

Live Directing - Calling the shots

Industry- and shop-calls

Tricaster 860; Fall 2014

Setup call	Execute call	Comment
The program: The program opens with full-screen graphics, music and announcer. Then to the studio where one set is for 2 people and a second set is for one person and some show-n-tell. The close includes a thankyou to the guest (and an obligatory shot), followed by a video clip from DDR-2.		
	Okay, here we go. Bars and tone, please.	Don't ask people if they're ready.
Ready to roll (*) in record	Roll.	Put up bars/tone for either 15 or 25 seconds.
Next we'll take black, then we'll fade up DDR-1 with music, followed by the booth.	Stand by.... Sound out, black.	
	Fade up DDR-1 ... roll music. Background music, mike the booth, announce.	Reset the clock at first video.
Ready change (*), then super (*)	Change (*). Super (*). Lose.	
Ready dissolve 3, then we'll take 1 with mikes.	3 — Start your dolly. Dissolve 3. Mikes, cue, take 1, fade the music down and out.	Start the camera move before going to it. Call for mikes and cue before making the take. (Normally call for a mikes and cue before a fast dissolve, but after a medium- or slow dissolve)
	Change (*). Super (*). Lose.	You must change the graphic on (*), then verify it in preview, then call for it.
Ready 2	Take 2. Change (*). Super (*). Lose. Change (*)	Guests (on 2) don't get cued. They're to talk to the host.
3 on a 2-shot. Ready 3.	Take 3	This is the obligatory master or cover shot. Nobody gets cued.
Hold 1.	Take 1	No cues for this entire routine. "Hold" is easier to say than "ready," as long as its meaning is understood

Hold 2	Take 2	
Hold 1	Take 1	
Hold 3	Take 3	
Ready 1	Take 1	Sometimes "Ready" works
Ready 2	Take 2	
	Take 1	When the show is merely cutting from fixed shot to fixed shot, with nothing unexpected coming along, it's okay to drop the Hold or Ready - although it's poor form.
	Take 2	
	Take 1	
Next it'll be DDR-* with NAT Sound followed by sound full	(Roll,) sound, dissolve 4	Notice that NAT sound requires the mikes to stay on.
Ready (*)	Super (*). Lose Change (*)	
Ready sound full	Sound up, cut the mikes	Mikes are now off, and talent is off camera. Soon, mikes will have to be turned on, and talent will need to be cued to a camera.
	Super (*) Lose Change (*)	
Next we'll dissolve 2 with both mikes and a cue to the host. Stand by.	Mikes, cue, dissolve 2, sound out	This is a return to the guest, not the host. But the cue goes to the host.
Ready 1	Take 1	
Hold 3	Take 3	
Hold 1	Take 1	
Hold 2	Take 2	

Three, you can go to the other set.	Take 1	
Ready to take 3 with that other mike	Mike, cue, take 3 2 go to the other set as soon as you can.	Now we're on a talent elsewhere in the studio, with another mike on.
Hold 2	Take 2. 3 you can check your framing. Show em 2 minutes, 2	
Ready 3	Take 3. Three, just work that shot.	
2 on a wide shot	Take 2. 1 on our host, 1 minute, 1	
Ready 1	Take 1.	
Ready (*), full screen. 2 on the guest.	Dissolve (*). Change (*). Thirty. Change (*)	
Ready 1	Dissolve 1. Take 2. Take 1. Gentle wrap. Change (*)	
Next it'll be DDR-* with sound and booth.	Wind her up.	
	(Roll DDR-*,) sound, dissolve DDR-*, cut the mikes.	
Ready booth.	Mike the booth, read it.	
Ready (*)	Super (*). Change (*), Change (*)	
Sound up, cut the mike	Lose. Change (*). Dissolve (*).	
Ready sound out, black	Sound out, fade to black.	
	Check that recording, please.	