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Broadcast Television Program Marketing Production

Script by Bob McDonald

Cast

- Student – a current BTV program student
- Friend – a friend of Student who has the aptitude and interest compatible with being in the program
- Floor Manager
- Brian H.
- Teresa
- Bob
- Two other camera operators
- Director
- Recording Engineer

1. Close-up of alarm clock, time set to 8 AM. Clock should occupy the lower and middle squares of the middle column of an area broken into thirds horizontally and vertically. In same frame is a low-profile, hardly-visible cell phone lying on the same table on which the alarm clock sits, to the left of the alarm clock.	Ambient quiet noise.
2. Same close-up, cell phone is ringing – maybe some visual indication of this, like the cell phone is dancing madly due to the vibrations. Audience will probably expect alarm clock to ring because it is in the center of the frame, but it doesn't.	Continue ambient quiet noise. Cell phone rings. The ring will be an original sound created on the leyla, not from a real cell phone, to avoid copyright infringement. If the cell phone vibrates, it will be in quiet mode (vibration-only, no ring), and it will just seem like the vibrations are associated with the musical ring. Will foley the phone ring, floor manager will cue talent. The ring should either: sound like a standard electronic phone ring, should play some melody so stupid or silly that audience will laugh that somebody has such a goofy ring on their phone, or should sound like an alarm clock.
3. Hand enters close-up, picks up cell phone crudely, like somebody doesn't want to wake up.	Cell phone ring continues.
4. Hand pulls back out of view, holding cell phone.	Cell phone continues, then stops.
5. Establishing shot of Friend setting on edge of sofa, waking up, cell phone in hand, looking downward maybe at 45 degrees, since	Dialog here is interspersed with delays as if Student on the other end is talking. Friend: “What's up? ...”

we still want to see Friend's face. Sofa is in disarray, not hugely so. Room is in moderate disarray. This room will be made up in the studio. Not many details will be visible about the room.	Friend: "Why are you calling me so early? You woke me up..." Friend: "Yeah, I can help you – what about? ..." Friend: "It's a surprise? You woke me up early and you won't tell me ...?" (stops as if interrupted by the caller) Friend: "Yeah, I know how to get to Napa Valley College." Friend: "OK, meet you in the parking lot."
6. Friend drops cell phone on sofa, flops back onto sofa.	Friend: (groans sleepily)
7. Jump cut to Friend driving car along road lined with vineyards. Friend drives in silence, like he's still trying to wake up, but is intent on getting to the destination. Camera is in the passenger seat, shooting a profile of Friend. Driver's side window is open – it's a nice day.	Ambient sound of driving and wind. This should be just long enough for the audience to appreciate the nice countryside.
8. Subjective/POV shot from POV of Friend driving, looking at and passing by the on-the-highway sign for Napa Valley College, the one that is near the sign about the BTV program. If we can, show the BTV program sign in passing after or with the NVC sign. The speed of the car can be slow here; we	Ambient sound of driving and wind.

want the audience to have enough time to read the sign (s). The BTV program sign will be a clue. OK to pan to keep NVC sign in view; this simulates Friend looking at the sign as he drives past it.	
9. Jump to establishing shot of Friend pulling car into parking space in NVC parking lot. Car is facing with front of car at right of frame. Friend opens door, gets out, closes door, so that Friend is facing the camera when closing door.	Sounds of car turning into parking space, stopping, door opening, Friend getting out, door closing. Probably have to use a tape recorder or a lavalier next to the parking space, or foley this.
10. Student enters frame from right.	Student: "You made it, and on time too!"
11. Student and Friend walk out of frame, going to right side of camera, but not directly toward camera.	Friend: "I was having a really good dream right when you woke me up. I dreamed I found a job that I actually liked."
12. Series of shots of Student and Friend walking through various locations on campus. This is to provide visuals that are interesting but not distracting while the two converse. Some possibilities include: long shot with camera at end of long hallway with Student and Friend walking toward camera while talking to each other, Student and Friend walking up stairs with camera at top of stairs (see Tyler's shot that first day of	Student: "Oh, yeah? What kind of work was it?" Friend: "Oh, it was something technical and there was a lot of variety to it. It was a lot of fun. It paid really well and I could find work wherever I wanted to go, so I could afford to travel." Student: "What was the work exactly?" Friend: "I don't remember. You know how fast you can forget dreams, even good ones. It was something that doesn't exist in the real world, anyway."

