



Figure 2.148 From left to right, the producer, TD and director ponder final production issues as the start of the show approaches. The director and producer need to make sure everyone understands their part in the production. The director usually meets with the crew a few hours before the shoot. Often the camera people will have a separate meeting with the director where shot assignments for each camera position are explained, as well as the scenarios that call for each cameraman to get a particular shot during the action.



Ready or Not

Final Production Preparations



Figure 2.149 Camera people, in conjunction with the director, work through the mechanics of the shots they will get during the show, as seen at this rehearsal for the American Latin Music Awards.

Figure 2.150 For entertainment shows there is always at least one rehearsal where the talent walks through the show with the full production crew. As opposed to a sports telecast where many camera shots are spontaneous, many entertainment shows have most of their shots scripted out ahead of time.

Figure 2.151 Often for part or all of setup, the crew might be fighting the elements. Here a thin veneer of ice covers truck, steps and ground. Sudden action is sometimes required as show time approaches but, in cases such as this, those moves need to be cautious and deliberate.



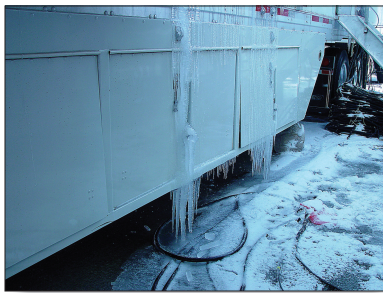


Figure 2.152 It was springlike when the crew left; the next morning the truck outside was one frozen piece.



Figure 2.153 Snow removal duties, around and on top of the trailer. Some trailers have heaters where the expandable sides mate with the rest of the trailer. If snow accumulates in that area and freezes retracting the expando might prove difficult.

Battling the Elements



Figure 2.154 Eliminating hazardous footing



Figure 2.155 Water and electronics don't usually mix well. Wet and cold can conspire to fog the optics of the over \$100K lens on the camera, as well as the prism and filters in the camera. Many lenses have internal heaters to prevent this problem.

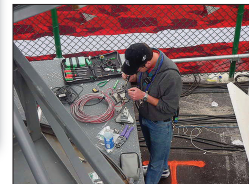


Figure 2.156 Not all the elements that conspire to hamper setup are natural. This is a technologically intense business, and things fail. Often during setup the truck crew is busy making emergency repairs. (Source: Mike Sandorse - Remote Facilities)

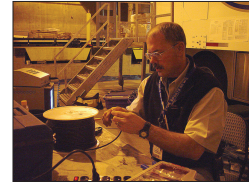


Figure 2.157 Making and repairing cables is a constant battle. Here the EIC makes new video cables during a lull in requests for his support during the show.

Steady as She Goes



Figure 2.158 Control panel representing life (as it often seems) in the television industry. Notice that the "stop" button is missing. (Source: A.F. Associates)



Figure 2.160 Crew breaks for lunch during setup of a minor league baseball game. Nice sunny day, just like a picnic. (Source: Tim Stoffel)



Figure 2.159 The days can be long and rigorous, but when the weather is nice and setup is moving along uneventfully, the truck crew can take a break to discuss the shoot, talk shop, the issues of the day or the meaning of life. (Source: Core Digital Technologies/SWTV)



Figure 2.161 The ultimate sign that all is well, the EIC taking in the scene in the middle of a show, as no one is currently calling for his help or services. Usually the vendor's truck crew is not involved in the actual production, but remains in a state of ready in case something goes wrong. Literally, "long stretches of boredom interrupted by a few moments of terror" mode.