



The Broadcast Communications Dictionary

Edited by LINCOLN DIAMANT
FRSA

THE BROADCAST COMMUNICATIONS DICTIONARY

\$6.95

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This is the age of specialization. Broadcasting, advertising and communications professionals, laboring in disciplines that rarely overlap, must quickly know what each other is doing—and saying. This unique, long overdue reference work meets that essential need.

Here are terms in current use in radio and television programming and production; network and station operations; broadcast equipment and engineering; audio and video tape recording; performing talent; advertising procedures (agency and client); media usage; research; government, trade and allied groups. This dictionary is no substitute for a technical encyclopedia, but its conciseness is purposeful—it serves to underline new interrelationships between the various communications disciplines.

At your fingertips are some 2,000 technical, common and slang words in daily use on both sides of the Atlantic—many coined during the last decade. It includes familiar and unfamiliar words that mean the same thing (and the *same* words that mean *different* things) in English-speaking countries everywhere. (For example, it is useful to know that *basher* is two different pieces of equipment in London and New York—while *patch panel* and *jackfield* are the same.)

Stumped for the right word? Eager to learn a new word? Simply refer to this accurate, indispensable lexicon of contemporary communications.

COMMUNICATION ARTS BOOKS
HASTINGS HOUSE, PUBLISHERS
New York 10016

Jacket design by Al Lichtenberg

Mt. Sutro antenna photo courtesy RCA

LINCOLN DIAMANT is president of the New York broadcast advertising firm Spots Alive, Inc. He has enjoyed three interconnected careers in publishing, broadcasting and advertising. He has been a writer-producer for CBS and NBC; advertising director of the World Publishing Company; and a television production executive for Ogilvy & Mather, McCann-Erickson and Grey. A member of the Columbia College Alumni Assembly, he has taught broadcasting history and techniques at Hofstra University, and has served around the world as a TV festival judge. His own short films have been shown internationally and in the Lincoln Center and London Film Festivals. Mr. Diamant, a Fellow of the Royal Society of Arts, is a founder of the Broadcast Advertising Producers Society of America and a member of the Broadcast Pioneers, the International Radio & Television Society and the National Academy of Television Arts & Sciences.

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HASTINGS HOUSE, PUBLISHERS
10 East 40th Street, New York, NY 10016

THE BROADCAST COMMUNICATIONS DICTIONARY

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*This book is for Allen and Tom
who helped get it started . . .
for Joan who encouraged it . . .
for Julia who moved it along . . .
and for Rolf and Tony who will use it.*

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Library of Congress Cataloging in Publication Data

Diamant, Lincoln.

The broadcast communications dictionary.

(Communication arts books)

1. Communication—Dictionaries. I. Title.

P87.5.D48 384.54'01'4 73-19610

ISBN 0-8038-0753-8

Published simultaneously in Canada by
Saunders of Toronto, Ltd., Don Mills, Ontario
Printed in the United States of America

INTRODUCTION

A man accosted Dr. Johnson in the Strand, and asked him the meaning of a word. Dr. Johnson replied, "Do not ask me, Sir. Consult my book!"

—SIR KENNETH CLARK

We are engulfed in the communications revolution. TV antennas mushroom—96% of the homes in America and 92% of the homes in Britain now contain one or more television receivers.

To serve this cultural explosion, tens of thousands of people have been marshaled into various communications disciplines that only occasionally overlap. When these workers do talk to each other, they discover their native language has suddenly grown complicated. The cutting edge of technology produces a similar edge of vocabulary; many words in this book were coined only in the last decade.

Preparing other communications works, the author encountered this unparalleled proliferation of technical, common and—of course—slang terms. His readers' need for substantial glossary treatments generated the present volume.

To know what the other fellow is doing, one must first know what he is *saying*. In an age of 9,000-channel satellites, one should at least have at one's fingertips all the communications words that mean the

same thing in English-speaking countries around the world. This handy quick reference book presents that overview. It is no substitute for a technical encyclopedia; a full discussion of many of these 2,000 terms would require separate volumes. But its conciseness is purposeful; it serves (with *italicized* cross-references in its definitions) to underline many of the new interrelationships.

* * *

“Putting together a dictionary,” notes a contemporary, “is something like preparing a last will and testament.” Certainly this author found it difficult to surrender his manuscript to the printer—with nagging considerations of an overlooked word, a more elegant definition or multiple possibilities of error. For although he gratefully acknowledges the kind assistance of many specialists in many fields, the responsibility for everything printed here must be his. So in proper publishing tradition, every reader’s corrections and additions will be welcomed.

Terminology should not terrify, but encourage a wider understanding of unfamiliar areas. When in doubt, echoing Dr. Johnson—but more humbly—“*Please* consult my book.”

Pondside
Ossining, New York
New Year’s Day, 1974

A

- AAAA—4 A's—American Association of Advertising Agencies:** trade association determining professional standards and general policy. Compare: *Advertising Council, NA(RT)B*.
- AA (average audience) rating:** percentage of television homes viewing average minute of a national telecast.
- ABC—American Broadcasting Company:** U.S. *broadcasting network*. See: *Hard Rock*.
- aberration:** television image distortion, caused by signal interference or mis-*alignment*.
- above the line:** “creative”—as distinguished from “technical”—programming costs. Compare: *below the line*.
- A & B rolls:** overlapped sections of *negative film* (or *video tape*) footage wound on separate *reels* to obtain printing (or editing) *dissolves* or other *optical effects*. See: *checkerboarding*.
- A-B test:** direct comparison of component quality through *circuit switching*.
- A & B winds:** *emulsion* location on either side of *16mm* single-perforation film *base*. “A wind” (emulsion toward *reel* hub) is generally for contact printing; “B wind” (base toward *reel* hub) is for camera *raw stock*, projection printing and *optical* work.
- AC—alternating current:** electric power supply; *60 Hz* in U.S., *50 Hz* in Britain.

- Academy aperture:** film *framing* standard established by American Academy of Motion Picture Arts & Sciences. See: *reticule, safety*.
- Academy leader:** (non-projected) film *head* section containing countdown *cueing* information in “seconds” (formerly in “feet”), to standards of American Academy of Motion Picture Arts & Sciences. See: *leader*.
- access time:** time during tape *playback* between moment information is called for and moment it is delivered.
- account:** advertising *sponsor*. See: *client*.
- acetate:** transparent plastic sheeting used as artwork surface. Also: Individually recorded (not *pressed*) phonograph *disc* (actually aluminum coated with cellulose nitrate).
- achromatic:** pertaining to black-and-white television.
- acoustic:** early non-electric *disc* recording process.
- acoustics:** resonance qualities of sound recording *studio* or *stage*.
- across the board:** broadcast material scheduled every day of the week at the same time. See: *strip*. Compare: *one shot, special*.
- action:** rehearsed movement—or director’s call for such movement—in front of camera. Compare: *cut*.
- ACTT—Association of Cinematograph and Television Technicians:** labor union covering British film and television trades.
- AD—assistant (or associate) director:** indispensable “detail man” on set or location—before, during and after production. Compare: *gopher*.
- additive primaries:** television’s red, green, and blue colors; in combination, they produce white. See: *primary colors, RGB, triad*.
- ADI—area of dominant (station) influence:** *ARB* audience survey research market classification.
- adjacencies:** broadcast material immediately preceding and/or following specific program or *commercial*.
- ad lib—ad libitum** (from Latin “at pleasure”): improvise material without *rehearsal*.
- advance:** *frame* distance between picture and *synchronous* sound on *composite* film print, to accommodate projection *pullup*

requirements; 20 frames in 35mm, 26 frames in 16mm (21 and 27 in Britain).

Advertising Council: semi-official U.S. group mounting "public service" propaganda campaigns. Compare: *AAAA*.

aerial—antenna: conductive device transmitting or receiving broadcast signals.

affidavit: sworn station statement attesting broadcast of a particular *commercial*. See: *log*.

affiliate: U.S. broadcast station contracted to a *network* for more than 10 hours of programming a week. Compare: *O & O's*, *independent*.

AFL—CIO—American Federation of Labor—Congress of Industrial Organizations: American labor union parent body. Compare: *Trades Union Congress*.

AFM—American Federation of Musicians: music performers' union.

AFTRA—American Federation of Radio & Television Artists: union covering radio and video tape performing *talent*, singers and *sound effects* artists. Compare: *SAG*.

agency commission: generally 15 per cent of gross *client* time charge billings allowed by a broadcast medium to agency placing advertising.

agency of record: agency placing broadcast advertising prepared for a single corporate advertiser by several (of its) agencies.

agent: broadcast *talent booking* representative, usually taking 10 per cent of performance fee.

agreement: in Britain, contractual understanding between *producer* and *talent* or trade unions.

aided recall interview: in-home audience survey technique utilizing "clues" to measure recent viewing/listening (usually misses ghetto audiences).

air—on air: actual broadcast.

air check: off-the-air *tape*, *print* or *storyboard* copy of *commercial* for verification or competitive use.

alignment: correct electronic balance.

allocation: *FCC* assignment of specific *frequency* and *power* to a broadcast station. See: *call letters*.

alternate sponsorship: rotation of "major" and "minor" *spon-*

sorships in a broadcast program series, to reduce cost of advertising exposure.

AM—amplitude modulation: original *audio* transmission technique, utilizing *frequencies* from 550 to 1,600 kilohertz; subject to atmospheric and local *signal interference*. Called *medium wave* in Britain. Compare: *FM*.

ambient (light): general lighting not directed at camera subject. See: *fill light*. Compare: *key*, *backlight*, *rimlight*.

American Television & Radio Commercials Festival: annual competition for outstanding commercials. See: *Clio*.

amplifier: device to reproduce a more powerful version of an electronic *signal*. Compare: *preamp*.

analog: direct (usually physical) transfer of measurement to readout *signal*. Compare: *digital*.

analyze: “break down” *soundtrack* information in preparation for *animation stand* photography.

anamorphic lens—“A” lens: camera *lens* to compress (and projector *lens* to expand) the image, adapting standard width camera film to *widescreen* projection formats.

anchorman: news program *MC*.

angle of view: *lens* coverage of picture information.

angle shot: non-head-on camera position.

animatic: (loose term for) *limited animation* technique.

animation: any photographic technique utilizing *still* subject material to give illusion of actual motion.

animation board—peg board: studded drawing board (or light box) accurately aligning sequential animation *cells*.

animation camera—animation stand: camera mounted vertically over horizontal subject table for successive single-frame exposures; movements of both camera and table are carefully coordinated. Called *rostrum* in Britain.

animation designer: cartoon stylist supplying key drawings—*extremes*—for animation sequences. See: *model sheet*.

animator—in-betweener: cartoonist working from master *cel* drawings to complete a *cel* sequence.

announce booth: small soundproof studio used for separated voice recording on *set* or *stage*.

- announcement:** in Britain, a verbal *slate*.
- announcer:** program introducer, or *commercial* “pitchman.” Compare: *narrator*.
- A(N)SA:** American (National) Standards Association *film emulsion speed rating*. Compare: *DIN*.
- answer print:** initial *composite* “married” (picture with *optical soundtrack*) print from completed film *negative*; used to guide evaluation and corrections for *release* printing. Called *grading print* in Britain.
- antenna—aerial:** conductive device radiating or receiving broadcast *signals*.
- antenna array:** several radiating or receiving elements arranged in a system.
- aperture:** opening controlling amount of light passing through *camera*, *projector* or *printer lens*.
- apple (full, half):** strong wooden box—or half box—used on set to raise apparent camera height of performers or props. Compare: *riser*.
- ARB—American Research Bureau:** broadcast audience market survey service, based on television viewing *diaries* distributed in October, February and May.
- arc:** camera movement along a curved path. Compare: *truck*. Also: Brilliant electrical discharge resembling daylight *color temperature*; produced by passing current across two *carbon* electrodes. Used for illumination or theatrical film projection.
- A-roll:** master mixed *video tape* sequence used repetitively during *video tape* editing to avoid re-mixing.
- Arri** (from *Arnold* and *Richter*): ingenious lightweight “Arriflex” *reflex* motion picture camera, in *16mm* and *35mm* versions; initially designed for the Wehrmacht.
- art card:** large cardboard (usually black, 11” x 14” and *hot-pressed*) with type or designs for camera photography. Compare: *balop*, *telop*.
- art department:** personnel charged with design responsibility.
- art director:** design and graphics supervisor for an individual production.

- artists—artistes:** in Britain, the *players* and the *extras* (the latter called *crowd*).
- ASA:** see *A(N)SA*.
- ASC—American Society of Cinematographers:** cameramen's trade guild.
- ASCAP—American Society of Composers, Authors and Publishers:** trade guild protecting musical performance rights. Compare: *BMI*.
- ASFP:** Britain's Association of Specialized Film Producers.
- ASI—Audience Studies, Inc.:** television in-theater audience research organization.
- aspect ratio:** standardized relationship of film *frame* width to height, normally 4 to 3, or 1.33:1; *widescreen* is usually 2:1; *Cinemascope* is 2.66:1.
- assembler:** in Britain, editing rank between *assistant editor* and *editor*.
- assembly:** selected daily *footage*, spliced into correct scene order. Compare: *rough cut*.
- assistant cameraman:** general assistant to *cameraman* or *director of cinematography*, checking camera and *focus*, changing *lenses* and *magazines*, etc. Called *focus puller* in Britain.
- assistant (or associate) director—AD:** indispensable "detail man" on set or location—before, during and after production. Compare: *gopher*.
- assistant editor—editorial assistant:** general assistant to the *editor*.
- associate producer:** general assistant to the *producer*.
- atmosphere:** in Britain, background sound *level*; ambient noise.
- attenuate:** decrease *signal level*.
- attenuation loss:** *signal* loss in cable, attenuator, coupling or other device when electrical *signal* is transmitted through it; usually expressed in *decibels*.
- audience flow:** half-hour research statistic on television viewers who (1) remain tuned to same channel, (2) switch to another, (3) turn their set on or off.
- audience share:** research survey percentage of total households with one or more television sets in use during a specified time period.

