## WHAT THE SHOW IS ALL ABOUT

Before you can shout “lights, camera, action” or even begin to mark the script for your live or live-recorded show, you

need to find out what the show you are to direct is all about. As obvious as this may sound, you will find that as a staff director (who directs a daily variety of shows that happen in a particular time slot) you don’t always have the time to carefully inquire about every detail of each show. You normally don’t have time to do much preparing for a daily news show, except for marking the script at the last minute. Nor do you have to do a thorough script analysis of a daily postgame sports segment that is part of a routine morning show. This does not mean, however, that you should “wing” a show or step into the control room or a remote truck unprepared.

If you have to direct a show that is not part of a daily routine, you must define the process message and decide on the most effective production method.

### Process Message

Unless you are doing a routine show, such as the midday news, you must think again of the process message—the purpose of the show and its intended effect on a specific audience (see chapter 1). If you are not quite sure what the show is to accomplish, check with the producer. Only then can you make all the other personnel understand what the show is about and the expected outcome of the production. An early agreement between producer and director about specific communication goals and production type and scope can prevent many frustrating arguments and costly mistakes. Keep the producer apprised of your plans, even if you have been given responsibility for all creative decisions. Keep a record of telephone calls, save your e-mail, and follow up on major verbal decisions with memoranda.

### Production Method

If you thoroughly understand the defined process message, the most appropriate production method becomes clear—that is, whether the show is best done in the studio or in the field, live or live-recorded, single-camera or multicamera, and in a sequential or nonsequential event order.

If, for example, the process message is to help the viewer participate in the excitement of watching a Thanksgiving Day parade, you need to do a live, multicamera remote in the field. A traffic safety segment on observing stop signs may require a single-camera approach and plenty of postproduction time. To help the audience gain a deeper insight into the thinking and the work habits of a famous painter, you might observe the painter in her studio over several days with a single camcorder and then edit the video-recorded material in postproduction. If the viewers are to share in the excitement of the studio audience and the participants in a new talent show and are encouraged

to call in while the show is in progress, you must obviously do a live, multicamera studio production, and the producer must provide extensive telephone feedback opportunities for the viewers.

But a clear process message might also suggest whether your approach should be a “looking-at” or “looking-into” one. Looking *at* an event means you observe it as best you can, such as objectively covering a city council meeting; looking *into* an event, on the other hand, means having the camera reveal the emotional impact through a series of close-ups and a close sound presence.<sup>1</sup>

If you are also the writer, such considerations must happen while writing the script. If you get a script for a show from the producer, you need to learn what to look for to make your directing reflect the intended essence of the show.

## SCRIPT ANALYSIS

Because explaining the intricacies of analyzing and interpreting nondramatic and dramatic scripts is beyond the scope of this book, the following list offers some basic guidelines on reading a script as a director. This technique is especially useful when reading and visualizing a dramatic script.

### Locking-In Point and Translation

**Locking-in** means that you conjure up a vivid visual or aural image while reading the script. This locking-in may well occur at the very opening scene, at the closing scene, or at any particularly striking scene in between. Do not try to force this locking-in process. It may well occur as an audio rather than a video image. If the script is good, the locking-in is almost inevitable. Nevertheless, there are a few steps that will expedite the process.

■ Read the script carefully—don’t just skim it. The video and audio information provide an overview of the show and how complex the production will be.

■ Try to isolate the basic idea behind the show. Better yet, try to define an appropriate process message if it isn’t already stated in the original proposal (usually as the “program objective.”)

■ Try to lock-in on a key shot, a key action, or some key technical maneuver. This may give you some idea of how to translate the images into concrete production

requirements, such as camera positions, specific lighting and audio setups, video-recording, and postproduction activities.

Analyzing a dramatic script is, of course, more complicated than translating the video and audio instructions of a nondramatic script into the director’s production requirements. A good dramatic script operates on many conscious and unconscious levels, all of which need to be interpreted and made explicit. Above all, you should be able to define the theme of the play (the basic idea—what the story is all about), the plot (how the story develops and moves forward), the characters (how one person differs from the others and how each reacts to the situation at hand), and the environment (where the action takes place). In general, television drama emphasizes theme and character rather than plot, and inner, rather than outer, environment. Isolate all points of conflict.