portable camera shooting). These shots will be fairly static so to not distract audience with “clever” transitions and to simplify the job of setting up for the shots to ensure that not too much time is spent on taking these shots. These shots will also lead up to the final chroma key shot of this section, so as to make the audience think the chroma key shot is just another shot in this sequence.

Student: “Oh, you never know.”

Friend: “That reminds me. I've got to do more job hunting today. I haven't found a career that I like, and I need to make some money somehow.”

Student: “Forget about that for awhile. You really want something technical in a career.”

Friend: “Yeah, but I don't want to be stuck behind a computer screen in a cubicle all day.”

Student: “I remember how much you liked technical theater in high school.”

Friend: “Yeah, I wouldn't mind doing technical theater, but just setting up lights and backdrops wasn't enough for me. I really liked helping put on a show, though.”

Student: “There must be something else you can do that's like that.”

Friend: “Could be. So far I haven't found a career I like enough to spend the time studying for it. And, I don't want to spend all that time and money going to a four-year college just to get some lame degree that gets me nowhere I want.”

Student: “You've thought about the military – they have lots of electronics there.”

Friend: “I just don't want to join the military. You are right, though – the military has some great electronics. However, their idea of technical theater is different from mine since they run theaters of war, not drama.”

13. An outside scene on campus with a foreground free of props, into which Student and Friend position themselves, and a background of some long path on campus, like that one with trees overhanging, hopefully with some students walking around. This is a chroma key background with nothing in the foreground, so that the audience does not realize this is a chroma key background but thinks it is the actual video. Student and Friend walk into chroma key foreground from left. Medium to full shot of the two characters so as to scale into the front of the background, to look like they fit into the background so that the illusion is maintained.	Student: "Good thing you're helping me with my project today." Friend: "I will, I just can't spend all day at it." Student: "You don't even know what it is yet." Friend: "That's because you wanted to surprise me." (A little bit of silence here). Friend: "So, when do I get started helping you?" Student: "You already have. Look over there." (Points toward cameras). Friend: "Hey, what's this? Looks like somebody's shooting a TV show." Student: (Laughs, especially since all the audience sees is the outdoor scene with Student and Friend.) "Yeah, and you and me are starring in it." Friend: "WHAT! I don't believe it." Floor Manager (off-camera): "Cut!"
14. Drop the chroma key background. Keep the foreground, which now shows the chroma key cyc/wall. Friend looks around to see the studio.	Friend: "Fool, I'm not going to be on a TV show." Student: "Don't back out now. You said you'd help me." Stops, interrupted.
15. Jump to a long shot, roughly 45 degrees to the right from the previous shot. This is an	Floor Manager off-camera: "Hey, don't point right at the cameras on your last line."

establishing shot, showing the two talent in the studio on the right side of the frame, facing toward the cameras (not the one taking this shot) and the cameras and student crew on the left side of the frame, facing away from the camera taking this shot, the crew intent and busy working on the production. This is to help the audience orient themselves that they are now in a broadcast television studio.	Student: "Sorry – this is my friend's first time here. He'll learn all about this program right now, before we do any more takes."
16.Jump to MCU on Student	Student: "Chill out man. I'll show you around and you will see how much fun this is. This is a great program."
17.Jump to MCU on Friend	Friend: "So, what IS this program you are doing?"
18.Jump to MCU on Student	Student: "I'm in the Broadcast Television Engineering program here at Napa Valley College. I'm learning the technical side of helping to create the shows we watch on TV."
19.Jump to MCU on Friend	Friend: "You're kidding! That sounds like fun! But, what are YOU doing in a technical program? I remember how often you got me to help you with math and science in high school."
20.Jump to MCU on Student	Student: "You start off at a real basic level here. The first day of our math class, we talked about whole numbers."
21.Jump to MCU on Friend	Friend: "Yeah, like 1, 2, 3, 4."