- Audimeter:** one of 1,200 electronic *Nielsen* audience *rating* devices installed in television “sample” homes. See: *SIA*.
- audio** (from Latin “I hear”): recorded or broadcast sound. Compare: *video*. Also: Storyboard or script “words.” Also: Loosely, the sound recordist.
- audio frequency:** normally audible sound wave (between 15 and 20,000 *Hz*).
- audio mix:** electronic combination of two or more sound elements into a single final *track*, usually against *synchronous* picture projection.
- audio tape:** non-*sprocketed* plastic tape in various widths, coated with magnetizable metallic oxides to record or re-record sound. Available (on cores) up to 7,200 feet. Compare: *video tape*.
- audition:** to test *talent* prior to selection and hiring. Compare: *book*.
- Auricon:** *blimped 16mm single system* camera.
- autocue:** in Britain, electrically driven script “roll-up” cueing device mounted on stand or camera.
- automatic gain control—AGC:** *amplifier* circuit providing constant *output level* for varying *input levels*.
- availability—avails:** broadcast time open for purchase. Also: *Talent* available for specific *booking*.
- azimuth:** perpendicular relationship of *magnetic head gap* to tape travel direction. The angle should be exactly 90°.

B

baby: 750-watt *spotlight*.

baby legs: low camera *tripod*.

baby pup: in Britain, 500-watt *spotlight*.

background—BG: setting behind performers. Also: Continuing sound source played at low *level*.

background projector: optical device generating graphic images on *rear projection* screen; usually for live television. See: *vizmo*.

backing: in Britain, set area seen through doors and windows.

backlight: illumination from behind, separating camera subject from background. See: *rimlight*. Compare: *key*, *fill light*.

back porch: 5-microsecond portion of composite *video signal* lying between the trailing edge of *horizontal sync pulse* and the trailing edge of corresponding *blanking pulse*. See: *breeze-way*, *front porch*.

back projection—BP: in Britain, slide-or-film studio photographic background projected from behind huge translucent screen.

backtiming: reverse-*cueing* technique for program production or *audio recording* (to make a pair of sounds, etc., coincide).

back-to-back: consecutive pieces of broadcast material.

baffle: acoustical adjustment panel. See: *gobo*.

balance: adjustable relationship between two or more elements.

- balance stripe:** extra strip on *magnetic-striped* film (opposite main stripe) to avoid uneven winding.
- balop—Balopticon:** Bausch & Lomb television camera chain device transmitting small (4" x 5") opaque art cards. See: *telop*.
- band:** sequential location of material on phonograph *disc*. Also: Specific area of broadcast transmission *frequencies*.
- banding:** *video tape playback head* speed distortion, characterized by horizontal variations in color *hue*. See: *velocity compensator*.
- bandwidth:** number of *frequencies* contained in a designated *channel*.
- bank:** equipment or lighting instrument group. See: *strip*.
- BAPSA—Broadcast Advertising Producers Society of America:** advertising agency *commercial producers'* group.
- BAR—Broadcast Advertisers' Report:** advertising research service monitoring (network or market) *commercial* use.
- barn doors:** adjustable side and/or top shades to narrow a *spotlight* beam.
- barney:** weatherproof protective film camera cover, usually sound-absorbent. Compare: *blimp*.
- barracuda:** telescopic light support braced between floor and ceiling.
- bars:** See: *color bars*.
- barter:** originally, station practice of selling fringe air time, usually through third party, for non-monetary considerations. Currently, a form of free program *syndication* with several syndicator commercials emplaced.
- base:** roll *film* material coated by light-sensitive *emulsion*; formerly cellulose nitrate, now nonflammable acetate, in thicknesses ranging from 0.0003" to 0.0009". Also: Plastic *audio* or *video tape* material coated with magnetizable metallic oxides; common tape bases are polyester, acetate and mylar.
- base light:** general light source. See: *ambient light, fill light*.
- basher:** in U.S., 500-watt circular *floodlight*. In Britain, *camera light*.
- basic network:** minimum group of scattered *affiliates* offered by a

- network* for national advertising commitment. Compare: *regional*.
- bassy**: describing *low frequency* (below 200 Hz) *audio*. See: *boomy*, *lows*. Compare: *highs*.
- bay—dock**: *studio* storage area for scenic *set* pieces. See: *flat*.
- BBC—“Beeb”—British Broadcasting Corporation**: government corporation established in 1922 to control Britain’s non-commercial broadcasting. Compare: *FCC*, *ORTF*, *RAI*.
- BCU—big close-up**: in Britain, performer’s features. Also called (*LCU*) *large close-up* or *big head*.
- beam**: electron stream generated by *cathode gun*.
- beam splitter**: lens prism system diverting small amounts of image light into camera *viewfinder*. Compare: *mirror shutter*.
- bear trap**: heavy duty spring clamp for *set* pieces and lights. Called *gaffer grip* in Britain.
- Beaulieu**: compact French 8/16mm camera.
- beauty shot**: product close-up. Called *pack shot* in Britain.
- beep(s)**: brief *1,000-Hz tone* signal(s) used for audio *cueing*.
- Bell & Howell Filmo**: 16mm television news camera.
- bells—“on bells”**: audible warning (usually followed by continuously flashing red signal lights) before sound is recorded on *set*.
- below the line**: “technical”—as distinguished from “creative”—program costs. Compare: *above the line*.
- BFI—British Film Institute**: association of cinema buffs.
- BG—background**: setting behind performers. Also: Continuing sound source played at low *level*.
- bias**: high-frequency *AC* carrier current (50-100 kHz) combined with the *audio signal* in a magnetic recording *circuit*.
- bicycling**: physical exchange of film *prints* and video *tapes* between non-connected stations for staggered programming. See: *DB*. Compare: *network feed*.
- billboard**: brief *sponsor* identification near beginning or end of program. Compare: *cowcatcher*, *hitchhike*.
- bin**: editing receptacle holding unspliced lengths of sorted film hung from a *pin rack*.
- binary**: having only two states (on or off) or values (0 and 1).

- binaural:** two separate sound sources in a single recording, each intended for a different ear. Compare: *monaural*.
- bin stick:** in Britain, sorting *pin rack* above editing *bin* holding ends of sorted unspliced *film* lengths.
- bipack:** two *negative films* printed as one. Compare: *tripack*.
- bird's nest:** film camera *jam*. See: *buckle*.
- bit:** brief creative *business*. Also: Minor role. Also: Unit of electronic information (*high-fidelity* sound = 10,000 bits per second; *television* = 10 million bits per second).
- bitchbox:** small *low-fidelity loudspeaker* used during audio recording to check average home receiver response.
- bit rate:** speed at which *bits* are generated or transmitted.
- black box:** any of several simulated-broadcast television audience research techniques. See: *non-air commercial*.
- black level:** minimal television voltage signal establishing blackness of transmitted image.
- blackout:** ban on live local airing of broadcast event (usually sports). Also: Sudden switch-off of all lighting. Also: In Britain, labor union boycott.
- Black Rock:** *Variety's* epithet for New York corporate headquarters of *Columbia Broadcasting System* (located in Saarinen-designed black granite 51W52), matching *Thirty Rock* (NBC) and *Hard Rock* (ABC).
- black velour:** non-reflective background *drape*.
- black week—dark week:** one of four weeks a year in which *Nielsen* does not measure network television audiences.
- blank(s):** clear *animation cel(s)* used to maintain consistent density.
- blanket area:** *radio signal* area at 1 volt/meter (1 V/M).
- blanketing:** broadcasting a *signal* in excess of 1 V/M, usually close to the *antenna*.
- blanking interval:** brief moment, measured in *microseconds*, during which the television receiver *scanning beam* is suppressed by a blanking *pulse* while it returns to the left side of the screen to *retrace* the next *horizontal scan line*—or to the top of the picture tube to begin another *field* (the latter move called *vertical interval* in Britain). See: *front porch*.
- blasting:** performing with excessive *audio level*.

- bleed:** making all or part of the television picture go out of frame.
See: *crop*.
- bleep—blip—bloop:** brief 1,000-cycle tone signal used for *sound-track cueing*. Also: Erase unwanted *soundtrack* words.
- blimp:** soundproofed motion picture camera housing, eliminating motor noise. Compare: *barney*.
- blinge:** in Britain, distorted optical dissolve.
- block:** work out camera and cast positions and movement in advance of production. Compare: *wing*. Also: Grooved device to *edit* and *splice audio tape*.
- block programming:** *network* programming strategy to influence viewer “carry-over.”
- bloom:** undesirable television or film picture local halation, caused by excessive light saturation.
- blow up:** enlarge optically, usually frame-by-frame from 16mm to 35mm. Also: **blowup:** *still* photograph enlargement.
- blue matting:** (earlier) film version of *chromakey* video technique. Compare: *rotoscoping*.
- BMI—Broadcast Music, Inc.:** trade association protecting musical performance rights. Compare: *ASCAP*.
- BNC:** See: *Mitchell*.
- board:** *control room console*. Also: See (in Britain) *number board*.
- board fade:** diminishing sound levels from the *control room*. Compare: *live fade*.
- Bolex:** spring-driven Swiss 8/16mm camera.
- boob tube:** denigratory reference to a television *receiver*.
- book:** hire *talent*. Compare: *audition*. Also: Hinged stage flat. Also: Script accompanying musical presentation.
- boom:** cantilevered camera mount of varying size and length. Compare: *crane, dolly*. Also: Similar rod-like telescopic mount for suspended *microphone*.
- boom man:** sound technician operating *microphone boom*. Called *boom swinger* or *boom operator* in Britain.
- boom shot:** high angle shot from cantilevered camera position.
- boomy:** marked resonance at lower end of *audio frequency* range, accentuating or prolonging low-pitched, “tubby” sounds. See: *bassy, lows*. Compare: *highs*.
- booster:** equipment to amplify and retransmit a *signal*.

- booth:** small soundproof studio used for separated voice recording on *set* or *stage*. Also: Clients' observation room.
- brace:** scenery support strut.
- BRC—Broadcast Rating Council:** industry-established watchdog group to supervise audience research standards.
- break:** "time out" in *rehearsal* or production. Also: Program section set apart for commercial announcements.
- breakaway:** *prop* or *set* built to fall apart during violent on-camera action.
- breakdown:** analysis of production requirements.
- breakers:** in Britain, main control switches for *set* lights.
- breakup:** momentary television picture *distortion*.
- breezeway:** portion of the *back porch* between the trailing edge of *horizontal sync pulse* and start of the *color burst*. See: *front porch*.
- BRI—Brand Rating Index:** annual national marketing survey covering brand consumption and preference.
- bridge:** connective *audio* link—sound or music—between two sections of a broadcast. Also: Connective picture continuity.
- brightness:** comparative intensity of surface-reflected illumination, measured in *footlamberts*.
- brightness control:** *rheostat* controlling intensity of *picture tube* electron *beam*.
- brightness range:** relative *brightness* values in a television picture. Compare: *contrast*.
- bring it up:** raise *levels*.
- British Actors Equity Association:** theatre, film and television *artists'* union.
- British Board of Film Censors:** trade organization issuing certificates of audience acceptability.
- broad:** box-shaped 2,000-watt *floodlight* offering flat, even *set* illumination.
- broadcasting:** *radio* or *television signal* transmission for public reception.
- brute:** 10,000-watt *carbon arc spotlight*, used for poorly lit *locations*. Also called *10k*.
- BTA—best time available:** broadcast advertising scheduling left to station's discretion. See: *ROS*.

- bubble:** in Britain, incandescent light bulb.
- buckle:** film camera *jam*. See: *bird's nest*.
- budget:** approved estimate covering all production costs.
- build up:** in Britain, blank opaque "spacing" film (black or white) spliced between sections of *workprint footage*.
- bulk erase—mass erase:** magnetic-field device to *degauss* all *recording tape* on a *reel* without unspooling. Compare: *erase head*.
- bumper:** extra *tail* program material. Compare: *cushion, pad*.
- bump-in—bump-out:** in Britain, instantaneously add or subtract new *optical* picture information to *frame*.
- burn—burn-in:** retention of overbright image by television camera tube. Called *burn-on* in Britain. (Removed by photographing a brightly lit white card.)
- burn-up:** in Britain, area of clear *positive film* created by *negative overexposure*.
- bus:** common central *circuit*. Also: Row of button controls on *video switching console*.
- business:** minor on-camera action. See: *bit*.
- bust shot:** performer framed waist-up.
- busy:** distractingly overelaborate.
- butterfly:** sunlight *diffuser* for exterior shooting. Compare: *reflector*.
- butt splice:** non-overlapping film join.
- buy:** approved performance of scene. See: *hold, selected take, print*.
- buying service:** media purchasing agent.
- buyout:** one-time *talent* payment for certain minor performance categories, not further compensated by re-use fees. Compare: *residual*.
- buzz track:** in Britain, recorded ambient noise used when spacing (opening up) *soundtracks*.
- b/w—B & W:** black and white.

C

- CAB—Cooperative Analysis of Broadcasting:** 1930's telephone audience research survey.
- cable—cable TV:** transmission (for a fee) of television *signals*—non-broadcast or “imported”—to home receivers on a wired network. See: *CATV*, *distant signal*.
- cable guard:** protective molding at base of television camera *dolly*.
- calibration:** *focus* and *aperture* check of mounted lens.
- calibrations:** indication on *animation* art background showing amount of movement between *frame* exposures.
- call—call sheet:** production timetable for *talent* appearance.
- call letters:** *FCC*-assigned station identification. See: *allocation*.
- camera—cam.:** optical instrument for recording images.
- camera card:** large card for television photography, carrying program titles or *credits*. Compare: *cue card*.
- camera chart:** in Britain, animator's layout sheet.
- camera cue:** in Britain, red light atop television camera indicating when its shot is being transmitted.
- camera light:** camera-mounted light for close performer illumination. Called *basher* in Britain. See: *eye light*.
- cameraman:** chief camera technician determining visual components of a shot. Called *lighting cameraman* in Britain.
- camera rehearsal:** dress rehearsal to *block* camera movement and *switching*.