After the locking-in, further analysis depends greatly on what production method you choose: whether you shoot the play in sequence with multiple cameras and a switcher or with a single camera in discontinuous, out-of-sequence takes. Regardless of the method, you will need to visualize the script before deciding on location and equipment.

## VISUALIZATION AND SEQUENCING

Directing starts with the visualization of the key images. **Visualization** means seeing the script in pictures and hearing the accompanying sounds. There is no sure-fire formula for this translation process; it requires a certain amount of imagination and artistic sensitivity and lots of practice. The best way to practice is to carefully observe the events around you—how people behave in a classroom or a restaurant or on a bus or an airplane—and mentally note what makes one event so different from the others. When you read a description of some happening in a newspaper, magazine, or novel, try to visualize it as screen images and sound.

Because the viewer sees only what the camera sees, you need to carry the initial visualization further and translate it into such directing details as where people and things should be placed relative to the camera and where the camera should be positioned relative to the event (people and things). You must then consider the **sequencing** of the portions of this visualized event through postproduction editing or switching. Concurrently, you must hear the individual shots and the sequence.

1. See Herbert Zettl, *Sight Sound Motion: Applied Media Aesthetics*, 7th ed. (Boston: Wadsworth, 2014), pp. 223–26.



Formulating the Process Message

Just to make sure that you haven't forgotten: a carefully defined process message facilitates the visualization process and, especially, makes it more precise. After deciding on what the target audience is to see, hear, feel, or do, you can follow the effect-to-cause model and determine just how the key shots should look and how to accomplish them.

Here is an example: You are to direct three segments of a program series on teenage driving safety. The first assignment is an interview, consisting of a female interviewer who regularly hosts the weekly half-hour community service show, a male police officer who heads the municipal traffic safety program, and a female student representative of the local high school. The second assignment is an interview with a male high-school student who has been confined to a wheelchair since a serious car accident. The third is a demonstration of some potential dangers of running a stop sign.

The scripts available to you at this point are very sketchy and look more like fact sheets than partial two-column A/V scripts. SEE 4.1-4.3

Because the producer has an unusually tight deadline for the completion of the series, she asks that you get started with preproduction despite the lack of more detailed scripts. She can give you only a rough idea of what each show is supposed to accomplish: segment 1 should inform the target audience (high-school and college students) of the ongoing efforts by the police department to cooperate with schools to teach traffic safety to young drivers; segment 2 should shock the viewers into an awareness of the consequences of careless driving; and segment 3 should make the audience aware of the potential dangers of running a stop sign.

Let's apply the effect-to-cause model and see how these scripts can be translated into video programs.

ZVL2 PROCESS → Effect-to-cause → basic idea | desired effect | cause

Despite the sketchy scripts and process messages, many images have probably entered your head already: the police officer in his blue uniform sitting next to the high-school student; a young man straining to move his wheelchair up a ramp to his front door; a car almost hit in an intersection by another car running a stop sign. Before going any further, you may want to define more precise process messages.

Process message 1: The interview with the traffic safety officer and the student representative should demonstrate to high-school and college students a 10-point traffic safety program to help teenagers become more

responsible drivers. It should also demonstrate how police and students could cooperate in this effort.

Process message 2: The interview with the student in the wheelchair should make viewers (in the desired target audience) gain a deeper insight into his feelings and attitudes since his accident and empathize with him. Ultimately, the audience should be shocked into realizing the dire consequences of a few seconds of careless driving.

Process message 3: The program should show viewers at least four different accidents caused by running a stop sign and demonstrate how to avoid them.

A careful reading of these objectives should make your visualization a little more precise. For example, just how do you see the three people (host, officer, and student) interacting in the interview? What shots and shot sequences do you feel would best communicate the interview to the audience? How exactly do you visualize the interview with the student in the wheelchair? The demonstration of running a stop sign probably triggers some stereotypical Hollywood video and audio images (such as glass shattering, tires squealing, cars spinning, some subjective driver's points-of-view, and so forth).

Determining the Medium Requirements

Without trying to be too specific, you can now proceed from some general visualizations to the medium requirements—certain key visualizations and sequencing, production method (multicamera studio show or single-camera EFP), necessary equipment, and specific production procedures.

Here is how you might arrive at specific medium requirements for each segment (process message).