22.Jump to MCU on Student	Student: "That's right. Even I could start there on my own. And it goes up from there until you learn enough math to understand the electronics you work with."
23.Medium two shot of Student and Friend, with some studio equipment, but maybe no people, in the background.	Friend: "Then how come I've never heard of this program? I looked at lots of four-year colleges for TV technology programs, but all I found were electronics engineering programs in software, circuit design, and chip design." Student: "Probably because this program is the only one in the U.S., and only one of three in the entire world. And it's right here in Napa, California!" Friend: "What makes this program so special? There are other places where you learn how to make videos or television programs." Student: "But, this is the only program that trains you in the technical side, including how to diagnose and repair all the electronics equipment you use in a studio. And, it takes a LOT of electronics equipment to create a studio show. Just look at all this stuff." Friend: "Yeah, there is a lot here. Looks like enough to equip a real TV studio." Student: "It IS enough. This program has a fully-equipped television studio. It also has cameras to take on location shoots."
24.Medium two shot of Student and Friend, with some different studio equipment, being operated on by the studio technical crew, in the background. There should	Student: "Hey, I'll show you around the studio. Here's one of the studio cameras. Teresa's the camera operator today. She's changing her career with the help of a vocational rehabilitation program."

be a studio camera in a prominent place in the background.	Teresa: (Look busy adjusting the camera, present a profile view. She could even avoid the camera and Student could make a comment about that).
25. Medium two shot of Student and Friend, similar to previous shot, except somebody is setting up a microphone.	Student: "Here's Brian – he's working on audio today. He used to work on electronics in the Coast Guard, and wanted a technical career after he left the Coast Guard." Brian: "Hi! I got spoiled working on the military's advanced electronics, so I had to find something just as interesting. Television has a lot of advanced electronics of its own, especially now that TV is preparing to go digital."
26. Medium two shot of Student and Friend, similar to previous shot, except somebody is working on a studio light on a ladder. The angle may be difficult to include Student, Friend, and somebody on a ladder, so we may have to have the lighting engineer midway up the ladder, holding a lamp with gloves on, doing some sort of maintenance operation on it.	Student: "... and here's Bob working on lighting. He's a software developer who lost his job in the last recession and decided to change careers." Friend (to Student): "So not everybody here is just out of high school." Student: "Many of us are. There are a number of students that are changing careers, from middle school teaching, security and surveillance, and auto mechanics, as an example. Bob: "The job market for broadcast engineers looks a lot better than the market for software developers, especially since there are so few places to get training for broadcast engineering. After my training here, I could get a job developing broadcast-related software or I could even work at a TV studio since I'll be a licensed broadcast engineer when I complete this program."

27. Medium two shot of Student and Friend, with the door to the control room in the background.	Friend (to Student): "You have to have a license to do technical work at a TV studio?" Student: "Sure you do. TV stations don't let just anybody work on their equipment. This program is accredited by the Society of Broadcast Engineers so that any student who maintains a B average in the program will get their license without having to take a separate exam." Friend: "So, what do you learn in the program?" Student: "First, you learn production, so you can take on any technical job in the studio. That's what we're doing now; we're making a video about this program so we can show others what this program is all about. Then, you learn all the technical details about all the equipment in the studio, far beyond what the typical production tech learns. Then, you learn enough electronics to diagnose and fix any piece of equipment in the studio, and even to design and build equipment from scratch if you need to. And, of course, you learn the math and physics you need to understand all the science behind what you are doing here." Friend (too impressed to have many words): "Wow. Show me around some more." Student: "OK, I'll do some of that before we watch the next scene being shot. You'll get a chance to see the crew in action. Right now they are positioning the cameras and checking the sound."
28. Re-establishing shot of the studio, set up for a scene of Steve giving a short lecture	Floor Manager: "Bob, are you done?" Bob: "Yes."