- camera report:** camera operator's *take-by-take* record, with instructions to film *laboratory*. Called *dope sheet*, *report sheet* in Britain.
- camera right, camera left:** movement directions (from camera's point of view). Compare: *stage right*, *stage left*.
- camera tape:** see *gaffer tape*.
- camera test:** brief *negative* end section exposed for initial *laboratory* development testing. Compare: *cinex*.
- camera tube:** electron tube converting optical images into electrical *signals* by a *scanning* process. See: *iconoscope*, *image orthicon*, *Plumbicon*, *vidicon*. Compare: *picture tube*.
- campaign:** varied advertising for specific product over a period of time.
- can:** metal container for film transportation or storage ("in the can" = completed). Also: 1,000-watt *floodlight*.
- candela (cd):** 1936 replacement for the *candle* (1.02 candelas) as a luminance standard.
- cans:** *headphones*.
- canting:** tilting camera for a "crooked" shot. See: *dutch*.
- capacitance:** ability of electrical *component* to store static charges.
- capping up:** lens cover protection for *camera tube*.
- capstan:** motorized rotating *spindle* to *transport* recording *tape* at fixed speeds. Compare: *pinch roller*.
- capstan servo:** video tape speed control device insuring proper sequential reading of video information.
- caption:** superimposed subtitle, usually translated dialogue.
- caption roller:** in Britain, roll-up program *credits*.
- caption scanner:** in Britain, small b/w television camera for superimposing artwork, titles, etc.
- carbons:** *arc* light electrodes.
- cardioid:** *microphone* with heart-shaped pickup sensitivity area.
- CARS:** community antenna relay station.
- cart—cartridge:** container holding single tape or film feed reel or endless loop. Compare: *cassette*.
- cassette:** container holding pair of *reels*—one to *feed* (and *rewind*), the other to *take up tape* or *film*. Compare: *cartridge*.
- cast:** to select *talent*. See: *audition*, *book*. Also: Descriptive list of program *talent*.

cast commercial: broadcast advertising message utilizing program *talent*.

casting director: individual handling *talent audition* and selection.

cathode ray tube—CRT: device containing electron *gun* continuously emitting a controlled *beam* of electrons against an internal fluorescent screen. See: *yoke*.

cattle call: indiscriminate mass *talent audition*.

CATV—community antenna television: broadcast television reception serving an entire geographic area through *cable* connections from a single master antenna. Compare: *CCTV*, *MATV*.

CB—citizen's band: *FCC*-assigned *frequencies* for public transmission use.

CBS—Columbia Broadcasting System: U.S. *broadcasting network*. See: *Black Rock*.

CCD: charge-coupled device.

CCIR—Comité Consultatif International de la Radiodiffusion: European broadcast standard-setting organization.

CCTV—closed-circuit television: non-broadcast transmission of any television *signal* to a receiver. Compare: *CATV*.

CDL: computerized *video tape* editing system.

Ceefax: *BBC* digital information transmission system, utilizing the television signal *blanking intervals*.

cel: (from "cellulose") transparent plastic sheet, usually 11" x 14" with "pegged" alignment holes, on which *animation* artwork is inked or painted (U.S. technique, developed 1906). See: *blank(s)*, *animation board*.

cel flash: *hot spot* caused by uneven *cel* surface.

cement: solvent used to pressure-join a film *splice*.

centre: in Britain, plastic hub (unflanged) for reeling or storing film.

CH—critical hours: period in which broadcast *signals* can cause interference. See: *daytimer*.

chain—camera chain: a camera, its cables, video controls, monitor and power supply.

changing bag: simple portable cloth bag "darkroom" with arm-holes for location *film magazine* loading without *fogging* risk.

channel: *FCC*-assigned television broadcast frequency, usually 6 *megahertz* wide. Also: Complete sound or signal *circuit*.

- character generator:** electronic *matteing* device for “instant” television picture titling. Compare: *code generator*.
- charge hand:** in Britain, union foreman.
- cheat:** “non-realistic” camera position, used to improve picture composition.
- checkerboarding:** film editing technique utilizing *A & B rolls*.
- check print—slop print:** quick non-balanced print from newly completed *optical picture negative* to check mechanical printing errors.
- cherry picker:** motorized high-angle camera *crane* position with operator bucket. Compare: *parallels*.
- chest shot:** performer framed waist-up.
- china girl:** identical *negative leader* frame(s) of an American girl’s face, used as color standard in U.S. film *laboratories*. Compare: *lily*.
- china marker:** wax-base film marking pencil. Called *chinagraph* in Britain.
- chinese:** combination *pull back* and *pan*.
- chip:** filament thrown up by *stylus*. Called *swarf* in Britain.
- chip chart—chips:** standard *b/w* test swatch chart for television camera alignment. Compare: *grid*.
- chippy:** in Britain, a *set* carpenter.
- chroma—intensity:** measure of color purity (undiluted with white).
- chromakey:** television (mainly video tape) *matteing* technique, usually with a vast difference in size relationships; the subject matted is placed against a background (usually blue) and the signal is mixed with that particular color channel suppressed. Called *color separation overlay* in Britain. Compare: *blue matteing*, *process shot*, *rotoscoping*.
- chromatic:** pertaining to color television.
- chrominance:** color camera *channels* for television’s red, green and blue (*RGB*) signals. Also: *Colorimetric* difference between a color and *reference white* of the same *luminance*.
- CHUT—cable households using TV:** audience survey estimate of unduplicated households viewing television during the average quarter-hour time period.
- cinching:** improperly tight and damaging film or tape winding.

- **cinch marks:** random vertical black stripes in a film print, caused by overtight *negative* winding. Called *stress marks* in Britain.
- ciné board:** 16mm footage of actual *storyboard frames*, edited against a *soundtrack*.
- cinematographer:** supervisor of motion picture camera operation.
- cinema vérité—direct cinema:** *documentary* film style imposed upon non-documentary filming. See: *slice*.
- cinex:** fifteen-frame laboratory test strips of key film scenes, each frame printed with slightly different balances for final *release* print color selections. Called *pilots* in Britain. Compare: *camera test*.
- circuit:** interconnected electrical system. Also: Chain of film theaters.
- circulation:** net unduplicated number of television homes or individuals actually viewing a network or single station during a week or month.
- clambake:** badly produced program.
- clamping:** establishing a fixed reference DC *video level* at beginning of each *scanning line*.
- clapper boy—clapper loader:** in Britain, the camera assistant handling the *slate* (or *clapper board*).
- clapstick—clapboard:** special hinged *slate* device for picture-and-sound *synchronization*, inscribed with full production information and “clapped” on camera before each *double-system take*. Called *clapper board* or *number board* in Britain.
- class A,B,C,D:** broadcast advertising time periods, graded by audience size.
- class rate:** dollar cost breakdown of broadcast time costs.
- claw:** camera/projector mechanism pulling each successive *frame* down into the film *gate* while the *shutter* is momentarily closed. Compare: *pins*.
- clean entrance (exit):** use of camera before *action* begins (and after it ends) for *editing* purposes.
- clear:** arrange necessary permissions for use.
- clear channel:** (usually *AM*) radio station dominance over a wide geographic area, free from competitive transmission interference. Compare: *daytimer*.

- clear the frame:** call to clear area in front of camera during rehearsal.
- click track:** *synchronized* music recording beat track, fed only to conductor's *headphones*.
- client:** agency or advertiser buying broadcast time. See: *account, sponsor*.
- Clio:** gold statuette awarded annually to outstanding television commercial work by judges of *American Television & Radio Commercials Festival*.
- clip:** short section of a longer film. Also: Shear off *signal peaks*.
- clipping:** removal of a *signal* portion above or below a pre-set level.
- clogging:** *tape oxide* buildup on *recording or playback head*, causing improper *tracking* or tape damage.
- closed circuit—CCTV:** non-broadcast transmission of any television *signal* to a receiver. Compare: *CATV*.
- closed set:** private filming or taping activity.
- clutter:** excessive transmission of non-program materials (*commercials, promos, etc.*), often up to 25 per cent of *prime* broadcast time.
- CMX:** convenient magnetic *disc* storage *video tape* editing system.
- coaxial cable:** "hollow" television signal transmission cable, offering low power loss at high frequencies. Compare: *microwave, satellite*.
- code:** union *talent* agreement.
- code generator:** equipment recording visual identification signals onto *video tape*. Compare: *character generator*.
- coincidental interview:** telephone audience survey technique: "Are you viewing/listening?" (Poor at early/late hours; misses all homes without phones.)
- cold:** without preparation. Also: Bluish or greenish picture tone.
- color:** atmosphere or mood.
- color bars—SMPTE standard test bars:** electronically generated bar-shaped *video tape leader* color pattern to match *playback* to original *recording levels* and *phasing*. Usually accompanied by *1,000-Hz audio* reference tone.
- color balance:** proper selection of color elements to give a subjectively satisfying picture; usually based on skin tones.

color burst: sub-carrier frequency color information sample at *back porch* of each *scan line*, timed to a quarter-millionth second, *synchronizing* transmitted color signals to a receiver.

color compensating filter: lens filter effecting overall *color balance*.

color correction: readjustment of individual color components to match camera/lighting requirements.

color correction filter: lens filter “correcting” indoor-balanced (3200° or 3400° K) film for outdoor use—or vice versa.

color film analyzer: electro-optical device scanning a color *negative* to establish proper printing *exposures*. See: *Hazeltine*.

colorimetry: technical characteristics of any electronic color reproduction apparatus.

color response: output of *b/w* television camera relative to color subject material.

color separation overlay: in Britain, TV *matteing* technique.

color separations—separation positives: individual *b/w* film records of each of the three color components of a *negative*, for protection and *optically*. See: *Vidtronics*.

color television: transmission of three separated (primary color) signals, superimposed in the receiver for illusion of full color. Reaches 60% of U.S., 20% of U.K. *television homes*.

color temperature: light source color value (unrelated to *brightness*) measured in degrees *Kelvin* (°K).

combination rate: tie-in rate reduction for advertising over two or more broadcast stations.

combined: in Britain, “married” film print containing both picture and *soundtrack*.

comet tail: bright television picture tube smear created by moving *hot spot* or light source. Compare: *lag*.

coming up: the program following.

commentator: in Britain, neutral on- or off-camera performer telling program story.

commercial: paid broadcast advertising message, usually 10, 20, 30 or 60 seconds long; the last selling at national rates up to \$120,000 (on CBS-TV in 1973).

commercial program: broadcast that contains paid advertising.

common carrier: organization leasing transmission facilities.

- compatibility:** ability of *b/w* television set to receive transmitted color *signals* with minimum picture *distortion*.
- compere:** in Britain, show host.
- component:** equipment item.
- composite:** “married” film print containing both picture and *sound-track*. Called *combined* in Britain.
- composite master:** original completed *video tape*.
- compression:** *audio* recording technique minimizing excessive *level* variations to prevent *distortion*.
- Comsat—Communications Satellite Corporation:** *satellite/earth-station* transmission network, launched with Early Bird in 1965, now utilizing over 250 broadcast *circuits*. See: *Intelsat*. Compare: *Domsat*.
- condenser:** *spotlight* focusing *lens*. Also: A *microphone*.
- cone:** huge reflective *floodlight*—750 to 5,000 watts—for illuminating large *set* areas.
- confirmation:** station acceptance of broadcast advertising order.
- conform:** match *off-line VTR edits* to 2" *quad video tape*. (Somewhat analogous to *film matching*.)
- console:** *control room switching* desk.
- contact print:** *positive* film printed from *negative* in direct physical contact with identical width *raw stock*. Compare: *reduction print*.
- CONTAM—Committee on Nationwide Television Audience Measurement:** *network* watchdog group formed in the 1960's to police audience *rating* practices.
- contemporary:** “top 40” popular music radio station format.
- continuity:** prepared *script* material. Also: Smooth flow in proper order of dramatic events.
- continuity girl:** in Britain, clerk recording all *set* action.
- continuity sheets:** in Britain, detailed production records kept by *continuity girl*.
- continuous printer:** film *laboratory* machine printing *optical track negatives*. Compare: *step printer*.
- contract:** *talent* agreement.
- contractor:** musical talent group supervisor. Also: In Britain, commercial broadcast group supplying *IBA* programming.

- contrast—contrast ratio:** degrees of difference between lightest and darkest areas of a television picture. Compare: *saturation, brightness range*.
- contrasty:** lacking middle tones, thus of poor reproductive quality.
- control room:** small room for production management, usually higher than the performing *studio* and separated from it by a soundproof window and “lock.” Called *gallery* in Britain.
- control track:** section of *video tape signal* affecting *playback synchronization*.
- conversation:** “phone-in” radio station *format*, often deliberately insulting.
- converter:** equipment for translating television *signal* characteristics—number of *lines*, number of *fields* and color coding—from one national standard to another for international transmission. Also: Auxiliary device enabling a *television receiver* to accept additional *channel* transmissions.
- cookie—cucaloris:** cut-out screen placed before light source to cast random-patterned wall shadows. Called *gobo* in Britain.
- cool:** slightly bluish or greenish television picture. Compare: *warm*.
- co-op:** broadcast advertising cost shared by manufacturer and local distributor.
- copy platform:** basic creative word (or picture) plan for exploiting reputed product differences.
- cording:** visual identification—with string, tape or plastic tabs—of portions of film *footage*. Called *papering* in Britain.
- core:** plastic hub (unflanged) for reeling or storing film. Called *centre* in Britain.
- corporate campaign:** advertising directed at selling a firm’s “image,” as distinct from its products.
- corrected (print):** see *release print*.
- costume house:** *talent wardrobe* rental agency.
- countdown:** one-second indications (from 10 to 2) on *video tape* or *film leader*, to permit exact *cueing*.
- country and western:** radio station musical *format*.
- coupler:** device to join lengths of cable with the same electrical characteristics.
- coverage:** geographic area, usually designated in terms of the coun-

- ties normally reached by any level of a broadcast signal.
Also: Audience research survey measurement of receivers in use.
- cover shot:** wide camera position, protection for *intercut lip sync close-ups*. See: *insurance*. Compare: *cutaway*.
- cowcatcher:** *commercial* period preceding a program's actual start. Compare: *hitchhike, billboard*.
- CP:** broadcast facility Construction Permit, issued by *FCC*.
- CPB—Corporation for Public Broadcasting:** government-funded group (\$35 million in 1972) established under Public Broadcasting Act of 1967 to enhance non-commercial television programming. See: *PBS, NET, ETV*.
- CPM—cost-per-thousand:** index of broadcast advertising viewing audience effectiveness, expressed in dollars.
- cps—cycles-per-second:** obsolete unit of *frequency*. See: *hertz*.
- crab:** *dolly* sideways. Also: In Britain, metal floor brace for camera *tripod*.
- crab dolly:** hand-propelled camera + operator mount on which all wheels can be swivelled synchronously for sideways movement. Compare: *spyder*.
- cradle head:** camera mount tilting up or down on cradle-shaped rockers. See: *gear head*.
- crane:** oversized camera + crew *boom*, usually mounted on a truck. Compare: *dolly*.
- crawl:** drum or scroll-mounted "roll-up" program *credits*, often superimposed over a picture. Called *creep, roll, caption roller* in Britain. Compare: *draw cards, flip cards (stand)*.
- credits:** opening or closing list of program production personnel. Compare: *main title*. Also: Music performance points to establish composer *royalties*.
- creep:** *video tapelcapstan* slippage, affecting picture *playback synchronization*. Also: In Britain, roll-up program *credits*.
- creeper:** performer edging too close to *microphone* or camera. Also: Low camera *dolly*.
- creepie-peepie:** *hand-held* television camera.
- crew:** loosely, production workers other than performing talent.
- crib card:** in Britain, live television cameraman's *shot list*.