Segment 1 The interview is strictly informational. What the people say is more important than getting to know them. The student may not always agree with the officer's views, so the two may not only answer the interviewer but also talk to each other. According to the sketchy script, the officer's 10-point program on traffic safety and other items should be shown on-screen as character generator (CG) graphics, unless he brings an easel card.

The show is obviously best done as a live recording in the studio. There you can put the guests in a neutral environment, have good control over the lighting and the audio, switch among multiple cameras, and use the CG.

The lighting should be normal; there is no need for dramatic shadows. Perhaps you can persuade the police

TRAFFIC SAFETY SERIES

Program No: 2 Interview (Length: 26:30)  
VR Date: Saturday, March 16, 4:00-5:00 P.M. STUDIO 2  
Air Date: Tuesday, March 19

Host: Yvette Sharp  
Guests: Lt. John Hewitt, head of traffic safety program, City Police Department  
Rebecca Child, senior and student representative, Central High School

VIDEO	AUDIO
STANDARD OPENING	
3-shot host & guests	
CU of host (faces camera)	HOST INTRODUCES SHOW
2-shot of guests	HOST INTRODUCES GUESTS
CU of host	HOST ASKS FIRST QUESTION

INTERVIEW: Lieutenant John Hewitt is the officer in charge of the traffic safety program. Is a 20-year veteran of the City Police Department. Has been in traffic safety for the past eight years.

NOTE: HE WILL REFER TO A 10-POINT PROGRAM (DISPLAY VIA CG).

Rebecca Child is the student representative of Central High. She is an A student, on the debate team, and on the championship volleyball team. She is very much in favor of an effective traffic safety program but believes that the city police are especially tough on high-school students and are out to get them.

STANDARD CLOSE	
CU of host	HOST MAKES CLOSING REMARKS
LS of host and guests	THEME
CG credits	

4.1 TRAFFIC SAFETY STUDIO INTERVIEW

This script is written as a show format. It is intended to give only basic information about the guests appearing on the show.



## TRAFFIC SAFETY SERIES

Program No: 5 Location Interview (Length: 26:30)

EFP Date: Friday, March 26, 9:00 A.M.--all day

Postproduction to be scheduled

Air Date: Tuesday, April 6

Interviewer: Yvette Sharp

Interviewee: Jack Armstrong

Address: 49 Baranca Road, South City

Tel.: (990) 555-9990

OPENING AND CLOSING ARE TO BE DONE ON-LOCATION

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Jack is a high-school senior. He has been confined to a wheelchair since he was hit by a car running a stop sign. The other driver was from his high school. Jack was an outstanding tennis player and is proud of the several trophies he won in regional tournaments. He is a good student and coping very well. He is eager to participate in the traffic safety program.

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NOTE: EMPHASIS SHOULD BE ON JACK. GET GOOD CUs.

## 4.2 TRAFFIC SAFETY FIELD INTERVIEW

The location interview is also sketched out in a show format, which simply gives information about the guest to be interviewed.

## TRAFFIC SAFETY SERIES

Program No: 6 Running Stop Signs (Length: 26:30)

EFP Date: Wednesday, April 7, 7:00 A.M.--all day

VR Date: Saturday, May 1, 4:00 P.M.--4:30 P.M.

Postproduction to be scheduled

Air Date: Saturday, May 15

EFP Location: Intersection of West Spring Street and  
Taraval Court

Contact: Lt. John Hewitt, head of traffic safety  
program, City Police Department  
Tel.: (990) 555-8888

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OPENING AND CLOSING (YVETTE) ARE TO BE DONE ON-LOCATION

EFP: Program should show car running a stop sign at intersection and the consequences: almost hitting a pedestrian, jogger, bicycler; running into another car, etc. Detailed script will follow.

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STUDIO: Lt. Hewitt will briefly demonstrate some typical accidents, using toy cars on a magnetic board.

NOTE: LT. HEWITT WILL PROVIDE ALL VEHICLES AND DRIVERS AS WELL AS TALENT. HE WILL TAKE CARE OF ALL TRAFFIC CONTROL, VEHICLE PARKING, AND COMMUNICATIONS. CONFIRM EFP APRIL 5.

