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TELEVISION for YOU...

A HANDBOOK FOR EXTENSION AGENTS

UNITED STATES DEPARTMENT OF AGRICULTURE
Agriculture Handbook No. 55—1953

Guide for the Reader—

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Audience for This Handbook

Although this Handbook is written especially for county extension agents, it should prove highly useful to many others concerned with reaching people with agricultural and home economics information, including extension supervisors and specialists, U. S. Department of Agriculture workers, and teachers of vocational agriculture and home economics.

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TELEVISION FOR YOU

A Handbook for Extension Agents

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TELEVISION FOR ME



Yes, television for you—a better way of extension teaching that makes use of the same skills you use in the everyday performance of your extension job—your ability to talk, to show, to explain, to plan.

Television for you is more efficient because it reaches more people with a single effort on your part. It makes possible the concentration of the best demonstration equipment in one place and the presentation of specialists to a majority, not a fraction, of the people in your area.

Television for you reaches many people you have never reached before. Some people will watch television, but would not drive 5 miles to an actual demonstration. Television for you,

then, will reduce the necessity for many meetings.

Television for you provides a method of teaching by which people learn quickly and remember what they have seen and heard.

Television for you is not difficult. If it appears so at first, be assured that television for you does get easier as you go along. Extension television is not a show window for glamour, but for useful, practical information. **JUST BE YOURSELF.**

INSIDE TELEVISION

One of the best ways to begin your acquaintance with television is to visit a studio. Several preliminary visits will help you a great deal when you begin planning your own program. At first you may be somewhat impressed by all the activity, the cables, the lights, the cameras, and the people moving about. After a while this will be routine procedure to you.

Naturally you will be especially interested in the work of the cameramen and the cameras. Television cameras are much like motion-picture cameras in the work they do. The majority of

them have four lenses that are used to cover areas of the set or stage, from wide-angle shots to closeups. Usually there will be two cameras for your program, but sometimes only one. They are mounted either on casters or on rolling platforms called dollies. Hence, the expressions "Dolly in" or "Dolly out."

There may be several microphones on the set to handle the sound portion of the program. The one used most often is called a "boom mike." It is hung from the end of a long pole (the boom), which is usually mounted on a rolling platform. The boom operator can follow the talent by swinging the boom out over the set and positioning it noiselessly and out of view of the camera lens. Table mikes are also sometimes used, as well as stationary mikes hidden about the set.

The person in charge of the crew and the cast on the studio floor is called the floorman. He gives the talent their cues and directions, switches the visual aids used "on easel," and transmits the directions he receives from the director in the control room.

The control room is often, but not always, set above studio level with one-way windows looking out on the studio floor. Here the program director, video engineer, and others, "edit" the program that will go out on the air.

Several television screens, or monitors, placed side by side in the control room, reflect the picture each floor camera is taking. The director selects the scene he wants from those taken by each camera, and the video engineer switches it on the air. A master screen reflects the actual program as it is going out on the air. Through a two-way intercommunication system, the director gives the floorman directions for the

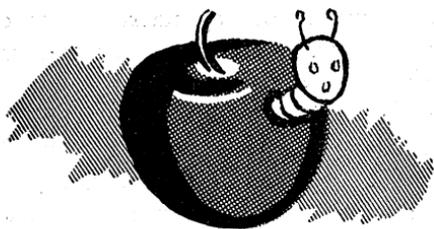
cast and crew. By means of headphones, the cameramen receive the director's instructions for the movement and placement of their cameras, as well as for the angle and lens shots. While one camera is on the air, others may be positioning or changing lens or focus for their next "take."

Motion-picture and slide projectors usually are located in a separate projection room of the television studio. They are mounted in such a way that they can be focused directly into the face of a television camera. The picture from the projection camera is received on still another monitor screen in the control room and cut in as necessary.

The kind of projection equipment available varies with each studio. Some of the questions you will want to ask the station are: What projection equipment does the station have? Film? Slide? Opaque? What are the requirements for each? Must slides be aluminum mounted or will cardboard mounts do? What size? What are the required dimensions for opaque materials? Almost all television stations have 16-millimeter film projectors, but check to be sure. Some stations use 35-millimeter as well.

THE TIME IT TAKES TO PLAN

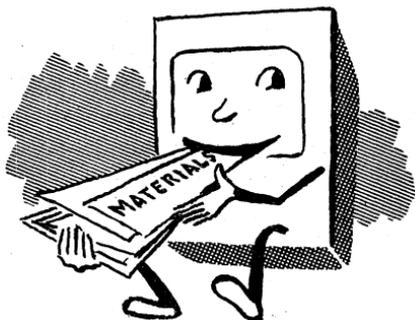
The planning and preparation of your first few television programs may require a good deal of time, but as your experience with this new medium increases, the time you will need to spend on each program decreases. A large part of your success will rest on details—simple but necessary things such as a spoon, a box of soil, an apple, or a tent caterpillar. These things are not



among the properties to be found at the studio, and so they are your responsibility. It takes time to be sure of these details, to think your program through, to see the end product before you start, and to rehearse, if only at home. Give your programs a little time, especially at first—it will be well spent. After you have put on a few programs, you will have established a routine for getting things done, and much less time will be needed for preparation.

ARRANGING FOR THE PROGRAM

Station contacts.—If you are making the initial contact—proposing a program to the station—these three suggestions may add to your confidence: First, the wide variety of interesting and timely subject matter that you can program; second, the fact that you are experienced in giving demonstrations before groups, are an authority in your own right, and can call on



specialists in various fields to be guests; and, third, the plain fact that television has such an enormous appetite for program material that television directors are constantly looking for new sources.

So don't be hesitant about taking the initiative in suggesting a farm or homemaker program to your station.

Time of day.—Experience in farm radio is valuable in determining the best time for television programs, although the best television time is not always the best radio time since television demands the attention both of eyes and ears.

From radio experience and television research, it appears that: (1) General farm television shows will have the largest number of rural viewers during the noon hour, farm breakfast hour, in the evening between 7 and 10 o'clock in the winter, and during somewhat later hours in the summer. (2) Homemaker programs will have the largest audiences during the early afternoon, from 1 to 3 o'clock.

