BDJ Newscast Directing Tips

I. Logging in

Use any of the open computers in the lab and log in with the following id:
   Username: m-director
   Password: direct31

You will then want to click on the ENPS logo on the desktop.

***Before you fill out the rundown talk to producers and make sure that pages are frozen and you have gotten any special instruction from producers***

II. Filling out rundown

To find the right rundown ask someone what hold they are. Go to the folders on the bottom and click on the green rover of the right most folder. Choose 465 or 665 for a location and then the specific hold of the class you are working with.

This folder should say HOLD 465 or 665 and the section number
After entering the correct folder you will see a list of rundowns above the folders. Normally the rundown will be named with: Producer Name, Time and Date.

The rundown will open with more columns than you will need to edit. You will need to set the rundown to the normal view.

Double click on the rundown you will be working on.

First click on the green rover, then layout.
The directing process

Generally you’ll start by going through the rundown, marking video numbers for all lines of the rundown with video, marking only one tape machine per line of the rundown. Any stories that calls for any kind of video needs to be assigned a tape “machine” number: VO, SOT, PKG, LOOP, STINGER, NEWS OPEN, etc.

Playback column

There are two VT channels on the video server that video will come from: VT A, VT B. Just go back and forth between the two in the playback column. Every slug with SOT or VO or PKG, etc., in the Segment column should be assigned a VT number.

Example:

<table>
<thead>
<tr>
<th>Page</th>
<th>Story Slug</th>
<th>Segment</th>
<th>Effects</th>
<th>Still Store</th>
<th>Anchor</th>
<th>Story Writer</th>
<th>Play Back</th>
<th>Actual</th>
<th>Est Duration</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>HEADLINES</td>
<td></td>
<td>VO</td>
<td>Gang</td>
<td></td>
<td></td>
<td>VT-B</td>
<td>0.17</td>
<td>0.30</td>
<td>4:32:11</td>
</tr>
<tr>
<td>A2</td>
<td>OPEN</td>
<td></td>
<td>SOT</td>
<td>Lisa/N</td>
<td></td>
<td></td>
<td>VT-A</td>
<td>0.07</td>
<td>0.07</td>
<td>4:32:41</td>
</tr>
<tr>
<td>A3</td>
<td>CECIL SENTENCING</td>
<td>TOSS 2/shot</td>
<td>Lissa/N</td>
<td>Rebec</td>
<td></td>
<td></td>
<td>VT-B</td>
<td>0.10</td>
<td>0.25</td>
<td>4:32:48</td>
</tr>
<tr>
<td>A4</td>
<td></td>
<td>INTRO 1/shot/monitor</td>
<td>Cecil</td>
<td>Rebec</td>
<td></td>
<td></td>
<td>VT-B</td>
<td>0.06</td>
<td>0.15</td>
<td>4:33:13</td>
</tr>
<tr>
<td>A5</td>
<td></td>
<td>PKG</td>
<td>Cecil</td>
<td>Rebec</td>
<td></td>
<td></td>
<td>VT-B</td>
<td>1.22</td>
<td>1.37</td>
<td>4:33:28</td>
</tr>
<tr>
<td>A6</td>
<td>OUTRO 1/shot/monitor</td>
<td>Cecil</td>
<td>Rebec</td>
<td></td>
<td></td>
<td></td>
<td>VT-B</td>
<td>0.06</td>
<td>0.10</td>
<td>4:35:06</td>
</tr>
<tr>
<td>A7</td>
<td>OCW MILTON LEAK</td>
<td>VO</td>
<td>1/shot</td>
<td>Nick</td>
<td></td>
<td></td>
<td>VT-A</td>
<td>0.57</td>
<td>0.15</td>
<td>4:35:15</td>
</tr>
<tr>
<td>A8</td>
<td></td>
<td>SOTVO 1/shot</td>
<td>Nick</td>
<td></td>
<td></td>
<td></td>
<td>VT-B</td>
<td>0.20</td>
<td>0.20</td>
<td>4:35:30</td>
</tr>
</tbody>
</table>

Once video is numbered, then assign cameras. Look at the big picture first – note when things get a little “crazy”—is there someone at the monitor? When? Is there someone at the green screen? When? Is there a reporter at the desk? When? These are the times when you have you assign cameras in positions other than our “normal” positions, as outlined below. Once you’ve accommodated those special situations, most of the rest of the cameras will probably be in “normal” positions. In these special situations, mark the unusual camera position(s) first: if it’s someone at green screen or monitor, mark that as Camera 1; if it’s a third person at the desk, mark that one-shot of the reporter as either Cam 1 or 2 (depending on what other shots are needed adjacent to the one-shot.) Then mark the adjacent cameras, and ultimately, when the rundown allows you to return cameras to the usual positions (maybe in a package or a commercial break), return to marking “normal” camera positions.