ALTERNATE POLICE CONTACT: Sgt. Fenton McKenna (same telephone)

## 4.3 TRAFFIC SAFETY STOP SIGN SCENE

This show format gives basic information about the major events to be recorded at the electronic field production (EFP). All three show formats must eventually be scripted in a partial two-column A/V format before the actual studio and field productions.



officer to take off his cap to avoid annoying shadows on his face. How about cameras? Three or two? Even a lively exchange of ideas between the officer and the student will not require terribly fast cutting. Assuming that the host and the guests sit across from one another, you really need only two cameras. We will guide you through a possible camera setup as soon as we get a rough sketch of the set from the art director.

**Segment 2** In contrast to segment 1, the segment 2 interview is much more private. Its primary purpose is not to communicate specific information but to have an emotional impact on the audience. The communication is intimate and personal; viewers should strongly empathize with Jack, the young man in the wheelchair. These aspects of the defined process message suggest quite readily that we visit him in his own environment—his home—and that, except for the opening shots, we see him primarily in close-ups and extreme close-ups rather than in less intense medium and long shots. Again, you will inevitably visualize certain key shots that you have called up from your personal visual reservoir.

Considering the major aspects of the process message (revealing the student's thoughts and feelings and having the audience develop empathy), the general production type and the specific medium requirements become fairly apparent. This is best done single-camera style in Jack's home. First, the single camera and the associated equipment (lights and mics) cause a minimum intrusion into the environment. Second, the interview itself can be unhurried and stretch over a considerable period of time. Third, the interview does not have to be continuous; it can slow down, be briefly interrupted, or be stopped and then picked up at a later time. The production can be out of sequence. Compared with segment 1, this production needs considerably more editing time.

To facilitate your visualization and sequencing, try to visit Jack in his home prior to the EFP. Meeting and getting to know him will give you a sense of the atmosphere, enable you to plan the shots more specifically, and more accurately determine the medium requirements.

**Segment 3** This production is by far the most demanding of you as a director. It requires the coordination of different people, locations, and actions. Start with some key visualizations. Running a stop sign is obviously best shown by having a car actually do it. To demonstrate the consequences of such an offense, you may need to show the car going through the stop sign, barely missing a pedestrian

and a bicyclist who happen to be in the intersection, or even crashing into another car.

Now is the time to contact the producer again and ask her some important questions: Who will provide the vehicles for this demonstration? Who drives them? Who will be the stunt people acting as pedestrian and bicyclist? Who will shut down all traffic while the production is in progress. What about insurance?

At this point you would be better off abandoning the project and asking the producer to have it done by a company that specializes in such productions. In any case, it looks as though this is something you and your station may not be prepared to do. You could, however, suggest simulating these close-call actions by concentrating on the reaction of an onlooker rather than by showing the actual close calls or the crash itself. You can build up to the crash by showing the car going through the stop sign (provided the police are controlling the traffic) and then showing the frightened pedestrian jumping back onto the curb and the bicyclist trying to get out of the way of the imagined oncoming car. A fast zoom-in on the car while it is moving toward the camera will definitely lead to an intensification of the shot and an exciting sequence when intercut with progressively closer shots of the frightened pedestrian's face. The crash itself is implied by the close-up (CU) of the frightened onlooker and a good dose of crash sounds from a sound-effect library.

In any case, you would need several camcorders capturing the same event from different points of view. Although most of the sound effects can be added in post-production, you should still record the ambient sounds with the camera mic during the outdoor shoot.

As you can see, even the "simple" version of the crash is quite complicated. Perhaps you should simply skip this portion and ask the producer to get some stock footage of a car accident. If not, you can intercut the police officer's magnetic board demonstrations with portions of Jack's description of what he felt during the crash.

## PREPARING FOR THE SHOW

Once you know what the show is all about and have a fairly well-defined process message, you can move to the next production step for the director: interpreting the floor plan or location sketch. Studying the floor plan or location sketch will help you determine the talent's principal movements, place the cameras and the microphones, and mark the script accordingly.<sup>2</sup>

2. For more information about floor plans and scene design, see chapter 14.

## Interpreting a Floor Plan

Unless you direct a routine studio production that occurs on the same set, such as a news, interview, or game show, you need a **floor plan**—a diagram of scenery and properties drawn on a grid—to visualize the shots and translate them into camera positions and traffic patterns. It also influences, and sometimes dictates, how you block the talent, that is, how you carefully work out their movements and actions.

With some practice you can do almost all the talent blocking and the camera positioning simply by looking at the floor plan or location sketch. You will also be able to spot potential production problems. Let's look at a simple interview floor plan and the location sketch for the stop sign segment and see whether we can isolate some potential production problems before they actually occur.