In scheduling a program with the television program director, there will usually be a "middle ground" between the time you want and the time the station can offer. Any time will be a profitable time for you, because a well-presented farm or homemaker program will have an appreciable audience at any hour.

Audience.—The time of day for your program will largely determine your audience, and your audience will determine the kind of program you will want to do. Obviously, a weekday afternoon program would be best devoted to the homemaker or to the children home from school. More of the men folks will be watching TV during the evening hours or on weekends.



One thing to remember is that, regardless of the time of day, your audience will be made up largely of urban people. Direct your programs to farm folks but keep the city folks in mind, too. Until recent years, we have neglected the urban audience, somewhat. We have lots of information of interest to city folks, as well as to the rural audience.

Naturally, there will be more urban viewers, because there are more city people than farm people.

On the other hand, don't underestimate the size of your rural audience because farm people buy television sets, too. A recent national survey found that 46 percent of the people living in rural television areas had television sets in their homes, and 18 percent more planned to buy sets in the next year. This means that in presenting agricultural programs on television, you will have an audience of both rural and urban people.

WHAT KIND OF PROGRAM WILL I DO?

For practical purposes there are three types of programs that Extension Service has been doing on television.

1. The method demonstration.
2. The illustrated report.
3. The television discussion.

There is also considerable use of these types in combination, either two or all three.

Your *method demonstration* will be closeup television, short, to the point, and stripped of all distractions. For that reason, it is sometimes called table-top television. The viewer, through the camera lens, will be within inches of what you do, closer sometimes to your own demonstration than you are. This is one great advantage that the television demonstration has over the same demonstration at an extension meeting.

Because you will be limited by time and the space in which you have to work, you will want to refine the demonstration to stress the key, or problem part, on which the success of the method depends. For example, you demonstrate how to sew a particular kind of seam. You use that kind of seam because you are working with a certain kind of cloth. The kind of cloth is chosen because it is to be made into a self-help garment for wear by a pre-school child. Thus, the method demonstration here becomes a functional part of the program, rather than a dominating topic as it would in a direct teaching series.

Your *illustrated report* offers much latitude in the presentation of extension information by television. It is concerned with results, conditions, and activities in farm, home, and community life in your area. For this reason, it may have a broader audience appeal than a specific method demonstration would, although how-to-do-it demonstrations are tremendously interesting to the specific audience to which they are directed.

Many of the illustrations you can use on the illustrated-report type of pro-

gram will be the real thing: Actual comparisons of plants in result demonstrations, examples of insect damage, a sod sample of a recommended kind of grass, extra-fine specimens of locally grown fruits and vegetables, home fire-fighting equipment, and many others. Along with these "real" objects, you can also use short films, or film clips as they are called, of special events or things you want to feature. These films can be used without a sound track. You yourself will describe them from a monitor-in the studio as they go on the air. In addition to films, you can use slides, still pictures, artwork, and title cards to help you with your television report. You can introduce guests—a 4-H Club member with his prize chicken, a specialist from the college, or a farmer. The yardstick for measuring each item for the program is its value to the whole community. A variety of these items makes an interesting and informative program.

The number-one ingredient of your discussion-type program on television is a guest (or guests) who is personable to the extent that he can hold the interest of the viewer without demonstrations, actions, or a large number of visual aids. The selection of the right kind of guest, therefore, is all-important. This does not mean that your guest must be handsome or beau-



tiful. Some people do not appear at all photogenic on the television screen, but when they start to talk, and talk well, they make a wholly different and favorable impression.

Television producers have also found that good stage settings will improve a discussion-type program. The informal living-room setting for some programs or the special sets for press interviews are examples. If the discussion is merely an interview with one person, the old radio rule of keeping it to 5 minutes or less, applies. Naturally some visual aids may help, but a good discussion can be visualized to death, just as a good demonstration can be talked to death.

These are the kinds of television programs that you can do. Your own ideas and subject will determine the type of presentation you will want to use.

HOW DO I BEGIN?

In television, as in everything else, you start with an idea. The source of that idea is your own plan of work. What are you demonstrating, recommending, and talking about right now in your meetings, on your farm visits, and in other contacts with the people in your county? What are the big problems? What has happened? What were the accomplishments? If you can show these things as well as tell about them, you have the beginnings of a television program.

The next step is to refine or test your program idea further by asking yourself these questions:

1. Is the subject of direct interest to my audience?
2. Can the subject's importance to my audience be clearly shown?

3. Is it timely in terms of current developments, research findings, local problems, or seasons of the year?
4. Does it further extension work?

Also affecting your choice of subjects will be such factors as the weather, special events, market conditions, and emergencies. In other words, choose a subject because it is needed, not because it is easy. And remember that your treatment should be in keeping with the family home situation. We deal in many situations that are matter-of-fact to us, but not familiar to non-farm people. Therefore, the question of good taste many times rests on how a subject is handled in its presentation.

After you have settled on a subject, take time to think about what you want to accomplish on the air. Get a picture of the show in your own mind. Divide your program idea into its important steps. These steps usually coincide with something you want to show or something you want to do. Draw a line down the middle of a piece of paper. Outline the things you want to *talk* about on the right-hand side. Outline the things you want to do or items you want to *show* on the left-hand side. Mark the right-hand column, or things you plan to say, "Audio." Mark the left-hand or action column, "Video."

Be sure to list the items you have to show, or the things you have to do, in the same order in which you are going to talk about them. In other words, fit the two columns together. Now you are ready to talk to the person who is going to direct your program at the station.

Take the working outline of your program to him. He will have suggestions, corrections, and deletions. It is

his job to know what the cameras can do and what they cannot do, and if your plan will work. This corrected working outline is the rundown sheet or script that the director will use to put your show on the air.

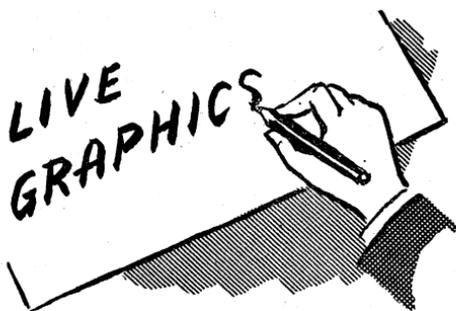
Now, go after the properties and visual aids you will need. Don't overlook any single small detail. Assemble these properties, materials, equipment, and visual aids and lay them out in your office, or at home, in the exact order of their use on the show. This order should be the same as that on the video side of your working outline.