- crop:** exclude edges of camera picture by tighter *framing*. See: *bleed*.
- cross:** performer's move across *set*, usually perpendicular to camera.
- crosscut:** in Britain, rapid picture-to-picture alternation.
- cross-fade:** allow one *audio* source to rise out of another.
- cross-plug:** broadcast advertising mention of alternate *sponsor*.
- crosstalk:** extraneous electronic leakage or *signal* interference.
Also: *Video* color "bleeding."
- cross the line:** re-shoot action from 180° reverse position; creates editing problems.
- crowd:** in Britain, supplementary on-camera performers.
- crowd noise:** low-level background conversation effect. See: *omnies*.
- crowfoot:** metal floor brace for film camera *tripod*. Called *crab* or *spider* in Britain.
- CS—**close shot:** in Britain, performers waist-up.
- CTAGB—**Cable Television Association of Great Britain:** British cable system operators' membership organization.
- CU—**close-up:** performer's head and shoulders. Called *big close-up* (*BCU*) or *large close-up* (*LCU*) in Britain. Compare: *MCU*, *ECU*.
- cue—Q:** sight or sound signal to commence (or cease) action.
- cue card:** off-camera prompting card in performer's view. See: *idiot card*. Compare: *camera card*, *prompter*.
- cue mark:** projectionist's changeover warning, usually several *frames* of a tiny white circle in advance of film's beginning or end. Called *cue dot* in Britain.
- cue sheet:** written collection of sequential cues, usually for audio mixing; called *dubbing chart* in Britain. Also: *Optical* cameraman's or *animator's* layout sheet; called *camera chart* in Britain.
- cue track:** auxiliary *audio* recording area on *video tape*.
- cumulative audience—cume—reach:** number of unduplicated television program (or commercial) viewers over specific number of weeks.
- cushion:** expandable or contractable program section. Compare: *bumper*, *pad*.

- cut:** call to halt action. Also: Instantaneous picture change. Compare: *dissolve*. Also: *Edit* film. Also: Eliminate material. Also: Separated section on a phonograph *disc*. Also: Groove an *acetate phonograph recording* with a *stylus*.
- cutaway:** film or *video tape* shot of interviewer; avoids jump-cut editing of interviewee. Compare: *cover shot*.
- cutback:** edit return to a previous scene.
- cut-in:** local station broadcast material (often an alternate commercial) inserted in *network feed*. See: *tag*.
- cutoff:** section of transmitted television picture information hidden by home receiver *mask*. See: *reticule*, *Academy aperture*. Compare: *safety*. Also: in Britain, *high* or *low frequencies* (or both) eliminated from an *audio signal*.
- cutter:** film *editor*. Also: Device to screen a *set* light. See: *gobo*, *flag*, *mask*.
- cutting copy:** in Britain, *editor's* rough combination of picture and *soundtrack*.
- cutting room:** film *editor's* workshop.
- cutting sync—edit sync:** *frame-for-frame synchronization* of work *picture* and *soundtrack* with no allowance for film *pullup*. Called *level sync* in Britain. Compare: *printing sync*.
- cyan:** greenish-blue subtractive element of color *negative film*; the complementary of (and producing) red. See: *magenta*, *yellow*.
- cyc—cyclorama:** large J-profiled piece of background scenery, usually white, eliminating any visual frame of reference. See: *limbo*, *no-seam*. Compare: *set*, *milk sweep*.
- cycle:** repeatedly photographed *animation* drawing movement. Also: Arbitrary period of broadcast *commercial* use—usually 8 or 13 weeks.

D

DA: directional antenna.

dailies—rushes: film *positives* processed overnight from previous day's original *negative* photography. See: *one-light*.

darkroom: lightproof area for film loading, unloading and processing. See: *changing bag*, *safelight*.

dark week—black week: one of four weeks in the year in which *Nielsen* does not measure network television audiences.

dawn patrol: early-morning broadcast performers.

day parts: broadcast period breakdown: Morning, Afternoon, Early Evening, Mid-Evening and Late Night.

daytimer: radio station licensed for daylight-only operation (signal improvement after dark creates coverage interference). See: *CH*. Compare: *clear channel*, *powerhouse*.

DB—delayed broadcast: local station transmission of previously broadcast *network* program by means of *film* or *video tape* recording. See: *bicycling*. Compare: *network feed*.

db meter: control device indicating *audio levels*. See: *decibel*.

dead: inoperative or failed equipment. Also: Discarded creative material. Compare: *live*.

dead air: broadcast transmission without picture and/or *audio signal*.

deadline: last date for receipt of material for broadcast.

dead side: low-response side of *microphone*.

deaf aid: performer's inconspicuous *earphone*.

- debug:** correct a technical malfunction.
- decay rate:** fade-out rate of electronic *signal* or picture.
- decibel—db:** (after inventor of the telephone) unit of loudness measured on a logarithmic scale. The human ear can detect 1 db changes in loudness, from 0 to 130 decibels.
- definition:** perceivable detail of visual reproduction.
- degauss:** (after propounder of mathematical theory of electricity) *erase* previously recorded tape in a magnetic field. See: *bulk erase*. Also: Remove stray magnetism from any (metallic) *recording, editing* or *playback* equipment.
- degrees Kelvin—°K:** measurement of light source *color temperature*.
- demographics—profile:** breakdown of broadcast audiences by varying statistical characteristics, such as sex, age, family size, education and economic level.
- dense:** *over-exposed negative*. Compare: *thin*.
- densitometer:** *film density* measurement device. Compare: *sensitometer*.
- density:** degree of opacity of a photographic image.
- depth of field:** inside and outside distances from a specific setting of the camera *lens*, within which subject remains in acceptable focus. Compare: *depth of focus*.
- depth of focus:** distance between *lens* and *film* in which sharp *focus* is maintained. Compare: *depth of field*.
- deuce:** 2,000-watt *floodlight*.
- develop:** process a *latent* image on exposed film.
- DGA—Directors Guild of America:** film and television directors professional group.
- dialogue:** performed conversation.
- diaphragm (iris—stop):** adjustable aperture of overlapping metal leaves controlling amount of light passing through *lens*. Also: *Microphone* sound-wave sensing element.
- diary:** self-reporting audience survey technique, often automated.
- dichroic:** *filter* used to convert *tungsten* or *quartz* light source to daylight *color balance*.
- dichroic mirror:** television camera color *filter* separating red, green and blue (*R, G, B*) light components for their appropriate *camera pick-up tubes*.

- dielectric:** insulating material.
- diffuser:** material used to spread or soften illumination.
- digital:** translation of information into mathematical bits, providing easy *signal* regeneration without *noise*, *drift* or *distortion*.
Compare: *analog*.
- dimmer:** *rheostat* controlling illumination *brightness*.
- DIN:** Deutsche Industrie Norm *film emulsion speed rating*. Compare: *ASA(NM)*.
- dioptr lens:** supplemental screw-on optical element to shorten *focal length* for close-up photography. Compare: *long lens*, *telephoto*.
- diplexer:** equipment permitting transmission of television sound and picture signals from same *antenna*.
- dipole:** *FM antenna*.
- direct cinema—cinema verité:** *documentary* film style imposed on non-documentary filming. See: *slice*.
- directional:** *microphone* with narrow “lane” of pickup sensitivity.
Compare: *non-directional*.
- director:** in-charge person on *set* or in *studio*.
- director of cinematography:** film production titling rank above “*cameraman*.”
- direct positive:** one-step film print (no *negative* stage), often used when photographing the television picture tube.
- disc:** grooved audio recording. Also: *Video tape slow-motion* or *freeze frame* equipment (introduced in 1965). See: *slow-mo*.
Also: New technique for inexpensive mass production of television recordings.
- disc jockey:** radio record show host.
- discover:** reveal something by a camera move.
- discrete:** *quadrasonic audio* broadcast or *recording/playback* system, utilizing four *audio signals* on one *FM channel* or four-channel tapes or discs. Compare: *matrix*.
- dish—dishpan:** large concave *antenna*.
- dissolve (lap):** fading into new scene while fading out of old one.
Compare: *cut*.
- distant signal—imported signal:** cable television programming taken off the air outside system’s normal reception area and forwarded for local distribution.

- distortion:** electronic departure from desired *signal*.
- dlt.:** daylight.
- dock—bay:** *studio* storage area for scenic *set* pieces.
- documentary:** recorded presentation of actual, unrehearsed events.
Compare: *cinema verité*, *direct cinema*, *slice*.
- Dolby system:** bandpass *audio* recording technique for improved *signal-to-noise ratio*.
- dolly:** wheeled camera + operator mount of varying complexity.
Compare: *crane*. Also: “In” or “out” move of such mounted camera (altering *parallax*).
- dominant area—ADI:** overlapping broadcast *coverage* area in which viewers mainly tune to one market’s stations.
- Domsat:** domestic (U.S.) communication *satellite* system.
- dope sheet:** in Britain, camera operator’s *take-by-take* record, with instructions to film *laboratory*. Also called *report sheet*.
- dot:** flat round metal disc *diffuser* in front of light source.
- double:** play more than one part. Also: Star’s impersonator for distant and/or difficult shots.
- double broad:** box-shaped 4,000-watt *fill light*.
- double 8:** *16mm reversal film* with twice the normal number of *sprocket holes* along both edges: split after *8mm exposure* and *development* into two *8mm* strands.
- double head:** in Britain, projection of separate but *synchronized work picture* and *magnetic soundtrack*.
- double perf(oration):** *16mm* silent film stock with *sprocket holes* along both edges. Compare: *single perf*.
- double print:** printing each *frame* twice to halve apparent speed of an action. Called *double frame* in Britain. Compare: *skip frame*.
- double system:** simultaneous picture and sound recorded separately in different media (i.e., on film and audio tape) for later *synchronization*. Compare: *single system*.
- downgrade:** reduce *commercial talent* status; i.e., from *player* to *extra*. Compare: *upgrade*.
- downtime:** period of equipment non-use.
- downstage:** stage area toward audience (or camera). Compare: *upstage*.

- drape:** hanging unpainted fabric background. See: *velour*. Compare: *drop*.
- draw cards:** *art cards*—usually *titling* or *credits* stacked in a special holder—pulled out of frame horizontally in front of the television camera. Compare: *crawl*, *flip cards (stand)*.
- dress:** prepare a *set*. Also: Final *rehearsal* before broadcast. Compare: *dry run*, *run-through*.
- drift:** departure from a tuned *wavelength*.
- drive time:** radio time period—A.M. (6:00 to 10:00) and P.M. (4:00 to 7:00)—when most commuting listeners are in automobiles.
- drop:** hanging painted canvas background. Compare: *flat*, *drape*, *profile*.
- dropout:** horizontal television picture *playback* streak, reflecting momentary lack of *video* information caused by tape surface irregularities when *recording*.
- dropout compensator:** complex electronic device to “fill in” *dropout* streak with previous line’s picture information.
- drop shadow:** *title* lettering with mechanically or electronically introduced screen “shadow” for greater legibility.
- drum:** flywheel to insure even film movement past *projector sound head*. Also: Rotating *slide* holder. Also: Rotating *title/credit* mount.
- dry run:** *rehearsal* without costumes, camera *facilities*, etc. Compare: *run-through*, *dress*. Called *stagger* in Britain.
- dub—dubbing:** electromagnetic duplication of *audio* or *video tape masters*. Also: Recording *lip-synchronized* dialogue against existing film picture (and often over existing sound) *loops*. (Called *looping* on the West Coast.)
- dubber:** equipment for *recording* and *playing back* magnetic *sprocketed* film. Also: One *tape recorder* playing a *signal* into another.
- dubbing theatre:** in Britain, a recording/mixing studio. Also called *recording theatre*.
- dub down:** transfer 2" *quad video tape* to smaller widths.
- dub off:** *re-record* portions of existing materials.
- dub up:** transfer smaller *video tape* widths to 2" *quad*.

- dulling spray:** wax-base aerosol spray to reduce shine of a reflective surface.
- dupe (duplicate):** copy of a film or *tape recording* (the latter also called *dub*). Compare: *master*.
- dupe neg:** *b/w* duplicate made from original *negative* material by means of *finegrain*.
- duplication:** section of audience exposed more than once to same *commercial*.
- dutch:** angle a camera position. See: *canting*.
- dutchman:** canvas strip covering hinge between two flats.
- dye transfer:** printing stage of *Technicolor* film process.
- dynamic:** pressure-sensitive *microphone* whose *diaphragm* is connected to a moving coil in a magnetic field.
- dynamic range:** softest-to-loudest sound range reproducible by any piece of equipment without distortion.

E

- earphone—earpiece:** tiny wired speaker worn in the ear.
- earth:** in Britain, zero voltage point in an electrical system.
- earth station:** broadcast receiving facility for *satellite* transmissions (*Comsat* operates over 60 such stations in almost as many countries).
- EBR—electron beam recording:** high-quality *video tape-to-film transfer* system, utilizing *step printing* of 3 *b/w negatives*.
- echo chamber:** acoustic or electronic device adding about 2 seconds of *reverberation* to an *audio signal*.
- Eclair:** 16/35mm French interchangeable-magazine camera.
- ECU—extra close-up—extreme close-up:** performer's features. Called *BCU (big close-up)* in Britain. Compare: *CU*.
- edge number:** multi-digit identification number applied by film manufacturers to each foot of *negative raw stock*; numbers print through onto *positive work print* material for reprinting and *negative matching* during completion. (Note: A new and different set of *positive edge numbers* can always be ink-printed.) Called *key number* in Britain. Compare: *time/date generator*.
- edge stripe:** magnetic *audio recording stripe* laid onto completed positive film print (or part of original *reversal raw stock*).
- edit:** creatively alter original recorded order (and/or length) of film or tape material.