on how color television is based on human vision. Steve is in the front near a table where there is that little beam splitter model, some tubes. There are three cameras pointed at Steve: right, center, and left. There is an audio engineer holding a boom with a shotgun mike on it pointed at Steve (maybe that looks better than him wearing a lavalier – he might wear a lavalier anyway and the boom/mike/grip can be for show). Light engineer climbs down off ladder and stows ladder out of sight.	Floor Manager: "We are ready to move cameras and check audio."
Director comes into the scene.	Director: "Camera 3, start off with a medium close-up of Steve. Camera 4, you'll start with a medium shot of Steve on the left side of the frame and the easel with the charts on the right side of the frame. Camera 2, you'll be on extreme close-ups of the exhibits Steve will be holding in his hands. You'll also do the extreme close-up of the slate. Let's set up and do a quick practice run right here while the sound engineer sets up the microphones."
29. Jump back to field camera: Medium two shot of Student and Friend, with the door to the control room in the background. Student and Friend start to enter the control room.	Student: "While they are getting set up, let's go into the control room and I'll show you around. Then, we can watch what happens in there during the shooting of the next scene."

30. Re-establishing shot of Student and Friend walking through control room doorway and entering control room. This will require a bunch of smooth camera moves as Student and Friend visit the various technical stations. Student will point to the diagnostic equipment as he mentions them.	Student: "Here's the camera control unit. This is where the camera engineer monitors the quality of the video coming in from the cameras. The camera engineer monitors the overall video signal on this waveform monitor, and assesses color accuracy using this vectorscope. There's also a bunch of other adjustments that I won't tell you about right now. (stage whispers) Don't tell anybody, but they are actually just a bunch of dummy knobs that we hooked up to impress visitors like you." Friend: (snorts) "Yeah, right."
Student and Friend move to the audio mixer.	Student: "Here's the audio mixer. We can mix in studio microphones, CD player output, and video tape player sound."
Student points to the window of the sound room.	Student: "There's a synthesizer in the voice over room right there in case we need to create a special sound. We can mix that in, too."
Student and Friend walk back around to the back of the control room and walk up the stairs, Student leading, Friend following.	Student: "Let's go back here so you can see the rest of the control room."
Student and Friend move to the video switcher.	Student: "This is the video switcher. This is what the technical director uses to choose what video gets seen by the viewers. The technical director can choose from any of the camera inputs, video tape player inputs, and can also set up some special effects for transitions. The bottom set of buttons is for the program bus – whatever gets selected here is what the viewers see. These other sets of buttons let the technical director set up special effects or other setups before switching them in."

Student points up to the bank of monitors.	Student: "We're just about ready. Sit here and you can watch the shoot on the monitors."
Friend sits down in seat indicated by Student. Student sits in the TD seat at the video switcher and puts on the PL headphones. Student gives Friend a second pair of PL headphones to wear, and Friend puts them on.	Student: "We use these monitors to see what's on the cameras, what's going out to the viewers, and to adjust any special effects we set up. The one labeled program monitor shows what viewers see." (Audio includes the PL as well as the mic(s) on Steve.) Student (now acting as TD): "Stand by on the set." (a couple of seconds go by) Student: "Ready to roll tape." Student: "Roll tape." Student (soft voice to Friend, covering PL mic with his hand): "We have to wait for the recording tape to get up to speed." Recording Engineer (off-camera): "Speed." Student: "Ready to take bars and tone." Student: "Take bars and tone."
Show SMPTE color bars on program monitor.	Hear 1 KHz tone. Student (soft voice to Friend, covering PL mic with his hand): "This is the stuff we do at the beginning of every shoot, to make sure that whoever plays back our tape can adjust their video and sound correctly."
Student points at fader bars on the program bus with one	Student (whispering): "When I give you the signal, pull this fader bar down."