WHAT TO SHOW?

The following is a list of the visual aids familiar to you and that you will probably use most frequently. There are many adaptations of these, and many others as well. You will be limited only by your own imagination.

Live objects.—A "live object" is a television term for the actual object rather than any representation of it. If you were doing a program on saving baby lambs and wanted to use live objects as visuals, you would try to use a real baby lamb rather than a picture of a baby lamb. On a program on garden tools, a rake or hoe would be among the live objects you would use as visuals. With few exceptions, live objects—the real things—will be your most effective visuals.

Film.—Motion pictures rank high as good visual aids for television because they can capture action as it happens. A film clip (a short sequence on film, often taken without sound and narrated live in the studio) is one of the most effective ways of taking a trip outside the studio. Footage for television



should be made on 16-millimeter film at sound speed.

Live graphics.—This is a term to describe any sort of drawing done “on camera.” It might be done with no more than a blackboard and some chalk, or with heavy art board and colored chalk or charcoal and paper mounted on a stiff backing. Live graphics—from simple line drawings to statistics—help to make all sorts of information easier for your viewers to understand. You will want to remember that your writing or drawing should be clear and simple with heavy lines and ample margins. This, you will find, is an easy and low-cost method of helping to visualize your information.

Models and exhibits.—You may have access to various models and exhibits in classrooms, museums, laboratories, and the like. Models have several advantages in television use. They can be used when the real objects cannot be brought to the studio because they are too large or are hard to obtain. Some models can also be taken apart to show internal construction or operation. Toys, such as toy tractors, cars, and farm implements, provide models at low cost.

Still pictures.—You will probably make use of a good many still pictures

in your television programs. Still pictures for television use should be semi-matte or matte finish (depending on your station’s preference). A good size for still pictures is 8 by 10 inches, and they should be mounted on 11- by 14-inch cards. Such pictures should be horizontal shots rather than vertical, simple in content, and made in closeup for the most part. You can handle them yourself on camera and point out any details you want to call attention to as you go, or they can be put on easel and picked up by the camera on cue. You will find many other ways of using them on your programs. They are coming into wider use because of their relatively low cost compared with that of other visuals.

Slides.—You will want to check with your station on its requirements for color, size, and mounting of slides. Black-and-white 2- by 2-inch slides seem to be the most popular. You should use a fairly rapid pace with slides, to keep motion on the screen. For example, if you are using a series of slides to show a story, you can plan to use from four to six slides a minute.

Charts, maps, and graphs.—You will use some of these on your programs, and they can make good visuals. Charts, maps, and graphs made originally for purposes other than television usually contain too much detail and must be simplified. If you are making up new ones yourself, remember to keep the story simple. Two comparisons on one chart are plenty. The television rules are for large, bold letters, few words, well-centered material, and ample margins.

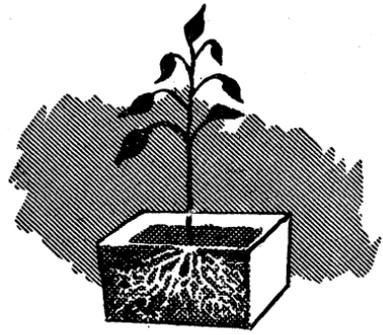
Posters and placards.—You might occasionally use posters or placards

for backgrounds or transitions. Such posters or placards are best when simplicity and forcefulness are their two main characteristics.

You will find yourself thinking of all kinds of ways to present your stories in a clear and interesting fashion. One radio farm director (RFD) dips the roots of the rose bush, shrub, or small tree that he plans to transplant on his television show into white paint. One side of the planting box is made of glass. Thus, when he plants the bush or shrub, the viewer can see the white roots against the dark earth. The same RFD paints tulip bulbs yellow and uses green tomatoes before the camera. Imagination and close cooperation with your program director will work wonders in developing the picture part of your television show.

HOW TO SHOW

1. Have an interest-getter in your first 60 seconds.
2. Talk more slowly on television than you do on radio. Fast talk on television confuses your audience and hampers learning.
3. Limit the number of people in the picture to two, or three at the most.
4. Look at the camera and talk to it when you are speaking or showing something to the viewer. Don't talk to the table; keep your chin up.
5. Avoid clutter:
 - a. Keep equipment and supplies out of sight until they are used. They divert audience attention.
 - b. Keep supplies away from front and center of the demonstration area. They interrupt the viewer's line of sight.



- c. Trays are useful for moving small supplies off and on camera.
6. Don't ignore obvious accidents. Explain what happened if necessary, and go right on with your program.
7. If the demonstration shows the making of a product, have a finished product to show.
8. Hold your visuals where the camera can get a good view of them, and hold them there long enough for the viewer to see—at least 30 seconds.
9. Unnecessary gestures are a sure sign of a newcomer to television.
10. Make your movements deliberate, especially during closeups. Many demonstrations are too fast for the audience to grasp.
11. Don't look at the monitor when you are on camera.
12. Be careful that your hands or fingers do not hide from camera view the object you want to show.

GUESTS

Selection.—The same qualities that make a good extension worker apply to you and your guests on television: Friendliness, enthusiasm, sincerity, and simplicity. Most of the people with

whom you work are naturals for television. You, yourself, are. People who are used to conducting meetings, giving demonstrations, and speaking in public, are all good television talent. They have subject-matter knowledge and experience in demonstrating, and these are the two most important factors in selecting guests. Beyond that, showmanship is what you want. This doesn't mean pulling rabbits out of a hat, or song and dance routines. Showmanship means polish. It is a pleasant, friendly manner; a smooth, unhurried performance; and the breathing of entertainment values into your story.

For your talent pool, then, you will find good television performers among the extension subject-matter specialists, 4-H Club groups, urban and rural homemakers, and the farmers and ranchers you meet in your daily work.

Suggestions.—Your guests will want to know about several things. They often ask "What shall I wear?" Tell them first of all to dress for the occasion. You don't wear your best suit to take soil samples in the field, and you shouldn't wear it to take soil samples on a television program, either. Your regular work clothes are more natural for the setting. A home economist giving a food demonstration would choose a simple housedress, not her best dress.