- edit code—time code:** *video tape* retrieval code added to original recording, utilizing a time structure—hours, minutes, seconds and 1/30th seconds (*frames*)—with visual readouts. Compare: *talking clock*.
- editing machines:** two basic types—“vertical,” film passing down from *feed reel*; “horizontal,” film passing left to right from *feed reel*—all with various trade names.
- edit(ing) sync(hronization)—cutting sync:** *frame-for-frame synchronization* of *work picture* and *soundtrack*, with no allowance for film *pullup*. Called *level sync* in Britain. Compare: *printing sync*.
- editor:** tape or film production house specialist charged with piecing a production together from varied visual and sound elements.
- editorial assistant:** chore-handling assistant to the editor.
- effects—EFX:** visual designs generated electronically. Also: Extraneous sounds or *audio* backgrounds.
- EIAJ—Electronics Industry Association of Japan:** standard setting Japanese trade group.
- eidophor:** obsolete large-screen television projection equipment.
- eightball:** small round *non-directional microphone*.
- 8mm:** obsolete *reversal* film stock 8mm wide. See: *Super 8*.
- electrician:** *set* lighting technician. Called *sparks* in Britain.
- electron beam recording—EBR:** high-quality *video-tape-to-film* direct *transfer* technique; utilizes *step printing* of three *b/w negatives*. Compare: *EVR*.
- electron gun:** *cathode-ray tube* device continuously emitting a narrow focusable *beam* of electrons. See: *yoke*.
- electronic editing:** re-recording original *video tape signals* onto a second *video tape* with changes in order and/or length without physical *splicing*.
- electronic recording:** conversion of sound waves into recorded electrical impulses.
- emulsion:** light-sensitive coating placed on film *base*.
- encoder:** device altering character of an electronic *signal*, or superimposing other information on it.
- end rate:** broadcast station’s least expensive *commercial* time category. See: *class D*. Compare: *prime time*.

end slate: *slate* photographed (upside down) at end rather than at start of a *take*, for production expediency.

engineering: broadcast station's technical group.

EP: "extended play" 45 rpm *phonograph disc*.

equalize: electronically compensate *frequency* and *level* characteristics of any *audio* source.

Equal Time: Section 315 of 1934 Federal Communications Act guaranteeing similar broadcast time privileges to all candidates for the same political office.

erase—degauss: *wipe* or neutralize previously recorded electromagnetic *signal* patterns prior to re-recording. Compare: *virgin*.

erase head: small *degaussing* device in the *tape* path, removing previously recorded *signals*. Compare: *record head*, *bulk erase*.

ERP: effective radiated power.

establishing shot: initial master scene identifying the location and/or relationship of *on-camera* talent.

estimate: assess economic cost of production.

ET—electrical transcription: archaic term for non-acoustic *disc* recording.

ethnic: radio station *format* featuring programs of specific interest to one or more minority groups.

ETU—Electrical Trades Union: British labor union of set electricians.

ETV—educational television: non-commercial scholastic television broadcasting. See: *CPB*, *PBS*, *NET*.

Eurovision: European television program distribution service.

evaluate: determine surface quality of new *video tape raw stock*.

event: unit in a programmed sequence.

EVR—Electronic Video Recording: CBS-sponsored system for mass production of video recordings on special film; now abandoned (in the U.S.). Compare: *EBR*.

exciter lamp: *sound head* light source for the *photoelectric cell* "reading" film *optical soundtrack*.

explosion wipe: sudden *optical effect* bursting from center of *frame* outwards.

exposure: adjustment of light falling on film *emulsion*; varied by

controlling duration or intensity of light, or camera lens *aperture*. See: *overexpose*, *underexpose*, *rating*. Also: Number of times something has been seen on television.

exposure meter—light meter: *photoelectric cell* device in various formats, measuring direct or reflected illumination intensity in *candelas*.

exposure sheet: *cue sheet* for photographing an *animation* sequence.

ext.—exterior: an outdoor *set* or location. Compare: *int*.

extension tube: device to hold *lens* away from camera for close-up photography.

extra: supplementary on-camera performer. Called *crowd* in Britain. Compare: *player*.

extremes: important change-of-action drawings in an *animation* sequence (called *keys* in Britain)—(*in-between* material is handled more mechanically).

eye light: low-level illumination (usually from camera-mounted lamp) producing specular reflection from performer's eyes and teeth.

eyeline: direction of performer's gaze.

F

f: symbol of mathematical relationship between *lens aperture* and *focal length*. See: *stop*.

FAA—Film Artists' Association: British extras' union.

facilities—fax: technical equipment—lights, cameras, *microphones*, etc.—for *rehearsing* or broadcasting.

factor: measurement of exposure adjustment.

fact sheet: copy points for *announcer's ad-lib* use; opposite of a prepared *script*.

fade: bring in (or out) slowly. Compare: *pop-on*.

fade-in: come slowly out of black picture to an image. Also: Come slowly out of silence to a sound.

fade-out: go slowly from an image to black. Also: Go slowly from a sound to silence.

fader—volume control: *rheostat* raising or lowering *audio* or *video* levels. See: *pot*.

fairness doctrine: *FCC* mandate that stations must offer broadcast time to “both sides” of public issues.

fast (slow): emulsions more (or less) sensitive to light. (Fast emulsions tend to be grainy.)

fast forward: high-speed transport of tape from *feed* to *take-up reel*, bypassing unneeded material.

favor: turn mike or camera towards particular performer.

- fax—facilities:** technical equipment—lights, cameras, microphones, etc.—for *rehearsing* or broadcasting.
- FCC—Federal Communications Commission:** government agency set up under Federal Communications Act of 1934 to supervise all U.S. broadcasting. Compare: *BBC*, *ORTF*, *RAI*.
- feed:** transmit a signal, usually remote, for subsequent broadcast.
- feedback:** high-pitched acoustic oscillation created by microphone picking up its own speaker, or by accidental closing of an audio circuit. Called *howl-round* in Britain.
- feed reel:** film projector or tape recorder supply reel.
- feet:** standard (non-metric) *film* length measurement; sixteen *35mm*, forty *16mm* and 72 *Super 8mm* frames per *film* foot.
- fidelity:** capability of a playback system to reproduce all characteristics of an original signal.
- field:** one-half a television picture *scanning* cycle—16.7 milliseconds long; there are two *interlaced* (alternate scan line) fields to each *frame*, or sixty fields per second (fifty in Britain). Also: Frame area measurement, in horizontal and vertical steps of 10% each.
- field of view:** area seen through a lens, expressed in degrees.
- 15 ips:** professional audio tape recording speed. Compare: $7\frac{1}{2}$ *ips*.
- fill:** optional material for use if program runs short. Also: *fill light*.
- fill light:** unidentifiable light source supplying general illumination, reducing shadows or *contrast* created by *key* (subject) lighting. See: *ambient light*, *base light*. Compare: *backlight*, *rimlight*.
- film:** *sprocket-holed* rolls (usually cellulose acetate) of various widths, coated with light-sensitive *emulsion*.
- film chain:** film projector, its related television camera, cables, *monitor*, video control and power supply. Also called *teleciné*.
- film clip:** short film section inserted in live television program or *commercial*.
- film island:** television station's group of film (and slide) projectors.
- film loop:** continuous *film clip* spliced *tail* to *head*.

- Filmo:** Bell & Howell 16mm television news camera.
- film speed:** number of *frames* passing through picture *gate* each second. Also: Degree of *emulsion* light sensitivity.
- filmstrip:** film sequence of individual 35mm *frames*, shown singly in special projector, with or without separate *synchronized soundtrack*. Compare: *slide film*.
- film transfer:** filmed copy of live or *video taped* television tube image. See: *EBR*, *kinescope*, *image transform*, *Vidtronics*.
- film videoplayer:** (Kodak) device to play *Super 8mm* sound film through standard television sets.
- filter:** optical device modifying character of light transmission through a *lens* system. Also: Electronic device modifying *frequency response* of an *audio signal*.
- filter factor:** amount of light reduction through a *lens filter*.
- filter mike:** *microphone* feeding a *circuit* with modified *frequency response* (*low frequencies* usually eliminated).
- finder—viewfinder:** special optical system or screen to show camera *lens framing*. Also: Adjustable device for that purpose worn around *cameraman's* or *director's* neck.
- fine cut:** editor's final *work print*, ready for approval and *negative matching* with no further changes. Compare: *rough cut*.
- finegrain:** special slow-speed *film raw stock* with finer-grained *emulsion* and more transparent *base*, used for quality duplication of original *negative* material.
- first generation:** original material before duplication (which would be second generation, etc.).
- fishbowl:** studio observation booth, usually for advertising agency and client personnel.
- fisheye:** extreme *wide angle* lens, mainly used for comic close-up effects.
- fishing rod—fishpole:** long hand-held *microphone boom*.
- five:** see *senior*.
- 525-line:** standard number of horizontal *sweeps* per *frame* in Western Hemisphere (and Japan) television transmission systems (offering lower picture *resolution* than Britain and Europe's 625).

- fixed focus:** lens holding subjects in *focus* at all distance settings.
- fixed position:** specified—rather than “open”—time period for a *commercial*, sold at a premium rate. Compare: *ROS*.
- flag (French flag):** on *set*, square shade (usually black cloth) attached to metal support in front of camera to protect *lens* from stray light. See: *gobo*, *cutter*, *mask*.
- flagging:** picture *distortion* caused by improper video tape player/monitor timing coordination.
- flagship:** major station of a broadcast *network*.
- flapover:** in Britain, optical spin effect.
- flare:** dark “burned-out” area on television picture tube, created by local light oversaturation (usually caused by random reflections). Also: Emergency *lighting* torch.
- flash:** aberrant bright spot caused by unwanted reflection. Also: Very short scene. Also: See *flash frame*.
- flashback:** interpolated “earlier” scene.
- flash frame:** film frame deliberately *overexposed* by the cameraman as visual editing cue.
- flash pan:** in Britain, image-blurring *pan* shot, usually used as a *transition*. Also called *whip (wizz) pan*.
- flat:** large framed-canvas *set* piece—semi-permanent, light, moveable, self-supporting. Compare: *drop*. Also: Lacking in *video contrast*. Also: Without any *audio equalization*. Also: *Frequency response* ± 3 db from 50 to 14,000 Hz. Also: Film projection at 1.33:1 *aspect ratio*.
- Fletcher-Munson effect:** tendency of human ear to “hear” less extreme bass and treble when *audio levels* are reduced. See: *middle range*.
- flicker:** viewer loss of *persistence of vision*, caused by film projector running too slow, or *shutter* malfunction.
- fighting:** non-consecutive calendar periods of broadcast advertising. See: *cycle*, *hiatus*.
- flip:** change an *art card* for camera. Also: *Optical* spin effect (called *flapover* in Britain). Also: Rotate *lens mount* to different lens.
- flip cards:** large “looseleaf” *art cards* carrying program titles or *credits*. See: *flip stand*. Compare: *crawl*, *draw cards*.
- flip side:** opposite side of a phonograph *disc*.

flip stand: stand holding *flip cards* before camera for rapid, almost imperceptible downward “flipping.”

floodlight—flood: unfocussed light (or light *bank*) illuminating specific area without glare or shadow.

floor: television *set* or *studio* performance area.

floor manager: director’s representative in charge of television studio *floor* activity, usually connected to control room by *headphones*; equivalent to theater stage manager.

floor men: television production *stagehands* or *grip* crew.

floor plan: layout indication for *properties* and *scenery* for *studio* performance area.

floor secretary: in Britain, *continuity girl* on a production set.

flop: reverse double-sprocketed *film* right for left.

fluff: performance speech error. Also: Groove dust gathered by *stylus*.

flutter: brief *tape speed* fluctuations, causing *audio* and/or *video* distortion. Compare: *wow*.

fly: suspend or store scenery over *set* by cable or rope.

flyback: in Britain, the *scanning beam*’s return to the left side (or top) of the television *picture tube* during the *blanking interval*.

flying spot scanner: film-to-video *transfer* technique utilizing an “electronic shutter.”

FM—frequency modulation: improved *audio* transmission technique utilizing *frequencies* from 88 to 108 *megahertz*; not subject to atmospheric and local *signal* interference. Called *VHF* in Britain. Compare: *AM*.

focal length: distance index—from optical center of a *lens* (at “infinity” setting) to film *emulsion* surface.

focus: *lens* adjustment for sharpest image resolution.

focus control: television picture *gun* device for sharpest *beam* scanning definition.

focus group: selective research interview panel.

focus in (out): transitional *editing* device.

focus puller: in Britain, *assistant cameraman*—checking camera and *focus*, changing *lenses* and *magazines*, etc.

fog: spoil undeveloped film by accidental exposure to light.

fog filter: special *lens* filter giving softened photographic effect.

- fold back:** in Britain, *audio* feed to *studio loudspeaker*.
- follow focus:** alter camera focus on the move to hold subject in sharpest definition.
- follow shot:** camera move to *track* moving subject.
- follow spot:** *spotlight* to do same as above.
- foot:** end of film or tape *reel*. See: *tail*. Compare: *head*.
- footage:** standard (non-metric) film length measurement; sixteen *35mm*, forty *16mm* and 72 *Super 8mm* frames per film foot. Loosely, the film itself.
- footage counter:** indicator showing *raw stock* run through camera—or amount left in *magazine*. Also: Illuminated *mixing studio* indicator. Also: *Video tape* position index.
- foot candle:** older illumination standard (replaced by the modern *candela*, 1.02 foot candles) for photography and projection; amount of illumination received by a surface one foot from lighted “standard candle”; metric equivalent is *lux*.
- footlambert:** brightness measurement equal to reflection of one *lumen*—approximately one *foot candle* of light covering a square foot of surface. Theatrical screen projection requires 10–12 footlamberts.
- force—push:** develop film beyond normal *exposure rating*.
- foreground:** part of scene nearest camera. Also: In Britain, call to clear area in front of camera during *rehearsal*.
- foreground miniature:** in Britain, obsolete technique (often involving painting on glass) preceding development of modern *optical* film *matteing*.
- format:** radio station programming concept. Also: Screen proportions of projected picture.
- Fortnightly Decision:** 1968 Supreme Court ruling allowing *CATV* operators to take off the air and transmit television programming without regard to copyright restrictions.
- 45 rpm:** popular single-cut phonograph *disc* rotation speed.
- four way:** in Britain, table device for *synchronously* editing film and *soundtrack*.
- FRC—Federal Radio Commission:** government agency set up under Federal Radio Act of 1927 to control U.S. radio broadcasting; replaced in 1934 by *FCC*.