hand, and covers his microphone with the other hand.	Friend: "Uh, OK."
31. Jump cut back to shot of the studio cameras focused on Steve. Steve's background can be some studio equipment, not a blackboard. Steve will be standing next to a table on which will be drawings and exhibits which he will use during his talk.	Student (via PL): "Stand by camera two on slate; stand by to announce slate." Student (via PL): "Take two." Student (via PL): "Read slate." Floor Manager: (reads slate)
32. Jump back to the control room, side view of Student and Friend looking at monitors. Student silently gives the signal to Friend. Friend works fader bar and program monitor goes to black.	Student: "Stand by black." Student: "Go to black."
33. Jump back to studio cameras focused on Steve. Floor Manager gives Steve the stand by cue. Floor Manager gives Steve the "you're on" cue.	Student (via PL): "Ready camera three with your medium close up; ready mic; ready cue." Student (via PL): "Take three, mic, cue."
34. Jump cut to start of live-to-tape sequence, as directed by the TD. Studio cameras used for video in this sequence. We are looking at the middle camera (camera 3) now. We can use our existing camera	(Steve doesn't have to use this text; he can improvise whatever he usually says on this subject, just so long as we get a chance to include some illustrative control room activity.)

numbering scheme. This shot is a MCU of Steve.	(Some of this audio, the Student/TD talking and Steve talking, will be simultaneous just like it would during a real shoot.) TD: "Camera four, stand by with medium shot of Steve and easel." Steve: "Hello, I'm Steve Goze, the faculty member in charge of the Broadcast Television Engineering program here at Napa Valley College. ..." TD via PL: "Take four."
35. Jump cut to MS of Steve, on left side of frame, and a drawing of a human eye, with the lens and retina specially indicated, on easel on right side of frame.	Steve: "Today's lecture is on television's technical basis in human vision and perception. Television takes its technical cues from the response of the human eye to light intensity and color. Each of your eyes has a lens, used for focusing an image of what you are seeing, and a retina, upon which the image is focused."
Steve flips to the next page of the flip chart, showing a detailed drawing of a retina, including rods and cones, and a drawing of three types of cones together with swaths of the corresponding colors.	Steve: "Within the retina are structures called rods and cones. Rods allow us to see details, but they only see levels of light, not colors, just like we would see when we look at old black-and-white movies. In contrast, cones detect color. There are three types of cones: S-cones, which are sensitive to blue light, M-cones, which are sensitive to green light, and L-cones, which are sensitive to red light." TD via PL: "Stand by camera three." Steve: "The fact that the cones in your eyes can detect red, green, and blue light is why these colors are the three colors detected by television cameras and displayed in your television sets."

	TD via PL: "Take 3."
36.Jump cut back to the MCU of Steve.	Steve: "Even though cameras detect red, green, and blue, they do this by using imaging devices that only see differences in light intensity, not colors. In that way, the imaging devices are like a retina with only rods and no cones. So, television cameras are, in a sense, completely color-blind."
	Student (via PL): "Stand by 4."
	Steve: "That brings up the obvious question: how does a television camera see color when its 'retina' only sees black, shades of gray, and white?"
	Student (via PL): "Take 4."
37.Jump cut to MS of Steve, on left side of frame, and a drawing of a TV camera, including lens, beam splitter, and imaging devices, on easel on right side of frame.	Steve: "Well, television cameras differ from our eyes in how they detect color: they have not one but three 'retinas' or imaging devices, one for each of the three colors red, green, and blue. A set of prisms called a beam splitter is used to separate light coming through the camera lens into red, green, and blue components, and to distribute each color component seperately to the camera's imaging device assigned to that color."
	Student (via PL): "Ready camera 2 on the extreme close up of the beam splitter that Steve will be holding."
	Steve: "So, when one of the imaging devices records an intensity level of light, it is actually recording the intensity level for the color that is being distributed to it. This allows cameras to 'see' color."
Steve picks up beam splitter	Student (via PL): "Take 2."