Stay away from black or white

clothes! White shirts, blouses, aprons, smocks—anything white—reflects light into the camera. Black and dark colors create "halos"—white lines around dark objects.

A pale blue or gray is better than white for men's shirts. Instead of black or blue serge suits for men, gray flannels or soft tweeds are excellent. The gray and khaki colors of most working clothes are also good for television. For women, simply designed dresses in pastels are good—yellow, pink, light blue, and green.

Conservative designs and patterns are always the best choice. This applies to neckties for men as well as to dresses and blouses for women. Too much jewelry is usually out of taste and also reflects light.

In general, then, tell your guests to wear conservative clothes, suited to the program situation, and to avoid dark blues, black, and white.

Another question you will be asked is, "Do I need special makeup?" The answer is easy, "No. Special makeup is usually not necessary for our kind of programing." Occasionally a touch of makeup may be needed to hide a shadow, but ordinarily no special makeup is required. The usual lipstick, rouge, and face powder for women will do. A lipstick of a light, clear color is generally better than one of a dark, blue-red shade. The darker and deeper the red, the more chance it will televise as black.

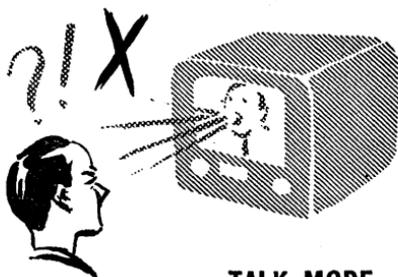
REHEARSALS

Rehearsals are a must, in spite of the other considerable demands on an extension worker's time. Every minute you can spend in rehearsal will pay big dividends on the television screen.





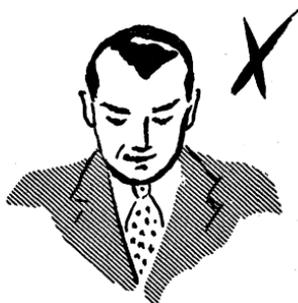
**START OFF
WITH A
BANG**



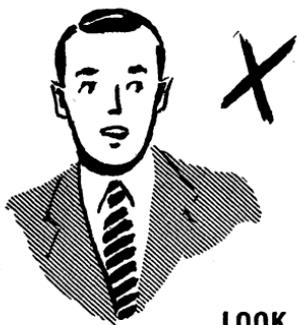
**TALK MORE
SLOWLY
ON TV
THAN ON
RADIO**



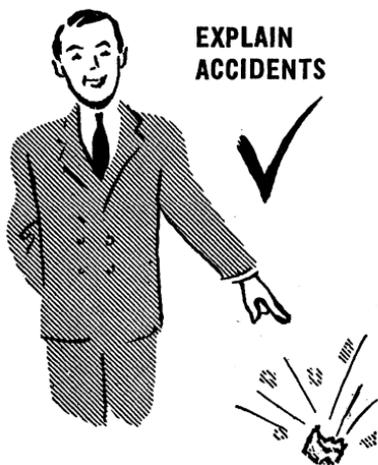
**LIMIT THE NUMBER
OF PEOPLE TO
TWO OR THREE**



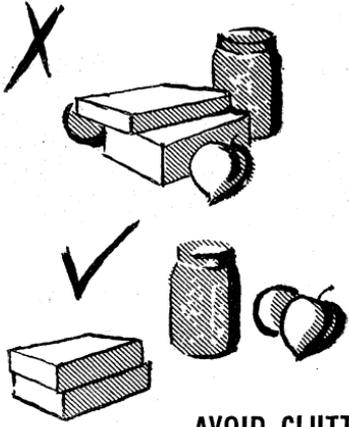
**TALK TO CAMERA—
KEEP CHIN UP**



**LOOK AT
CAMERA—
NOT AT
MONITOR**



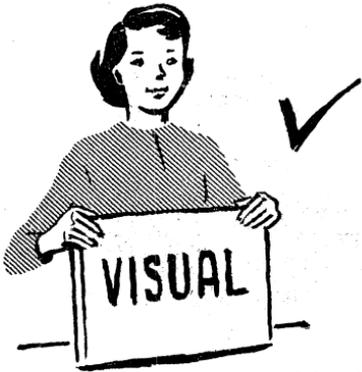
**EXPLAIN
ACCIDENTS**



AVOID CLUTTER



**MAKE
MOVEMENTS DELIBERATE**



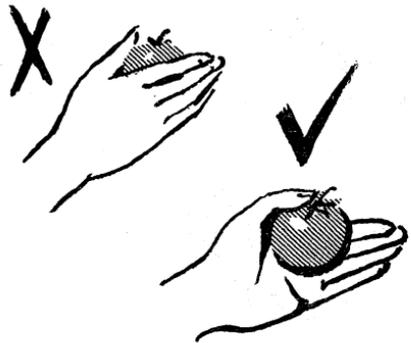
**HOLD VISUALS
FOR GOOD VIEW**



**HAVE
FINISHED PRODUCT**

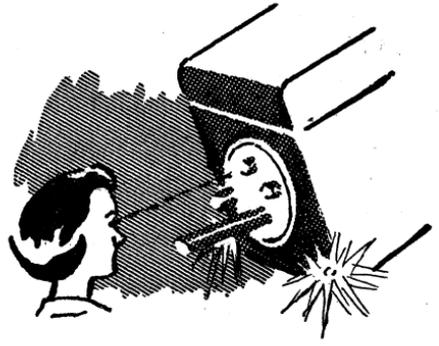


**USE FEW
GESTURES**



**BE SURE
OBJECTS DISPLAYED SHOW**

First rehearsals are usually called walk-through or dry-run rehearsals. You go through the sequence of events in your program to give the talent an idea of the program as a whole. Choose a place for the rehearsals where the set can be simulated. Your office will probably do nicely if no special room is available. Confine the rehearsal to an area approximating the area in which the performers will work before the cameras. Use chairs, tables, and whatever else is necessary to simulate the actual props on the studio set.



This first rehearsal is also a good time to give some tips on good appearances to the people new to television:

1. Make them aware of the camera. They should look at it, not avoid it. If necessary, rig up a facsimile of a camera. A tin can hung over a door-frame or a piece of paper pasted on the wall will do. During rehearsals, accustom the talent to looking in the camera's direction. They should always look at the camera when they are talking to the audience.