- frame:** individual motion picture film photograph—or the space it occupies; usually projected for $\frac{1}{24}$ second. Also: Register film in projection *gate*. Called *rack* in Britain. Also: Single $\frac{1}{30}$ second ($\frac{1}{25}$ second in Britain) television tube picture *scan* combining *interlaced* information (280,000 *pixels*) of two *fields*. Also: All units included in a research sample—usually the telephone directory.
- frame cut:** extraneous frames within a scene excised without evidence. See: *jump cut*.
- frame line—frame bar:** thin horizontal line dividing 35mm frames.
- frame glass—platen:** optically clear hinged glass plate holding *cells* flat during *animation* photography.
- framesnatch:** home cable-TV control permitting receiver to “lock onto” a single frame of 30 *completely different* frames specially transmitted each second, thus allowing viewing—for example—a complete 30-page newspaper, one page at a time.
- frames-per-second—fps:** film *speed* through camera or projector *gate*. Compare: *ips*.
- frame up:** adjust camera for better composition. Also: Properly *register* film in projection *gate*.
- framing:** subject area recorded by camera.
- free-lance:** self-employed individual, professedly creative.
- free perspective:** illusion of realistic dimension on a studio *set*.
- freeze:** agree on final format.
- freeze frame—stop action:** individual film *negative* frame, reprinted as a continuous *positive* in middle of normal motion footage. Also: Identical visual effect achieved by *video tape disc* recorder.
- frequency:** rate at which electronic impulse or sound or light wave is repeated in a specific time period (see: *hertz*, *cps*); loosely, broadcast transmission *wavelength*. Also: Average number of unduplicated times an audience is exposed to given piece of broadcast material over specific number of weeks.
- frequency discount—quantity discount:** lower station rate available to advertisers scheduling *commercials* over 13-week

- cycle or multiples thereof—or at agreed minimum number of times each week. See: *rateholder*.
- frequency response:** ability of equipment to transmit or reproduce all frequencies of a signal.
- friction head:** rotating camera mount mechanically snubbed for smooth *panning* motion. See: *pan head*.
- fringe area:** outer reception limits of a broadcast *signal*.
- fringe time:** broadcast periods preceding or following *prime time*; i.e., Early (5:30 to 7:00 P.M.) and Late (11:00 P.M. to 1:00 A.M.).
- fringing:** multiple image *mis-registration*.
- from the top:** *rehearsal* from the very beginning of a performance.
- front porch:** time interval between beginning of television *blanking interval* and *synchronizing signal* that follows. See: *back porch, breezeway*.
- front projection:** scenic background effect achieved by low-intensity projection of *location slides* or films directly on performers and on huge Scotchlite screen behind them. Compare: *rear screen projection, vizmo*.
- FS—full shot:** performers and entire background. Compare: *LS, MS*.
- f-stop:** *aperture setting* indicating amount of light passing through *lens*; adjacent *f-stop* numbers double (or halve) amount of transmitted light.
- FTC—Federal Trade Commission:** government agency charged with advertising regulation.
- full coat:** *35mm sprocket-holed film* completely coated one side with metallic *oxide* for multiple-track *magnetic recording*. Called *full stripe* in Britain.
- full network station:** *affiliate* carrying at least 85% of *network prime time* programming.
- full track:** *recording* on all the available *audio tape* surface.
- funnel—snoot:** conelike or tubelike attachment pinpointing *spot-light* beam.
- funny paper effect:** electronic offset of chrominance and luminance signals in a television picture.
- FX:** extraneous effects.

G

- gaffer:** chief *set* electrician. See: *sparks*.
- gaffer grip:** in Britain, heavy-duty spring clamp for *set* pieces and lights.
- gaffer tape:** strong, extremely adhesive aluminized-surface pressure-sensitive tape for temporary *set* rigging.
- gain:** *audio* amplification, usually expressed in *decibels*. Also: *Video contrast* ratio.
- gallery:** in Britain, small room for production management, higher than the performing *studio* and separated from it by a sound-proof window and "sound lock."
- gamma:** *contrast* characteristics of developed film.
- gap:** microscopic space between two poles of magnetic *recording*, *playback* or *erase head*.
- gash:** in Britain, worthless film.
- gate:** (picture gate): camera or projector opening in which each *frame* is held momentarily for exposure or projection; (sound gate): projector mechanism "reading" *optical soundtrack*.
- gauze:** light *diffuser*. See: *spun*, *butterfly*.
- gear head:** hand-operated camera mount with gear wheels controlling *pan/tilt* movement. See: *cradle head*. Compare: *friction head*.
- gel(atin):** translucent celluloid-like filter altering color characteristics of a light source. Called *jelly* in Britain.

- Gemini:** (obsolete) simultaneous *video tape-and-16mm film recording* technique.
- generation:** duplication stage. “First generation” is original material; “second” is its duplicate; “third” is a duplicate of the second; etc. Each generation represents some loss of quality.
- generator—generator truck:** mobile power supply for lighting, etc.
- genlock:** device synchronizing television *signal* sources.
- ghost:** offset secondary *picture tube* image, caused by earlier or later reflected television transmission *signal*.
- gimmick:** trick or device.
- glass shot:** obsolete technique—painting on glass—that preceded development of modern optical film *matteing*. Also: Package, etc., affixed to *limbo* sheet of glass.
- glitch:** random television picture *noise* appearing as an ascending horizontal bar.
- gobo:** sound-absorbing material or screen. Also: Small black screen to keep stray light from striking camera *lens*. See: *flag, cutter, mask*. Also: In Britain, a *cookie*.
- golden time:** Sunday, holiday or other special overtime, compensated under union agreements at more than normal ($1\frac{1}{2} \times$) overtime rate.
- gooseneck:** bendable *microphone* stand.
- gopher:** production assistant who “goes for” coffee, etc.
- go to black:** fade from image to blank screen.
- grading:** in Britain, subjective alteration of *printing light intensities* and *color filters* to achieve a *balanced film positive* from *unbalanced negative* material.
- grading print:** in Britain, initial *married* print from completed film *negative*, used for evaluation and corrections.
- grain:** developed chemical particles comprising a film image.
- gramophone:** in Britain, *audio disc* player.
- gray scale:** ten-step intensity scale evaluating *shading* of black-and-white television picture. [Note: Nos. 1 (high, pure white) and 10 (low, pure black) cannot be adequately reproduced on a television tube.]

- green print:** newly-made *positive* on which *emulsion* may still be soft, affecting *focus*.
- greensmen:** studio *crew* handling *set* foliage.
- grid:** metal girders or lattice suspending lights, etc. over *set*. Called *runners* in Britain. Also: Television camera alignment chart. Compare: *chip chart*.
- grip:** set worker charged with lifting, carrying or pushing.
- groove:** see *microgroove*.
- gross rating points—GRP:** total number of *rating points* for specific television advertising schedule, prepared without regard to viewer *duplication*. Compare: *net rating points*.
- ground:** zero voltage point in an electrical system. Called *earth* in Britain.
- ground glass:** translucent glass screen on which *viewfinder* image is *focussed*.
- guide track—scratch track:** temporary *soundtrack* prepared to assist editing or subsequent *silent* camera work.
- guillotine splicer:** film editing device using continuous roll of pressure-sensitive tape applied across the film, punch-perforated and trimmed on both sides by knives.
- gun:** television *cathode ray tube* device continuously emitting narrow focusable *beam* of electrons.

H

- HAAT:** height of *transmission antenna* above average terrain.
- half apple:** low strong wooden box used on set to raise apparent camera height of performers or props. See: *apple*.
- half broad:** box-shaped 1,000-watt *floodlight*.
- half track:** reversible *audio recording tape* with *signal* on top 40% only. Also: Combination of *optical* and *magnetic sound tracks* on single film *print*.
- halo—halation:** dark television *picture tube* area *ringing* an *overloaded* bright area. Also: *Print flare* caused by excessive light bouncing back through *emulsion* from film *base*.
- hand-held:** without camera *tripod* or *dolly*—or *microphone* support.
- hand model:** performer using his or her hands (only) in *frame*.
- hand props:** small personal *properties*.
- harden:** sharpen *focus*. Compare: *soft*.
- Hard Rock:** *Variety's* epithet for New York corporate headquarters of *American Broadcasting Company*, matching *Thirty Rock (NBC)* and *Black Rock (CBS)*.
- hardware:** electronic equipment used to present broadcast program material (*software*).
- harmonic:** *signal* whose *frequency* is an integral multiple of the fundamental *frequency* from which it is derived or related.
- haze filter:** *lens filter* removing some ultraviolet and blue light and reducing effect of atmospheric haze.

- Hazeltine:** electro-optical *negative color film* analyzer determining proper *printing exposures*.
- head:** beginning of *reel* of tape or film. Compare: *tail*. Also: *Tape recording* or *playback transducer*. Also: *Picture* or *sound gate* on film editing machine; *sound gate* on film *projector*.
- head alignment:** parallel matching of *tape recording* and *playback heads*.
- head end:** antenna/equipment origination point for *cable* television transmission.
- headlife:** *video recording head* overhaul-to-overhaul nominal use period.
- headphones:** tiny wired *speakers* worn over each ear. Compare: *headset*.
- headroom:** space between top of framed object and top edge of *frame*.
- headset:** *intercom* or *PL* station consisting of headband-mounted earpiece and mouthpiece. Compare: *headphones*.
- head sheet:** *talent* photograph.
- head shot:** *framing* performer's head and shoulders.
- heads out:** film (or tape) *reel* ready for projection (or *playback*).
- headwheel:** rotating magnets of *quad video record/playback* assembly.
- heavyside layer:** (after British physicist who discovered it) *ionosphere*, 25 to 250 miles high, "bouncing" radio waves back to earth for wider *signal* coverage.
- height:** vertical size of television picture. Compare: *width*.
- helical scan (slant track):** *video tape* equipment with one or two *recording heads* "writing" video information in long parallel slants across tape. Uniquely offers a still picture, but is more susceptible than *quadraplex* to tape stretch and slippage. Often used in miniaturized *video tape recording* systems.
- hertz—Hz:** (after the discoverer of electromagnetic or radio waves) *frequency* unit equal to one *cycle per second*.
- hiatus:** planned interruption of *commercial* broadcast schedule, usually to extend an advertising budget. See: *cycle*, *fighting*.
- hi-fi—high-fidelity:** capable of reproducing a wide range of *frequencies*.

- high band:** improved *video tape recording* technique utilizing the 10-megahertz band for improved *signal-to-noise ratio*; or, equipment for such recording. (Note: *LOW-band* video tapes can be played back on *high-band* equipment.)
- high con(tract):** special film used in *optical printing* to drop out any background from *titling mattes*, etc.
- high frequencies—highs:** sound *frequencies* from 15,000 *hertz* to far above the hearing threshold (20,000 *Hz*). Compare: *lows*.
- high hat—top hat:** *tripod* extension for high camera angles; also used by itself for low camera angles.
- high key:** bright illumination emphasizing the upper *gray scale*, producing few or no dark areas. Compare: *low key*.
- highlights:** maximum *brightness* of a positive image.
- high-speed duplication:** re-recording one or more copies from a *tape master* at a speed many times faster than the original recording.
- high-speed photography:** special film cameras offering *exposure* rates from 25 to 30,000,000 *frames per second*. Called *fast motion* in Britain.
- hiss:** aberrant *high-frequency* recorded *signals* audible during *tape playback*.
- hit:** undesirable brief, distinctive audio noise.
- hitchhike:** *commercial* period following a program's actual end. Compare: *cowcatcher*, *billboard*.
- hold:** any *cel* in multi-layered *animation* photography not changed from *frame to frame*. Also: Successful *tape* performance held for review before final selection. See: *buy*. Also: repetitive printing of single live-action frame.
- holding fee:** scheduled payment to *commercial* talent between *cycles* of actual air use (discontinued practice).
- hologram:** laser-produced "three-dimensional" image.
- homes:** basic audience measurement of households owning one or more broadcast receivers.
- Hooper(ating):** radio audience telephone survey service.
- horizontal:** television *scan line* signal requiring 0.4 *nanosecond* stability.

- horizontal resolution:** maximum speed at which *scanning beam* can change its intensity.
- horizontal saturation:** heavy broadcast advertising schedule using the same time period for several consecutive days. Compare: *roadblocking, vertical saturation.*
- horse:** in Britain, film *editing feed reel* stand.
- hot:** extremely bright image.
- hot press:** *title card* imprinting technique utilizing highly reflective colored foil instead of ink.
- hot spot:** excessive reflection from part of an illuminated object.
- (TV) household:** one of the 65 million homes in the U.S. with television receivers.
- housewife:** in audience surveys, any female head of a household aged 16+.
- housewife time:** broadcast time period between 10:00 A.M. and 4:00 P.M.
- hue:** color *wavelength* (black, gray and white have no hue). Compare: *intensity.*
- hum:** undesirable *low-frequency* note caused by improper *circuit alignment.*
- HUR—homes using radio:** audience measurement of *radio coverage*, expressed as both percentages of market homes and all U.S. homes.
- HUT—homes using TV:** audience survey estimate of unduplicated households viewing television during average quarter-hour time period. See: *sets-in-use.*
- hyperfocal:** distance between *lens* at *infinity* setting and nearest object in acceptable *focus.*
- Hz:** see *hertz.*

I

IATSE—International Alliance of Theatrical Stage Employees: set workers' union.

IBA—Independent Broadcasting Authority: organization (formerly ITA—Independent Television Authority) established under 1964 Television Act to supervise Britain's commercial broadcasting; consists of fifteen program contractors supplying various regional transmitters.

IBEW—International Brotherhood of Electrical Workers: broadcast technicians' union.

iconoscope: early television camera *pickup tube*.

ID—station identification: formerly *10-second commercial* announcement with *audio* limited to 8 seconds or less to allow for shared *station identification*; now any *10-second commercial*.

idiot card: off-camera *cue card* in performer's view. Compare: *prompter*.

image enhancer: television engineering accessory to improve *video resolution*.

image orthicon—I.O.: older type of sensitive (15–20:1 *contrast range*) television camera *pickup tube*; origin of "Emmy (immy) Award" epithet.