(off camera).	
38.XCU of beam splitter held by Steve. This may be mounted on a board, with a flashlight shining into the input of the beam splitter, in which case you'd show the entire board.	Steve: "Here's an example of a beam splitter. Notice how when I shine a light through the beam splitter, red light comes out one side, blue light comes out through the opposite side, and green light travels through the other end." Student (via PL): "Stand by camera 3." Steve: "Each of the colors has been derived from the original light source, so that if the colors were to be added back together, the result would be the full-color image that entered the camera." Student (via PL): "Take 3."
39.MCU of Steve. Steve has put down the beam splitter.	Steve: "There are various imaging devices ... " Student (via PL): "Stand by 4." Steve: "... used in television cameras." Student (via PL): "Take 4, ready 2 on the imaging devices."
Steve picks up tube-type imaging device.	Steve: "Older cameras have tube-type imaging devices, like this one I'm holding. (pause to let audience look)" Student (via PL): "Take 2."
40.Jump cut to MS of Steve, on left side of frame, and a table of objects on right side of frame.	Steve: "This is called a plumbicon tube. These devices are pretty bulky, as you can see, and cameras using them are fairly large."

Steve grabs a CCD and holds it next to the plumbicon tube.	Steve: "Modern cameras use much smaller imaging devices, like this, called a CCD, which means 'charge coupled device'."
	Student (via PL): "Stand by 3."
	Steve: "Devices like this allow camera manufacturers to build much smaller cameras."
	Student (via PL): "Take 3."
41. MCU of Steve.	Student (via PL): "Ready key on credits, ready black." (simultaneously with) Steve: "This concludes today's lecture on television theory."
42. Black screen, followed by credits.	Student (via PL): "Take black. Roll credits."
43. Field camera on control room showing Student and Friend, and credits rolling by on program monitor.	Steve: "This program is a production of Napa Valley College. All rights are reserved."
Credits complete (credits are pretty short).	Student: "Cut."
44. Field camera in studio, showing Steve facing studio cameras, and Floor Manager. Floor Manager gestures "cut" to Steve.	(Audio feed from studio microphones is still playing through studio monitors.)
	Steve: "That went pretty well. We'll review it later. Say, looks like we have a guest in the control room."
	Student (yells): "Yeah, Steve, he's a friend of mine. I was going to bring him over to meet you after this take. Do you have some time now?"
	Steve: "Sure."

45.Field camera on control room showing Student and Friend. Student looks at Friend. Student and Friend get up from their seats and start walking off the platform.	Student (to Friend): "Let's go talk with Steve." Friend: "Let's go."
46.Field camera on Friend and Student entering the studio from the control room door. Both are walking toward Steve, who is still at the cameras in front of the lights.	Friend: "Say, you did that pretty well for somebody that wasn't very technical." Student: "Like I said, they start you off at the beginning here. You learn a lot pretty quickly."
47.Beginning of another studio shoot. Medium three-shot of Steve, Student, and Friend.	Student: "Steve, this is my friend, (name TBD). I invited him here today to help out with the production." Steve: "You're also giving him a good idea of what's involved in the program, I see. Do you have any other questions about the program?"
48.MCU of Friend.	Friend: "Once students complete the program, what sort of jobs can they get, and what do they pay?"
49.MCU of Steve.	Steve: "Our graduates have a pretty high placement rate upon graduation, especially if they are willing to relocate. Some graduates work at some interesting places. One graduate works on the Oprah show, another works for ESPN, and another works for a television station in San Francisco. As far as money, a graduate this year, 2005, can start out at 32 thousand to 40 thousand dollars a year, although I've heard of graduates interviewing for jobs that pay as much as 70 thousand. Once you have significant

	experience, you can make over 100 thousand dollars a year as a chief engineer."
50.Medium three-shot of Steve, Student, Friend.	Steve: "Say, you don't have to take my word for the program's successful record. We are preparing to go out right now to interview some of our past graduates in their work places. You can ask them yourself. Do you have the rest of the day open?" Friend (obviously forgetting about having to look for a job that day): "Sure." Steve: "Well, then let's go meet some of our graduates."
All three start to walk off camera.	
51.TBD – interviews with program graduates.	Dialog TBD.
52.Steve summarizes the program. Closing remarks.	Steve summarizes the program. Closing remarks.
53.Credits.	Audio TBD. If we want someone to do a real voice-over here, I know a guy that has a great baritone/bass voice who has volunteered to do it for free.