2. When the guest is talking to another person on the program—an interviewer or emcee, for example—he should look at that person. This is usually easier for the guest than looking at the camera when he is talking to the viewers. Rehearsing will help your guests to talk naturally to the emcee and to the viewer in turn.

3. Show them what the camera will look like as they face it. A picture will do. Tell them the position of the lens that is taking the picture. Most often it is either the top or left lens position. There are other positions, however, so this is another point you will want to check with the station.

4. Explain to your guests how they

will know which camera is “live”—on the air. For one make of camera, small red lights at the bottom of the camera identify it as live. This is another point to check with each station since television cameras vary in this respect, too. Help the guests learn to switch smoothly from one camera to another as the signal indicates. In some cases you will not want to switch your view of the cameras, but you will quickly learn these extra tricks through experience.

5. The matter of pace can also be explained in rehearsal. Tell your guests to take their time. The audience is watching as well as listening, so the pace must be much slower than for radio. In fact, during the course of many demonstrations there will be times when it is better not to talk at all. Let the picture speak for you whenever it can.

6. If your guests are mindful of the camera, they will remember to hold their visuals where the camera can get a good view of them, and hold them steady long enough for the audience to see. Fast or jerky movements and fleeting glimpses of visuals are bad. If visuals are any good at all, they are worth more than just a passing glance.

7. Don't have your guests memorize. Help them to give a “rehearsed ad-lib”

performance. They may start with word-for-word scripts but, if so, these scripts are used not for rote memorization, but to place in mind the area of information covered and the sequence of events. Occasionally, a phrase or sentence may be memorized for transition or cue purposes. Except for this, a rehearsed but informal performance is best. This is what is meant by rehearsed ad-lib.

8. For the most part, your guests can relax about timing and taking cues. This is your responsibility if you are producing or emceeing the program, or both. Don't be surprised or chagrined at the number of changes you make in the program during the first rehearsal. Its purpose is to give you a chance to spot the program's weaknesses—to discard or change visuals, add new ones, shift sequences, and to polish the program, in general.

A dress rehearsal is important, too. In this rehearsal you will have the actual props and visuals to use, just as you will on the air. You will also go through the demonstrations, just as you will on the air. Although some accidents are bound to happen, you can pick up valuable experience by having a dress rehearsal, and thus avoid making costly mistakes on the air. If a bottle top

sticks during dress rehearsal, and time is lost in prying it off, you will take steps to be sure that the top doesn't stick when the bottle is opened on the air. You will also have a check on whether the necessary props are complete, down to the last spoon.

You will want the television director for your program present at the dress rehearsal for each program if this is at all possible. As you will probably have little opportunity for camera rehearsal in the studio, dress rehearsal is therefore your best chance to acquaint the director with the program you want to do.

In addition, dress rehearsals are the only means of accurately timing your program and tailoring it to the necessary time spot. You may think that you can guess exactly the time it will take to give the various parts of a demonstration, but the time to peel a potato can be longer or shorter than you think.

In timing the various sequences, you will also want to allow for a "time cushion." This can be a summary or "recap"; a few additional pointers on the material or equipment used in conjunction with what you have shown; or a special announcement. The time cushion is a safety measure to allow for unexpected incidents on the air that use up time. The plug for the electric mixer may pull out during a demonstration; plugging it into the socket and getting the mixer going again may take extra time. A guest may digress from the rehearsed topic, and time may be lost before you are on the subject again. A planned time cushion will absorb such unpredictable timewasters. If the program goes as planned and no time is lost, you can



use the time cushion to summarize, add a few pointers, or give the special announcement. If timewasters do occur, or the pace is slower than expected, you can leave out the cushion and close the program on cue from the floorman.

As has already been said, you will seldom have an opportunity for camera rehearsal. Occasionally, you may find the station willing and able to devote the time of a camera crew to rehearsal, especially when a regular series of programs is planned. Take advantage of any such offers. Camera rehearsals are invaluable in adding polish to your program. However, since they will not be available to you ordinarily, it is very important that the program director be present at a dress rehearsal and that you give him a complete, clear, and accurate rundown script of the program.

RUNDOWN SCRIPT

The rundown script you give the program director will contain a good deal of information. This script is usually in outline form and lists the action and sequence of events. Word-for-word scripting on the audio side is unnecessary and usually undesirable. The director will be scanning the script quickly while the program is on the air, and the more concise and clear the script is, the easier it will be for him to anticipate the action. On the video side you list the visuals and action as they occur. Mark the necessary cues clearly—underline or circle them, or distinguish them in some other way. Also, leave enough space on the video side for the director's notations on such things as camera and lens shots.

Time segments are also noted on the rundown script. With this information, the director keeps check on the

program's progress and can give the floorman cueing instructions to pass on to you. The script examples on pages 16 and 17 will give you an idea of what is included. Some directors do not require a complete program rundown; others may require more information. Usually, as you and the director gain experience in working together, you will find that he will require less and less detailed information on the rundown script.

CUEING

Cueing is a two-way proposition in television. As has already been said, you will provide the director with a timetable in the rundown script. From this information, the director gives the floorman the necessary time cues to pass on to you. In addition, the floorman, through the sign language illustrated on pages 18 and 19, cues you regarding position, action, pace, and the best display of visuals.

You have also marked action cues in the rundown script. They are usually called action cues because they tell the director when to roll film, cut in slides, superimpose visuals, or provide for other camera action. These action cues may be either visual or spoken. Spoken cues, unless direct "flags," should be used sparingly because they require memorization on your part and close concentration on the director's part. Direct flags are such spoken cues as "Now we'll see some slides which I made the other day at Sam Jackson's farm." Or even more direct, "Now, if they'll roll that film, we can get an idea of the widespread destruction soil erosion can cause." These direct cues are used a great deal in informal program situations. But, if used, they should be consistent with the style of the show.