Image Transform: proprietary computerized high-quality *video tape-to-film transfer* system.

imbibition: final dye transfer stage of *Technicolor printing* process.

impedance: resistance characteristics of an *AC electrical circuit*.

imported signal—distant signal: *cable television* programming taken off the air outside the system's normal reception area and forwarded for local distribution.

impressions: gross (duplicated) *commercial* audience.

in-betweens: sequential *animation* drawings between *extremes*.

independent—“indie”—“indy”: commercially operated broadcast station carrying less than 10 hours of network programming a week. Compare: *affiliate, O & O's*.

infinity: distance from *lens*—often not more than thirty feet—beyond which camera sees all light rays as parallel.

infra-red: *emulsion* sensitive to light waves longer than visible red.

ink-and-paint: completion stage after *pencil test* of full *animation*.

inky—inky dink: tiny 250-watt *spotlight*.

in phase: perfect coordination of film movement through *gate* with rotation of camera *shutter*.

input: incoming power or *signal* (or equipment *terminal* receiving it).

insert: portion *matted* into larger television picture. Also: Additional *video tape* or *film* added to previously completed material. Also: Close-up of inanimate object. See: *table top*.

insert camera: small television camera for *superimposing* artwork, *titles*, etc. Called *caption scanner* in Britain.

insertion: individual *commercial* appearance on broadcast advertising schedule.

insertion loss: signal strength decrease when a piece of equipment is inserted into a *circuit*.

insert stage: small studio for minor (*table top*) photography.

instant replay: immediate *playback* (often *slow motion* and *freeze frame*) from *video tape recording* of ongoing live *telecast*.

insurance: wide camera position; *protection* shot for *intercut lip sync close-ups*.

in sync: sound and picture elements exactly aligned. Compare: *out-of-sync*.

int.—interior: an indoor *set*. Compare: *ext*.

integrated: *commercial* advertising format, claiming (somewhat ar-

bitrarily) relationship between two (or more) products made by different corporate advertisers, thus obtaining lowered pro-rata time cost. Compare: *piggyback*. Also: Cast-delivered *commercial* within program format.

integration: *editing commercials* into body of a recorded (film or tape) television program.

INTELSAT—International Telecommunications Satellite Consortium: global communications *satellite* system established in 1964, now including more than 80 countries. In various configurations, each *satellite* can carry 9,000 *audio channels* or 12 high-grade (or 24 low-grade) television *video/audio channels*.

intensity—chroma: measure of white component of color. Compare: *hue*.

intercom: local voice communication system. See: *headset*. Compare: *PL*.

intercut: rapid picture-to-picture alteration. Called *crosscut* in Britain.

interface: connection of compatible equipment. Compare: *non-compatibility*.

interference: extraneous electronic impulses disrupting normal *signal* transmission.

interlace: sequential *scanning* of alternate lines on television tube to create a “complete” picture in two passes; reduces *flicker* potential.

interlock: separated but *synchronized* film *work picture* and magnetic *soundtrack*. Also: System for projecting above. Called *double head* in Britain.

intermediate: *reversal* color film for making *opticals* or *duplicates*.

intermittent shutter: rotating prismatic lens arrangement replacing normal camera *shutter*.

internegative: *finegrain optical color negative* struck from original *reversal* or *interpositive* materials; used for *release printing*.

interpositive: *finegrain color positive* struck from a selected section of original camera *negative*; used to make *internegative*.

Intersync: *video tape recording* accessory equipment *synchronizing signals* of recorders and live cameras.

intervalometer: automatic motion picture camera *shutter*-tripping device, adjustable to various time lapses.

in the can: recorded broadcast material complete and ready for air.

inverter: DC to AC current conversion device. Compare: *rectifier*.

ionosphere: atmospheric band 25 to 250 miles high, "bouncing" *radio* waves back to earth for wider *signal* coverage. See: *heaviside layer*.

ips—inches-per-second: *tape* travel *speed* measurement. Compare: *frames-per-second*.

iris: *wipe* (in or out) *effect*, generated by a circle.

iris diaphragm: *aperture* of overlapping metal leaves controlling amount of light passing through *lens*.

IRN—Independent Radio News: Britain's commercial radio newsgathering organization.

IRTS—International Radio & Television Society: membership group of *broadcast* professionals.

island: group of television station film and slide *projectors* feeding a *camera chain*.

island position: *commercial* isolated by program material from any other television advertising.

ITA: see *IBA*.

J

jack: plug-in electronic connection.

jackfield: in Britain, temporary *circuit* connectors, often replaced by *switcher*.

jam: film camera pile-up. See: *bird's nest, buckle*.

jelly: in Britain, translucent celluloid-like *filter* to alter color characteristics of a light source.

jenny: power *generator*.

jingle: musical broadcast advertisement, usually sung.

jitter: small, rapid vibrational malfunction of television picture.

joiner: in Britain, device for accurately *splicing edited film frames* with transparent tape or *cement*.

joystick: hand control for remote operation of equipment.

judder: in Britain, violent vertical picture unsteadiness.

judgment sample: research units subjectively selected for statistical projection.

jump cut: bad edit of interrupted subject movement; now "nouvelle vague."

jump out: remove extraneous *frames* within a scene without evidence.

junction box: portable *set* terminal for power cables. See: *spider*.

K

°K—degrees Kelvin: measurement of light source *color temperature*. 0 °K is -273° C.

Kem: horizontal film-and-sound *editing machine*. See: *Steenbeck, Moviola*.

key in: *matte* an image electronically. See: *plate*.

key (light): apparent principal light source supplying a subject with shadows and form; usually a single front *spotlight* placed first. Compare: *ambient, fill light, backlight, rimlight*.

key number: in Britain, multi-digit identification number applied on each foot of *negative raw stock*.

keys: in Britain, important change-of-action drawings in an *animation* sequence.

keystone: *distortion* caused by incorrect *projector-to-screen* angle.

kicker: light striking back and side of subject. Compare: *key*.

kidvid: television programming for children.

kill: extinguish or eliminate.

kilocycle—kC: *frequency* unit equal to 1,000 *cycles-per-second*; now called *kilohertz (kH)*.

kilohertz—kH—kHz: (see above; renamed after discoverer of electromagnetic or *radio* waves.) *AM radio* operates from 550 to 1,600 *kHz* (*FM radio* operates from 88 to 108 *MHz*).

kilowatt—kW—K: 1,000 watts.

kinescope—kine: poor-quality direct *reversal* motion picture film recording of television tube picture. Also called *telerecording (TVR)*.

knee: characteristic shape of *image orthicon* tube light pickup curve.

L

- lab(oratory):** facility for *developing* and *printing* exposed film.
- lace—lace up:** *thread* film into a *projection* path.
- lag:** “ghosting” behind fast-moving television camera subjects, caused by insufficient illumination (accentuated in low field-per-second television systems). Compare: *comet tail*.
- lambert:** light *reflectance* measurement unit.
- lamp:** British equivalent of U.S. “light” or “bulb.” Also: Any device providing illumination.
- lamp lumens:** total amount of light available from a lamp.
- lap:** cross-dissolve into new material while dissolving out of old.
- lap switch:** imperceptible *dissolve* between two video *signals*, in about 15–20 milliseconds.
- laser:** acronym (from *Light Amplification by Stimulated Emission of Radiation*) for device generating a long, narrow beam of visible electromagnetic waves. Also: *Videotape-to-film transfer* technique (using three laser beams, one for each color). Compare: *Vidtronics*. Also: *Video disc* recording technique.
- latent:** exposed but undeveloped film image.
- latitude:** proper combinations of *shutter* speed and *lens aperture* to expose a particular film *emulsion* (faster *emulsions* offer wider latitudes).
- lavalier(e):** *microphone* hung around the neck, leaving performer’s hands free.

- lay:** in Britain, *synchronize* track(s) to a picture.
- layout:** *animator's* guide for plotting film action. Also: Editorial plan for optical cameraman.
- lazy arm:** in Britain, small *microphone boom*.
- LCU—large close-up:** in Britain, performer's features. Also called *big close-up (BCU)*.
- lead:** principal role. Also: Wired connection.
- leader:** non-projected identification and *audio* and/or *video* timing countdown at head of *film* or *video tape* material, for exact *cueing* purposes. Also: *Head* or *tail* portion of *film* or *tape* "leading" it from *feed* to *take-up reels* through *projection* or *playback* path. Also: Blank opaque "spacing" film (black or white) spliced between sections of *workprint footage*; called *build up* in Britain. Also: Paper or plastic *audio tape* "spacing."
- lead-in:** cast introduction to program *commercial*.
- lead sheet:** horizontal "bar graph" showing exact relationship of *animation* action to music beats and voice syllables. Also: Complete score of a musical accompaniment.
- lead time:** period between a system's research and development, and its initial marketing.
- LED—light-emitting diode:** glowing crystal chip semi-conductor.
- lens:** glass optical system focusing light rays to form an image.
- lens adapter:** camera device permitting easy lens interchange.
- lens cap:** protective dust cover.
- lens hood:** tunnel-shaped camera attachment blocking extraneous light sources.
- lens turret:** old rotatable television camera *mount* holding up to five lenses; obsoleted by *zoom lens*.
- lettering safety:** *picture tube* area within which *transmitted titling* is safely clear of *masks* on even slightly *overscanned receivers*. Compare: *picture safety*.
- letter of adherence:** document establishing contractual obligation of hiring producer to U.S. *talent* unions. See: *signatory*.
- level:** *audio* or *video* amplitude or intensity. Also: *Rehearsal* test of that intensity.

- level sync(hronization):** in Britain, *frame-for-frame synchronization* of work picture and soundtrack, with no allowance for film pullup. See: *cutting sync*.
- lexicographer:** a harmless drudge that busies himself detailing the signification of words.
- library footage—stock shot:** previously photographed film footage licensed for re-use. See: *scratch print*.
- library music—stock music:** previously recorded background music licensed for re-use. See: *needle drop*.
- license:** FCC permission to operate a broadcast facility. In Britain, permission from Minister of Posts and Communications to operate a broadcast receiver.
- lift:** material from an earlier and/or longer production.
- light:** visible electromagnetic radiant energy in *wavelengths* between 400 and 700 millimicrons.
- light box:** illuminated translucent (rotating) desk for preparing *animation* artwork. Also: Device for viewing *transparencies*.
- light grid:** metal girders or lattice suspending lights over a *set*.
- lighting:** controlled illumination.
- lighting cameraman:** in Britain, chief camera technician who determines a shot's visual components.
- light level:** illumination intensity, measured in *candelas*.
- light meter—exposure meter:** *photoelectric cell* device in various formats, measuring direct or reflected-illumination intensity in *candelas*.
- light plan:** lighting equipment proposed for a production.
- light valve:** *photoelectric cell* converting electrical *signals* into fluctuations of a beam of light, and vice versa. See: *sound head*.
- lily:** standard color swatch test chart for precise *film printing* control; similar to television's *color bars*. Compare: *china girl*.
- limbo:** photographic background with no visual frame of reference. See: *no-seam, cyc*. Compare: *set*.
- limited animation:** *frame-at-a-time* cinematography of two-dimensional material with slightly-altering subject and/or camera movement. Projection at speed (24 *fps*) gives illusion of actual motion. Compare: *stop motion*.

- line:** individual electron beam *sweep* across *camera target* or *picture tube* (in 1/15,750 sec.); in the U.S., 525 such *sweeps* to each *frame*—in Britain, 625. See: *blanking interval*.
- linebeat—meshbeat:** annoying moiré effect caused by certain aberrant characteristics of *image orthicon* pickup tubes and color television *picture tubes*. Also caused by horizontal subject patterns.
- line feed:** *remote signal* transmitted by *cable* (usually telephone company-leased).
- line frequency:** number of horizontal television frame *scans* per second, nominally more than 15,000.
- line-of-sight:** high-band transmission (such as television and FM) to receivers lying between transmitting *antenna* and horizon.
- line test:** in Britain, rough initial *animation* execution, photographed to check movement.
- line up:** adjust proper relationship of any elements: *soundtracks*, *camera signals*, etc. Also: *1,000-Hz audio signal*.
- lineup:** broadcast stations scheduling a *network feed*.
- lip sync(hronization):** simultaneous recording and photography of an on-camera speaker (or other sound source). Lip sync can also be added after silent photography by *dubbing* against picture. Also: Mouthing words to pre-recorded *audio* (such as a song).
- liquid gate—wet gate:** *printing* process placing tetrachlorethylene coating solution on *negative film* to minimize any surface defects.
- live:** broadcast of something actually happening; not a recording. Also: In active use. Compare: *dead*.
- live action:** normal motion picture camera photography.
- live announcer:** announcer, usually local, adding a *tag* to a *recorded commercial* message.
- live fade:** performer moving *off mike* while speaking. Compare: *board fade*.
- live tag:** local commercial information (retail store name, price, etc.) at the end of recorded broadcast advertisement.
- local:** programming/advertising generated within broadcast station's coverage area. Compare: *network*.

- local advertiser:** single-market *client*, usually a retail establishment.
- local I.D.:** local “tag” sponsorship at the tail of a national *commercial*.
- location:** non-*studio* photographic site, usually a background not otherwise available.
- location fee:** payment for use of *location* and its facilities. Called *facilities fee* in Britain.
- locked off:** see *tied off*.
- log:** written record of station’s daily broadcast schedule performance. See: *affidavit*.
- logo—logotype:** concise graphic design usually incorporating manufacturer’s name.
- long lens:** optical system making distant objects appear near. Called *long focus* in Britain. Compare: *dioptr lens*.
- loop:** length of *film* (or *tape*) *spliced head-to-tail* for continuous *projection* (or *playback*). Also: Purposely slack section of film between *projector picture gate* and *sound head*, absorbing shock of intermittent *claw* movement. See: *pullup*. Also: Circular cable network.
- looping:** recording *lip-synchronized* dialogue against existing film picture (and often over existing sound) *loops*. (Called *dubbing* on the East Coast.)
- loose:** camera subject *framing* with considerable top and side room. Compare: *tight*.
- lose the light:** have *exterior shooting* halted by darkness.
- lose the loop:** accidentally shorten the purposely slack section of film between *projector picture gate* and *sound head*, resulting in loss of *synchronization*. See: *pullup*.
- loss:** reduction in *signal* level or strength, usually expressed in *db*.
- lot:** large outdoor *studio* area used for *set* construction and filming. Compare: *sound stage*.
- loudness:** subjective measure of *audio playback* intensity that also includes *high* and *low frequency equalization*. See: *volume*, *Fletcher-Munson effect*.
- loudspeaker—speaker:** device converting electronic *signals* into audible sound waves. See: *tweeter*, *woofer*.
- low band:** original *video tape* recording technique utilizing the 5-

megahertz band (with considerable *signal-to-noise ratio*); or, equipment for such recording. (Note: *HIGH-band* video tapes cannot be played back on *low-band* equipment.)

low contrast filter: *lens* filter to mute colors, soften shadows.

low frequencies—lows: audible sound *frequencies* from 15 to 15,000 *hertz*. See: *middle range*. Compare: *highs*.

low key: dim illumination emphasizing the lower *gray scale* and producing few or no bright areas. Compare: *high key*.