**Interview floor plan** Let's go back to the first segment—the studio interview with the police officer and the student representative. The art director has given you a rough sketch of the interview set and has asked you to approve it before he has his assistant prepare the final version. **SEE 4.4**

This interview setup seems quite workable. You can have camera 2 take care of the establishing three-shot and then move it to the right for CUs of the host. Camera 1 can be used on the guests. The line monitor is oriented toward the host so that the guests are not tempted to admire themselves on TV during the recording.

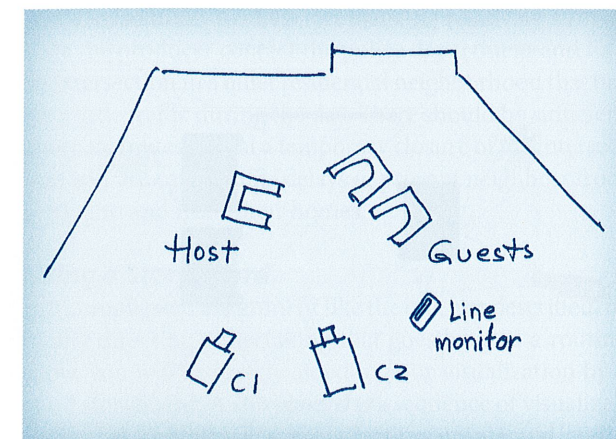
When the assistant art director hands you the final, neat version of the floor plan and the attached prop list, however, you detect some serious production problems.

**SEE 4.5** What are they?

Take another look at the floor plan and try to visualize some of the key shots, such as opening and closing three-shots, two-shots of the guests talking to the host and to each other, and individual CUs of the three people. Visualize the foreground as well as the background because the camera sees both. You may surmise that there are some definite camera problems with this floor plan. **SEE 4.6**

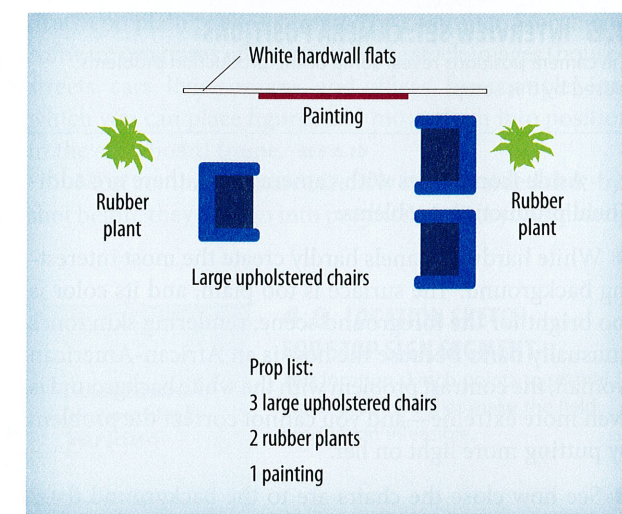
■ Given the way the chairs are placed, an opening three-shot would be difficult to achieve. If camera 2 shoots from straight on, the chairs are probably too far apart. Even when using a wide-screen format, the host and the guests would seem glued to the screen edges, placing undue emphasis on the painting in the middle. Also, you would probably overshoot the set on both ends. The guests would certainly block each other in this shot.

■ When you shoot from the extreme left (camera 1) to get a shot of the guests over the host's shoulder, you will



## 4.4 TRAFFIC SAFETY INTERVIEW: ROUGH SKETCH

This rough sketch for a studio interview set shows the approximate locations of the chairs and the cameras.