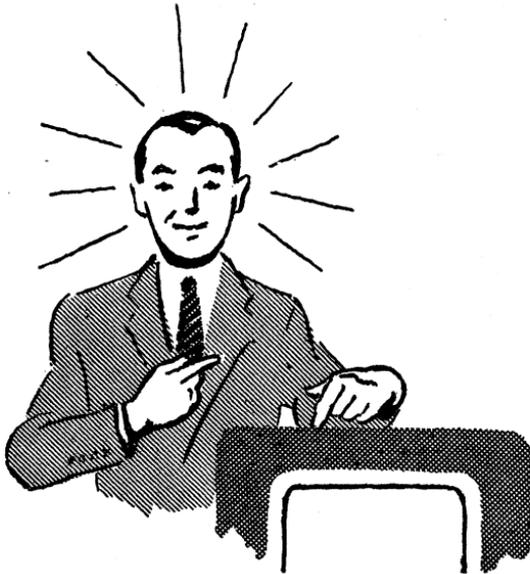
Visuals are also used for cueing camera shots. Although this is chiefly the concern of the director as far as camera location and lens are concerned, there will be many times when you will want to insure a particular shot, usually a closeup. For example, you might be showing a comparison between water runoff on bare land and on cornland planted on the contour. You might have two flats showing the two types of land. You will pour water over the bare land first—and here you will want a visual cue for the director to cut to the water as it runs off into a container. Unless you have marked a visual cue for the director, he may miss a shot of the runoff in favor of following the action provided by the pouring of the water. On the video side of the run-down script, your cue would be:

“Cut to CU (closeup) of water runoff as demonstrator begins pouring water on first flat.”

I'M CONVINCED TELEVISION'S FOR ME!

It's good to hear that television is for you, because it will be one of the best working friends you have ever had. And it will supplement your work in other areas—your meetings, daily contacts, and other activities.

There is one more thing to remember. You have agreed that television is for you. Remember the “you” part of it. Television and the approach to using it are individual in nature. This handbook has presented some general guides to help you get started in television. After you begin programing, some of these guides may or may not apply to you. Adjust them to fit your own personality, needs, type of programs, area, and audience. You will make many adaptations of the ideas presented here, and you will develop many new techniques yourself. Treat television as a friend. It is for you.



SAMPLE RUNDOWN SHEET FOR HOME DEMONSTRATION TELEVISION FEATURE
TIME: 13 MINUTES

Note.—In actual practice, the method of using run-down sheets varies from station to station according to the facilities and equipment available. These adjustments can best be made by getting the rundown sheet to the director well in advance of the program date.

WHAT TO CONSIDER WHEN YOU MAKE OR BUY HOUSEDRESSES

VIDEO

AUDIO

PROGRAM TITLE CARD

MEDIUM SHOT (MS) OF DEMONSTRATOR

CLOSEUP (CU) OF SLEEVE SKETCHES

CLOSEUP OF BIAS-STRIP SKETCH

CLOSEUP (CU) OF BIAS-STRIP OF
PLAID - DRESS ON DESK

GREEN PRINT DRESS - MEDIUM SHOT

CLOSEUP PHOTOGRAPHS:

1. BUTTONHOLE
2. SEWING ON BUTTONS
3. WIDTH OF SEAMS
4. GRAIN OF FABRIC

PLAID AND STRIPED DRESSES ON
DESK - MEDIUM SHOT

PROGRAM TITLE CARD

THEME AND ANNOUNCER.

Introduction to subject.

Describe types of action sleeves that give more comfort.

Describe bias-strip construction of bodice and sleeve.

Discuss features of dress designed by a pattern company.

Discuss construction details to watch for when buying housedresses.

Point out attractiveness of matched plaids and stripes.

SUMMARY

ANNOUNCER

CLOSE

**SAMPLE RUNDOWN SHEET FOR A COUNTY AGENT'S TELEVISION FEATURE
TIME: 10 MINUTES**

VIDEO

AUDIO

PROGRAM TITLE CARD

OPEN: CAMERA ON ROBERTS AT TABLE

**CLOSEUP (CU) - LIVE CRICKETS
IN JAR**

PAN TO

**CLOSEUP OF FIELD SPECIMEN OF
CRICKET DAMAGE**

**CLOSEUP (CU) - WEATHER STRIPPING
ON BOARD**

**CLOSEUP (CU) - PIECE OF PIPE
THROUGH LARGE
HOLE IN BOARD**

**MEDIUM SHOT (MS) TO CLOSEUP (CU)
DEMONSTRATION OF HOW TO SEAL PIPE**

CLOSEUP (CU) - ZIPPER BAG

**MEDIUM SHOT (MS) OF THREE TYPES
OF INSECTICIDES**

CLOSEUP (CU) OF -

1. CAN OF DUSTING POWDER
2. LIQUID PREPARATION
3. BAG OF WETTABLE POWDER

CLOSEUP (CU) - BULLETIN

**CARD - WRITE TO COUNTY AGENT,
COURTHOUSE, etc.**

PROGRAM TITLE CARD

THEME MUSIC

**ANNOUNCER - Introduction..."and here
is your County Extension
Agent, John Roberts."**

**"Good afternoon, friends. Today our
topic is about cricket control."**

**Makes brief comment on crickets as a
household nuisance and fact that they
damage fabrics and sometimes crops.**

**"Let's look at some of the ways we can
control these insects."**

**Explains that proper weather stripping
keeps insects outside the house.**

**Explains that space around pipe
should be sealed.**

Describes method.

**Explains importance of proper storage
of clothes.**

**"Protection is fine, but we want to do
away with these insects altogether."**

**"Here are three types of insecticides
that can do the job."**

**Explains and shows how to apply
insecticides to doorsills, foundations
of buildings, etc.**

**SUMMARY - Then tie-in for further
information - Write for bulletin.**

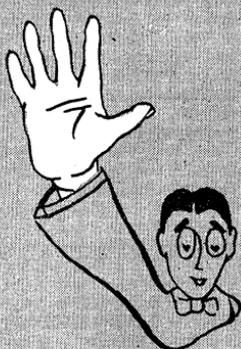
**"That's our farm and home feature for
today. See you next week, same time,
same station."**