Camera column

Use the effects column and anchor column to help you figure out which camera to use. The producer should have filled out the effects and anchor column.

Normal camera shots:

  Camera 1: 2 shot of anchor and co-anchor
Camera 2: 1 shot for anchor  
Camera 3: 1 shot for co-anchor

But these change during “other situations”...

**Other situations:**
- Camera 1: 1 shot at monitor
- Camera 1: 1 shot reporter at desk
- Camera 1: Weather/Reporter/Anchor at green screen
- Cam 1 or 2: 3 shot at desk
- Camera 3: 3 shot (or 2 shot) with monitor

**Example:**

```
<table>
<thead>
<tr>
<th>Page</th>
<th>Story Slug</th>
<th>Segment</th>
<th>Effects</th>
<th>Anchor</th>
<th>Camera</th>
<th>Still</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>HEADLINES</td>
<td>SOT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A2</td>
<td>SHOW OPEN</td>
<td>SOT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A3</td>
<td>INTRO TOP STORY</td>
<td>RCR</td>
<td>2-SHOT</td>
<td>ANC/C</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>A4</td>
<td>TOP STORY STINGER</td>
<td>SOT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A5</td>
<td>SU GEORGETOWN</td>
<td>VO</td>
<td>1-SHOT/OT</td>
<td>ANC</td>
<td>2OTS/</td>
<td>SC</td>
</tr>
<tr>
<td>A6</td>
<td>SCSB BUDGET</td>
<td>VO</td>
<td>1-SHOT/OT</td>
<td>CO</td>
<td>3OTS/</td>
<td>LE</td>
</tr>
<tr>
<td>A7</td>
<td>SALES TAX CUTS</td>
<td>RCR</td>
<td>1-SHOT/OT</td>
<td>CO</td>
<td>3OTS/</td>
<td>TA</td>
</tr>
<tr>
<td>A8</td>
<td>NY BUDGET PLAN</td>
<td>TOPFS</td>
<td>ANS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A9</td>
<td>MASSA ETHICS</td>
<td>TOPVO</td>
<td>ANC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A10</td>
<td></td>
<td>TDOS</td>
<td>DBL BOX/S</td>
<td>CO</td>
<td>3TTS/</td>
<td></td>
</tr>
</tbody>
</table>
```

You must note OTS and MON in the camera column for the camera operators!

* make sure cameras have at least a min of **estimated time** for cameras to change position (exception going from one shot to OTS shot)

**Situations to watch out for:**
- Back to back ots's:
  - need to be on same person unless video in between
- From mon shot to any camera ots (or vice versa):
  - can't be done (we can only use 1 SS graphic at a time, can’t advance them until you've already changed shots)
- OTS shot to a one shot on same person (doesn't look good, unless you can change cameras)
- If there is a full screen graphic, it should come from the CG
- All still stores (OTS, MON) must have a name of some sort in the still store column, OR THEY WON'T BE LOADED PROPERLY BY THE GRAPHICS PERSON!
- If a double box is indicated make sure there is the DB cg/graphic in the script, or you will have to scramble and not use it on air (the CG/graphic acts as the
background of the double box effect, and if they forget to put it in the script, you can’t use the double box without it looking ridiculous, over some other CG)

- For 4:40 after weather and sports, and anytime Cam 1 is tied up at the Monitor or green screen, use Camera 2 for anc/co-anc 2 shot

### III. Marking the script

Now, using your completed rundown as a guide, mark the scripts with the necessary camera shots, and VT numbers.

*** Look carefully at the script to make sure it matches the rundown!! Very often the script may forget to give you a TAKE VO command, forget to mention the story is an OTS, forget to mention the reporter is at the desk, or may change the anchor to someone different from the rundown, etc. LOOK for these, then if necessary, ask the producer to decide which is correct. If your rundown is then wrong, MAKE SURE TO UPDATE it with the new, correct info before printing any rundowns out! ****

### IV. Printing

You should print 13 copies of the rundown to hand out to the crew and Prof. Wenner. Make sure you are printing a Director’s Rundown with camera shots included. You should be down in the studio AT LEAST 10 minutes before the show begins; if your script isn’t fully marked, Prof. Wenner can assist with marking the last block or two while you direct the first blocks.
(Setup 1) Typical News Block Shots

Co  Anc  Wx/Rpt

1
2 shot Co/Anc

2  MS Anc

3  MS Co
Setup 2: Sports Report at TV

TV

C

A

Wx

mG

Sport on TV

Other sports
(Setup 3) Chroma at Wall

- Green screen
- C A W
- 1 ms Chroma
- 2 ms CO (or ANC)
- 3 2 shot CO + ANC
Setup 4) Reporter at desk

C A Rptr

1 2 3
mr rptmr 2 or 3 shots ms or 2 shots