## 4.5 INTERVIEW SET: FLOOR PLAN AND PROP LIST

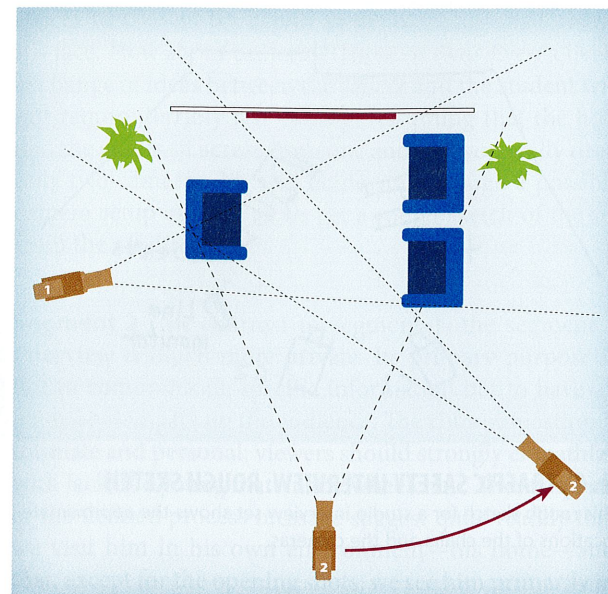
This floor plan and prop list, based on the rough sketch of an interview set, reveal serious production problems.

overshoot the set. On a close-up you would run the risk of the rubber plant's seeming to grow out of the guest's head.

■ When switching to camera 2, you will again overshoot the set, and the second rubber plant would most likely appear to grow out of the host's head (see figure 4.6).

■ If you pulled the cameras more toward the center to avoid overshooting, you would get nothing but profiles.





#### 4.6 INTERVIEW SET: CAMERA POSITIONS

The camera positions reveal some of the production problems caused by this setup.

Aside from issues with camera shots, there are additional production problems:

- White hardwall panels hardly create the most interesting background. The surface is too plain, and its color is too bright for the foreground scene, rendering skin tones unusually dark. Because the host is an African-American woman, the contrast problem with the white background is even more extreme—and you cannot correct the problem by putting more light on her.
- See how close the chairs are to the background flats? Such a setup would make proper lighting quite difficult. Once you have read chapter 11 on lighting, you may want to revisit this section and see why the setup makes lighting so difficult. Here are some clues: Any key light and fill light will inevitably strike the background too, adding to the silhouette effect. The back lights would also function as front (key) lights, causing fast falloff (dense attached shadows) toward the camera side. If you were now to lighten up the shadows on the faces with additional fill light coming from the front of the set (roughly from camera 2's position), it would inevitably hit the white flats, further intensifying the silhouette effect.
- The acoustics may also prove to be less than desirable because the microphones are very close to the sound-reflecting hardwall flats.

■ The prop list signals yet more problems. The large upholstered chairs are definitely not appropriate for an interview. They look too pompous and would practically engulf their occupants.

■ The painting on the back wall is seen only briefly in the opening shot and will not help make the background more interesting in the shots of the performers.

■ Finally, with the chairs directly on the studio floor, the cameras would have to look down on the performers, or the camera operators would have to pedestal all the way down and stoop for the entire interview.

We went into this detail to illustrate how a careful reading of a floor plan can uncover production problems that, if not discovered until the actual recording, would eat up valuable studio time. As you can see, even this simple floor plan and prop list reveal important clues to a variety of production problems.

The figure at the top of the facing page shows one possible solution to the aforementioned problems. You can probably come up with several more suggestions for an improved interview set. **SEE 4.7**

#### Interpreting a Location Sketch

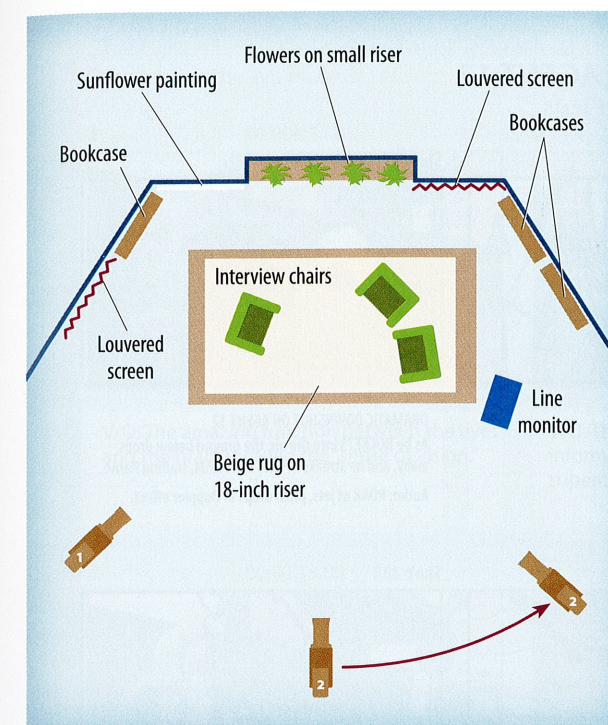
There is no time to rest on your laurels. Just when you have fixed the interview set, the associate director comes back from a remote survey for the segment on running the stop sign and shows you her *location sketch*—a map of the locale of the remote shoot. **SEE 4.8** She feels that there may be several potential production problems. See if you can identify some of them.