THEME MUSIC

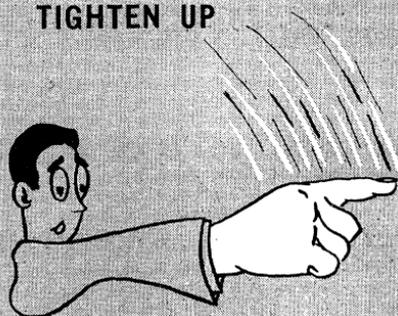
**ANNOUNCER - "This program has come to
you, etc."**



TIGHTEN UP



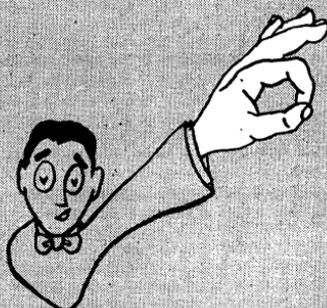
STAND BY



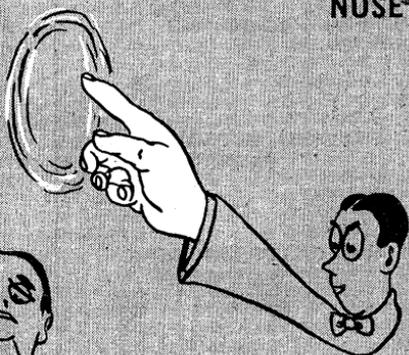
CUE



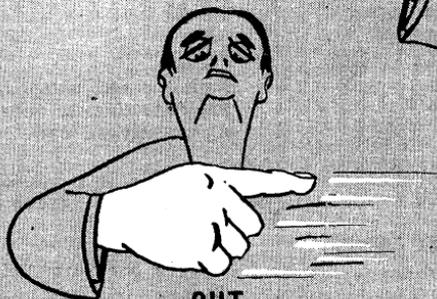
ON THE NOSE



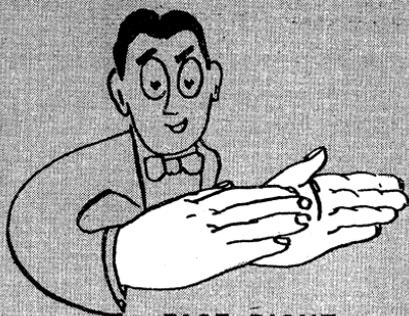
O.K.



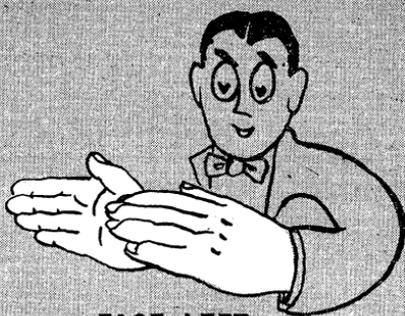
SPEED UP



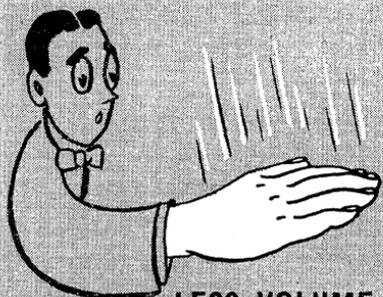
CUT



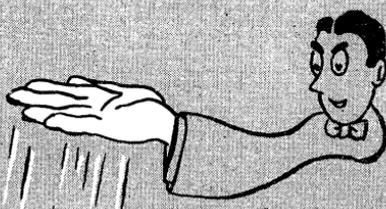
FACE RIGHT



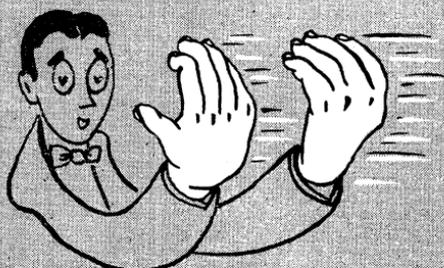
FACE LEFT



LESS VOLUME



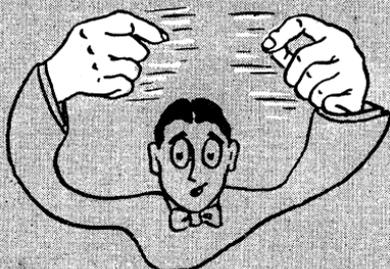
MORE VOLUME



DOWNSTAGE
(Come closer)



UPSTAGE
(Go back)



STRETCH
(Slow down)

TELEVISION TERMS

This glossary includes most of the television terms you will encounter in your work. Though much of the lingo of television varies from station to station, the terms listed here are more or less standard and will be understood in most television stations. Many technical and engineering terms have deliberately been omitted. Don't try to learn all these terms.

- ASPECT RATIO**..... The ratio of the width to the height of the picture—
4 to 3.
- AUDIO**..... Sound portion of the program.
- BALOPTICON OR BALOP**... A projection mechanism used in television to project
flat objects, photographs, and artwork, into the
camera tube.
- BLOWUP**..... Photographic or photostatic enlargement of written,
printed, or pictorial matter.
- BOOM**..... A mechanical extension support for equipment used
in a television studio.
- BOOM MIKE**..... A microphone suspended on a boom so that it can be
swung out over the set to pick up commentary of the
participants without being seen.
- BOOM SHOT**..... A camera shot made by use of the extended camera
boom which allows greater radius of action by the
camera.
- BOOM UP,
BOOM DOWN**..... Raise or lower the height of the camera from the floor.
- BREAK**..... 1. Station break.—Pause in programing for the in-
sertion of station identification or other credits.
2. Break to another set.—To move cameras and the
like from one set to another for a different show or
a different scene. (Also see Strike.)
- BUSINESS**..... Stage action (gestures, crosses, etc.) in scripts. Often
abbreviated "biz."
- BUSY**..... Anything too complicated, detailed, or elaborate in
design. A "busy" background, for example.
- CHEAT**..... Perspective is "faked" on set to appear normal on
screen. For example, a person might stand closer
to another than would otherwise be necessary in
order to achieve the proper perspective on the
screen. Also to direct words or business more to
the camera without actually facing it.
- CLOSEUP (CU)**..... The object seen closeup. Closeup might show one
object or part of an object as opposed to a scene.

A closeup of persons is a shot including head and shoulders. *Big closeup* (BCU), *very closeup* (VCU), *extreme closeup* (ECU), or *tight closeup* (TCU) are terms used to indicate an even closer shot. If such closeup is of a person, the head fills the screen.

