

Chapter 2

Cast and Crew

Key Topics in Chapter 2

- The intensity of the producer's work during preproduction.
- The "orchestra conductor" role of the director.
- The timing of a production and the other duties undertaken by the AD.
- The various ways the stage manager maintains control in the studio.
- The basic functions of the camera operators.
- The prompter operator's role in relation to the script and the talent.
- The preproduction role of the lighting director.
- The audio operator's duties in terms of both the studio and the control room.
- The technical and aesthetic duties of the graphics operator.
- How the technical director ensures that the proper picture is selected.
- The recordist's responsibilities in terms of recording and playback.
- Work that the editor does, especially after the production.
- Other positions that are often needed for production.
- The different types of talent (i.e., nonfiction performers and fiction actors).
- Performing tips for people who are in front of the camera.
- Clothing, hairstyling, and makeup considerations for those on camera.

Training Exercises

1. If your facility has a [FACS form](#), review it carefully with your students, explain why each item is needed, and demonstrate how to fill out each line. Have students fill out a form for a hypothetical production. If possible, obtain some FACS sheets from other TV facilities and compare them to the one used in your facility.
2. Have students go to a local TV station or production facility and talk with one of the crew members about his/her job. If possible, have students observe the person at work and then come back and report to the rest of the class about the particular position.
3. Take the entire class to see the taping of a studio production. Afterwards, discuss what is the same as, and what is different from, the situation in your own studio.

Test Questions

True-False

1. **T or F** Producers are more likely to be in the control room during the airing of a news program than during the recording of a talk show.
2. **T or F** A talk show generally requires more rehearsal time than a drama.
3. **T or F** The floor manager is generally in the studio during a production and the stage manager is in the control room.
4. **T or F** Robotic cameras require more camera operators than regular cameras.
5. **T or F** A prompter operator should keep the words that the talent is reading near the middle of the prompter screen.
6. **T or F** A character generator is more sophisticated than a graphics generator.
7. **T or F** A cooking show host is an example of a performer, not an actor.
8. **T or F** Performers on TV need to sit closer to each other than they usually would in a normal social situation.
9. **T or F** The goal of make-up is to look natural.
10. **T or F** When you, as a director, ask an actor to “cheat to camera,” you are asking him or her to look at the cameras to see which is on the air.

Multiple Choice

1. Who is the main person in charge while a program is being recorded?
 - A. The unit production manager
 - B. The production designer
 - C. The producer
 - D. The director
2. Whose job is the timing of a program?
 - A. Stage manager
 - B. Assistant director
 - C. Shader
 - D. Technical director
3. Which of the following communicates between the director and the talent?
 - A. Audio operator
 - B. Propmaster
 - C. Stage manager
 - D. Prompter operator
4. Where are studio lights usually hung?

- A. From a dimmer board
 - B. From a switcher
 - C. From an IFB
 - D. From a grid
5. Who is most likely to move a boom?
- A. Audio operator
 - B. Video operator
 - C. Graphics operator
 - D. Lighting director
6. Who decides whether or not to halt production to fix an audio cable with a short?
- A. Sound designer
 - B. Camera operator
 - C. Technical director
 - D. Editor
7. Who is likely to have the most to do during the postproduction phase of production?
- A. Editor
 - B. Producer
 - C. Costume designer
 - D. Stage manager
8. Which people are most likely to carry cable?
- A. Art directors
 - B. Choreographers
 - C. Greenspeople
 - D. Grips
9. What would be the best color dress for a woman to wear on TV if she knows she is going to be sitting in a green chair?
- A. Green
 - B. Red
 - C. Tan
 - D. Chartreuse
10. Which is most likely to give a moiré effect?
- A. Small checks
 - B. Thick horizontal stripes
 - C. Somber grays
 - D. Chromakey blue

Test Answers

True–False

1. True
2. False
3. False
4. False
5. True
6. False
7. True
8. True
9. True
10. False

Multiple Choice

1. D
2. B
3. C
4. D
5. A
6. C
7. A
8. D
9. C
10. A