■ The intersection is obviously in the middle of downtown. You can therefore expect a great deal of traffic to pass through, and the police would not close such a busy intersection for anything but a real accident.

■ Even if the intersection were not downtown, the proximity of the bank and the supermarket would make closing the intersection, even for a little while, infeasible.

■ A schoolyard is very noisy during recess. Unless you do not mind the laughing and the yelling of children during the production, every school recess means a forced recess for the production crew.

■ The four-way stop signs make the intersection less hazardous, even if someone runs one of them. The demonstration is much more effective if one of the streets has through traffic.



#### 4.7 REVISED INTERVIEW SET

The revised floor plan for the interview provides for adequate background cover and interesting shots.

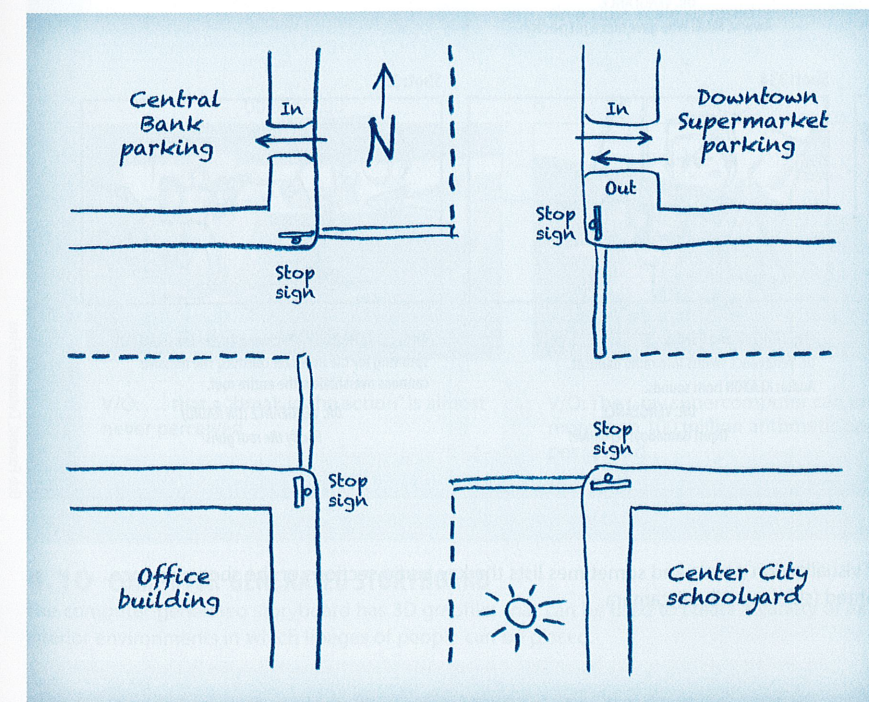
The solution to these problems is relatively simple: have the producer contact the police department and find an intersection in a quiet residential neighborhood that has very little traffic during the day. There should be sufficient alternate routes so that a temporary closure of the intersection will not cause traffic delays or prevent neighbors from getting to and from their homes.

#### Using a Storyboard

In a complicated assignment like the one just described, or in any directing undertaking that goes beyond a routine show, you will be greatly aided in your visualization by a good storyboard. A *storyboard* is a sequence of visualized shots that contains key visualization points and audio information. **SEE 4.9**

A storyboard is usually drawn on preprinted storyboard paper, which has areas that represent the video screen. Another area, usually below the screen, is dedicated to audio and other information. A storyboard can also be drawn on plain paper or created by computer. Storyboard software programs offer a great many stock images (houses, streets, cars, living rooms, and offices, for example) into which you can place figures and move them into position in the storyboard frame. **SEE 4.10**

Most commercials are carefully storyboarded shot-by-shot before they ever go into production. Storyboards help



#### 4.8 LOCATION SKETCH FOR STOP SIGN SEGMENT

This location sketch points to several major problems that make the field production infeasible.