- COAXIAL CABLE (COAX)**— Specially built cable through which the television signals are transmitted.
- CUE**----- 1. Signals from the floorman for the performer to begin, speed up, slow down, or to tell him the number of minutes left.
2. Markers in the script indicating coming action. Often written in the script as *cue* or *Q*.
- CUT**----- An instantaneous switch from one camera to another.
- DEFINITION**----- Distinctness, clarity of detail in the picture.
- DIRECTOR**----- The person in top command while the program is on the air. He is responsible for getting all camera shots, and for the calling of time and action cues.
- DISSOLVE**----- A simultaneous fadeout of one picture and fadein of another, during the course of which both pictures are momentarily seen at once, one increasing and the other decreasing. Sometimes called lap-dissolve.
- DOLLY**----- 1. Noun.—The mobile supporting carriage for a camera or other equipment.
2. Verb.—“Dolly in,” or “Dolly out” (or back). To move camera toward the subject for closer shot, or away for longer shot.
- DRY-RUN**----- A rehearsal without cameras, normally conducted on the set. Also called *dry rehearsal* or *walk-through*.
- ET**----- Electrical transcription.
- EMCEE**----- Master of ceremonies. Also MC.
- FADEIN, FADEOUT**----- To cause the picture to appear or disappear gradually. Sometimes the terms “come up from black” (fadein) and “go down to black” (fadeout) are used.
- FILM CLIP**----- A short length of film used within a live program.
- FILM LOOP**----- A length of film with the ends spliced together so that it may be projected continuously. Frequently used for special effects such as rain, snow, or smoke which may be added to studio pictures by superimposition.
- FLAT**----- Unit of scenery, much the same as units used in stage settings.

- GHOST**----- A multiple or secondary image on the receiver.
- GGOBO**----- A shield used to block unwanted light from the set or camera, or a window through which the camera shoots to achieve a special design or effect.
- HALF-LAP**----- Control-room technique by which two pictures in a dissolve are both held at maximum simultaneous definition (50 percent each) so that both are visible to viewers.
- KILL**----- To eliminate part or all of a scene, set, action, or show. (See also Strike.)
- KINESCOPE**----- The picture tube developed by RCA.
- KINESCOPE RECORDING**----- The film recording of a television program accomplished by recording directly from the picture tube. The resulting film is called a KINESCOPE or KINE (pronounced KINNY).
- LAP**----- An instruction often given calling for a superimposition. "Lap two" would mean to superimpose camera two's picture over whatever other picture is on the line.
- LAP DISSOLVE**----- See Dissolve.
- LIVE**-----
1. Live action.—Action taking place in the studio as opposed to film action.
 2. Live visuals.—The actual object rather than a representation of it. For example, a bushel of peaches as opposed to a picture of a bushel of peaches.
 3. Live titles.—Titles on cards for studio pickup as opposed to slide or film titles.
- LONG-SHOT (LS)**----- A shot showing a relatively large area of the set. When persons, usually a full-length shot. Medium long shot (MLS) of persons is a shot including the figure from the knees up.
- MEDIUM-SHOT (MS)**----- A shot of subject or set showing only part of each; midway between closeup and long-shot.
- MOBILE UNIT**----- Field equipment carried in a truck or trucks for remote pickups.
- ON THE LINE**----- For practical purposes this means the same thing as "on the air." Strictly speaking, it means that the picture has left the control room on its way to the transmitter for telecasting.
- OPAQUE MATERIALS**----- Materials for opaque projection. Also called balop card or slide. Such material is not transparent.
- PAN**----- Movement of the camera right or left across a scene.

PRODUCER -----	The person in top authority for fashioning the program's format and content and who gets the program ready for the director to put on the air.
PROP -----	Property.—The physical materials of a set, other than the scenery and costumes.
REMOTE -----	Telecast originating outside the studio.
ROLL FILM -----	Cue to start film projector.
SEQUENCE -----	1. A complete scene in a program or main division of a program. 2. A succession of shots or scenes concerned with the development of one idea.
SKIT -----	A brief sketch done as a dramatic performance. Generally in the nature of a comedy or a parody.
SLIDE -----	Usually refers to a picture or title on 35-millimeter film; if so, also often called a transparency. May be 2 by 2 inches on a single or double frame, usually mounted in cardboard or glass. Occasionally other sizes and sometimes opaque materials are used. In any case they are projected directly into the picture tube.
SNEAK -----	Very gradual fades of music, sound, dissolves, and the like, whose beginnings or endings are barely perceptible.
SOF -----	Sound on film.—Noted on scripts to indicate the source of audio as being the film sound track.
STATIC VISUALS -----	Any visual, such as a still photograph, chart, or poster, that does not have motion or a means of motion of itself.
STILL -----	Any still photograph or other illustrative material used in a television program.
STOCK FOOTAGE -----	Scenes or sequences on film that are not limited to onetime use, but that could be used in various programs for atmosphere, scene setting, montages, and the like; for example, combines in the field, cattle grazing, or fields of waving grain.
STRIKE -----	To dismantle and remove sets and props.
SUPERIMPOSITION -----	The overlapping of an image from one camera with the image from another camera, often effected by stopping a dissolve before it is complete.
SWITCH -----	To cut directly from one camera or lens to another.
TAKE -----	1. Picture or scene held by television camera in any one shot. 2. Such a scene so televised or filmed. 3. Command to switch directly from one camera to another "ready one, take one."

- TELECAST**..... A television broadcast, program or show.
- THREE-SHOT**..... Television shot of three performers.—See Two-shot.
- TILT**..... To move camera vertically; to tilt up, or to tilt down.
- TITLE CARD**..... Printed cards that announce the titles and credits of a program. Often used on easel.
- TRANSITION**..... To change or move from one action, set, or scene, to another by music, pause, narration, black screen, dissolve, and the like.
- TWO-SHOT**..... Television shot of two performers, with camera as near as possible while still keeping them both in shot.
- VIDEO**..... The picture portion of a television program.
- ZOOMAR**..... A lens of variable focal length.—When the focus on a subject is quickly increased during shooting, the effect on the screen is a rapid change from an object seen at a distance to a closeup view.

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