LP: “long-playing” 33½ *rpm phonograph disc*.

LS—long shot: tiny performer(s) against vast background. Compare: *FS*.

lumen: one *candela* (approximately a *foot candle*) of light covering a square foot of surface. See: *footlambert*.

luminance: amount of *brightness*, usually measured on a *gray scale*.

lux: (metric measurement) one *lumen* per square meter of surface. See: *candela, foot candle*.

M

Ma Bell: Bell System telephone companies linked through American Telephone & Telegraph Company.

magazine: lightproof container feeding film *raw stock* through a motion picture camera and taking it up after *exposure*; usually with 400 or 1,000-foot capacity.

magenta: purplish-red subtractive element of color negative film; the complementary of (producing) green. See: *cyan, yellow*.

magnetic head: one of three magnetic *gaps* (*erase head, record head, playback head*) in contact with *tape* in audio recording. Also: *Record* (also *playback*) *head(s)* in *video tape* recording.

magnetic recording: *video* and/or *audio recording* effected by changing polarity of microscopic particles of metallic *oxide* (on *film* or *tape base*) passing across modulated *gap* of a *magnetic head*.

mag(netic) stripe: clear *35mm sprocketed film* with continuous *magnetic oxide* strip for *recording* a single (or mixed) *soundtrack*. Called *zonal stripe* in Britain.

mag track: loosely, any magnetically recorded *soundtrack*; usually, that recording on a *16mm* or *35mm film base*.

main title: major information on program content, at or near the beginning of a telecast. Compare: *title, subtitle*.

major sponsor: advertiser with the most *commercials* in a multiple-sponsor program. See: *alternate sponsorship*.

- makegood:** free station *re-run* of poorly transmitted or omitted *commercial*.
- makeup:** performer's "paint 'n' powder" to balance lighting and camera requirements.
- makeup artist:** union craftsman applying the above.
- mandatory:** disclaimer or other legally required information in the body of a *commercial*, usually in the *video* (in barely legible type). See: *title*.
- M & E—music and (sound) effects:** film *soundtracks* (separate or combined) of non-dialogue *audio* elements, essential for use under foreign-language *dubbing*, etc.
- mark:** small piece of tape placed on the studio floor, accurately repositioning scenery or performer.
- marketing:** all aspects of product distribution and sales.
- "mark it"—"sticks":** cameraman's call for *synchronizing clapstick* action.
- married:** in Britain, *composite* (picture with *optical soundtrack*) film print.
- mask:** modified rectangular frame with rounded corners, covering television *picture tube* edges. Also: Interchangeable metal cutout to vary size of *film projection gate*. Also: Lighting screen on *set*. See: *cutter, flag, gobo*.
- mass erase—bulk erase:** magnetic-field device to *degauss* all *recording tape* on a *reel* without unspooling. Compare: *erase head*.
- master:** original completed *video tape recording*. Compare: *dub, dupe*. Also: Original cut phonograph or *video disc* (or its molds).
- master control:** broadcast facility control center. Also: Control panel group *fader*.
- mastering:** cutting an original phonograph or *video disc* and molding it for reproduction.
- match cut:** editing to another camera position at the identical moment of an action.
- match dissolve:** *opticaling* to an identical camera position.
- matching—negative cutting:** matching *film negative* material to *edited work print*. See: *pull negative*.

- matrix:** *quadrasonic FM* broadcast and *recording/playback* system, encoding two extra *channels* atop two existing *stereo channels*. Compare: *discrete*.
- matte—matteing:** optical or electronic insertion of an image against a selected background. See: *chromakey*. Compare: *rotoscope*.
- matte box:** squarish *lens hood* device used for sunshade and a wide variety of in-the-camera *optical effects*.
- matteing amplifier:** television special *effects* generator.
- matteing out:** *optically* eliminating a portion of the film *frame*.
- matte ride:** undesirable outlines around a matted element. See: *ringing*.
- MATV—master antenna television system:** antenna arrangement serving concentration of television receivers. Compare: *CATV*.
- Mayflower Doctrine:** 1941 *FCC* decision (reversed eight years later) proscribing any broadcast “editorializing.”
- MC—master of ceremonies:** show host. Called *compere* in Britain. Also: *megacycle*.
- MCU—medium close-up:** performers waist-up. Called *close shot (CS)* in Britain. Compare: *MS, CU*.
- media market:** geographic area defined by *coverage* pattern of a market’s media (usually television).
- medium:** means of communicating an advertising message.
- medium wave:** in Britain, *amplitude modulation radio broadcasting*.
- megacycle—MC:** *frequency* unit equal to 1 million *cycles per second*; now called *megahertz (MHz)*.
- megahertz—MH—MHz:** (see above; renamed after discoverer of electromagnetic or *radio waves*.) *FM radio* operates from 88 to 108 *MHz*.
- memory:** magnetic information storage.
- meshbeat—linebeat:** annoying *moiré* effect caused by certain aberrant linear characteristics of *image orthicon* pickup tubes and color television *picture tubes*.
- meter:** television audience research device installed in “sample homes” to record *program* preferences.

- metro:** standard metropolitan statistical area as defined by U.S. Office of Management and Budget.
- microgroove:** narrow V-shaped track (approximately 200 per inch) on long-playing or extended play phonograph *disc*.
- micron:** one-millionth of a meter; roughly $\frac{1}{25}$ *mil*.
- microphone—mike:** device *transducing* sound waves into electrical impulses. See: *cardioid, dynamic, eightball, lavalier, ribbon, rifle*.
- microphonic:** *audio frequency* equipment noise caused by mechanical shock or vibration.
- microsecond:** one-millionth of a second.
- microwave:** line-of-sight (usually five miles or more) cable-less system relaying broadcast *signals* on *wavelengths* of less than one meter. Compare: *coaxial cable, satellite*.
- middle-range:** *frequencies* between 400 and 3,500 *hertz*; the audible range is from 15 *Hz* to 20,000 *Hz*. See: *lows*. Compare: *highs*.
- midshot:** in Britain, performer's whole body in *frame*.
- mil:** one-thousandth of an inch.
- milk sweep:** small J-shaped translucent white scenery piece, eliminating any visual frame of reference. See: *limbo*. Compare: *cyc, no-seam*.
- millisecond:** one-thousandth of a second.
- minute:** *60-second commercial* message; in television film, offering 58 seconds of *audio*. Compare: *thirty, twenty, ten*.
- mirror shutter:** *reflex shutter* system enabling camera operator to view shot in progress. Compare: *beam splitter*.
- Mitchell:** workhorse American *35mm* camera. Most common model is (non-*reflex*) *BNC*.
- mix:** session in re-recording studio. See: *audio mix*. Also: To *dissolve*. Also: Optimized media selection.
- mixer:** engineer handling mix control *console*. Called *recordist* in Britain. Also: The *audio* or *video* mixing *console* itself.
- mixing studio:** recording facility equipped to electronically combine two or more *audio* elements into a single final *soundtrack*, usually against picture projection. Compare: *worldize*.
- mm—millimeter:** one-thousandth of a meter.

- MNA—multi-network area:** Nielsen's group of 30 major markets where programs of all three *networks* can be received over local television stations.
- mobile unit:** vehicle or equipment used for recording or transmitting television *signals* from a location.
- mob scene:** group of actors acting as a crowd.
- mockup:** imitative section of a large scenic *prop*, built to scale rather than in miniature.
- mode:** electronic setting activating specific *circuit(s)*.
- modeling:** illumination from direction opposite to the *key light*; also called *counter key*.
- model sheet:** *animation* cartoon drawings showing character in various poses. See: *animation designer*.
- modulate:** vary the amplitude, *frequency* or *phase* of carrier wave with a *signal*.
- modulation:** *recorded audio signal* patterns; called *mods* in Britain.
- module:** interchangeable electronic component.
- moiré:** undesirable optical effect caused by one set of closely spaced lines improperly imposed over another. In television, picture disturbance caused by interference of similar *frequencies*.
- monaural:** single sound source intended for both ears. Compare: *binaural*.
- monitor:** television receiver connected to transmission source by wire. Also: To check *recording* in progress.
- monochromatic:** tones or gradations of a single color or *hue*.
- monochrome transmission:** *signal* wave representing *brightness* components of a television picture but not its color values (*chrominance*).
- monophonic:** single-channel $\frac{1}{4}$ " *audio tape recording*, *full* or *half-track*.
- montage:** visual blending of several scenes. Also: In Europe, the *film editing* process (from Fr. *monter* = to set up).
- MOR—middle-of-road:** radio station *format* featuring non-rock music, news, weather, sports, etc.
- MOS—"mit-out sound":** *silent film shot*.
- mosaic—target:** light-sensitive camera *pickup tube* surface scanned by *electron beam*.

mount: camera lens socket.

Moviola: horizontal/vertical film-and-sound *editing* machines. See: *Kem, Steenbeck.*

MPA: multiple product television commercial announcement.

MRA—metro rating area: *ARB* audience research classification of U.S. metropolitan markets.

MS—medium shot: performer's whole body in *frame*. Also called *midshot* in Britain. Compare: *FS, MCU.*

MSO: *multiple (CATV)* systems operator.

multiple image: *frame* composed of several different picture sources.

multiplex: single conductor transmitting several different *signals*.

multiplexer: mirror or prism device feeding images from several *projection* sources into television station's *camera chain*.

mute: in Britain, *silent film*.

N

NA(RT)B—National Association of (Radio & Television) Broadcasters: standard-setting broadcast station membership organization.

NAB Code: minimum programming and advertising standards for *NARTB* member stations.

NAB curve: *audio playback equalization* standard.

NABET—National Association of Broadcast Employees and Technicians: broadcast technicians' union.

Nagra: high-quality portable $\frac{1}{4}$ " *audio tape* recorder for *location* work.

nanosecond: one-billionth (i.e. one-thousand-millionth) second.

NARB—National Advertising Review Board: self-regulatory industry group.

narrator: "neutral" on- or off-camera performer telling program story. Called *commentator* in Britain. Compare: *announcer*.

narrowcast: public signal transmission by any other mass medium than broadcast.

narrow-gauge—substandard: film less than *35mm* wide.

national: higher rate charged more-than-one-market advertisers by stations also offering local *retail rate*.

National ARBitron: television audience survey technique.

NATTKE—National Association of Theatrical, Television and Kine Employees: in Britain, trade union representing studio

carpenters, prop men, grips, projectionists, wardrobe, make-up, etc.

NBC—National Broadcasting Company: U.S. *broadcasting network*. See: *Thirty Rock*.

NCTA—National Cable Television Association: cable system operators' membership organization.

needle: meter dial indicator. Also: Groove tracking element of a phonograph arm.

needle drop: single use of licensed *stock music* composition.

negative: film image with opposite tonal (and color) values to original subject material. Compare: *positive*.

negative cutting—pulling: matching *film negative* material to *edited work print*.

nemo: remote broadcast origination point. See: *pickup*.

net: metal or gauze *spotlight diffuser*. Also: A *network*.

NET—National Educational Television: educational television programming organization. See: *ETV, CPB, PBS*.

net rating points—NRP: total number of *rating points* for specific television advertising schedule, eliminating *duplicated* viewing. Compare: *gross rating points*.

net weekly circulation: audience survey estimate of unduplicated households viewing a television station for at least five consecutive minutes at least once during the week.

network—net: one of three huge combines (*ABC, CBS, NBC*) supplying programming and advertising material to *affiliated* U.S. broadcast stations. Compare: *local*. Also: Stations interconnected for broadcast of such material.

network feed: New York-, Chicago- or Los Angeles-originated program, fed to stations across the U.S. via *AT&T cables* and *microwave* links. Compare: *bicycling, DB*.

networking: assembling a program/station lineup.

neutral density filter: filter reducing exposure contrast without altering tonal or color values.

NG: no good!

nickel-cadmium—NiCad: portable heavy-duty rechargeable storage battery. See: *power pack*.

(A.C.) Nielsen: television audience survey service employing *Au-*

dimeter devices to record viewing habits in 1,200 sample U.S. homes. Issues *NTI* (Nielsen Television Index) biweekly audience measurements. See: *SIA*.

nighttime: broadcast time period from 7:00 P.M. to 11:00 P.M. or midnight.

nixie: computer light visually indicating electronic information.

no fax: rehearsal without technical *facilities*.

noise: extraneous *sound* or *picture signal interference*. Compare: *snow*.

non-air commercial: broadcast advertising message specially prepared (at lower talent fees) for various non-broadcast audience research techniques. See: *black box*.

non-compatibility: inability of one system to retrieve information stored by another. Compare: *interface*.

non-directional: *microphone* with uniform areas of sensitivity. Compare: *directional*.

non-duplication: *FCC* prohibition on identical programming for twin *AM/FM* facilities.

no-seam: very wide paper background in various colors, pulled from large rolls to provide no visual frame of photographic reference. See: *limbo*. Compare: *cyc*, *milk sweep*.

notch: shallow cue cut in edge of *film negative* for *print timing* purposes. Also: Film *emulsion* edge marks for *darkroom* identification.

NPACT—National Public Affairs Center for Television: Washington-based *PBS*-controlled television program production unit.

NTAs—Nielsen Television Areas: standard U.S. market areas established by the Nielsen survey service.

NTI—Nielsen Television Index Rating: bi-weekly network television show audience size (only) rating report, based on *Audi-meter* records from 1,200 households; the industry standard for national network audience estimates, available a few weeks after each *telecast*. See: *SIA*.

NTSC—National Television Standards Committee: broadcast engineering group established by U.S. television industry in early 1940's to recommend *b/w* transmission standards (525-

line, 60 field) to the *FCC*. Reactivated in early 1950's to recommend color transmission standards; unlike newer *PAL* and *SECAM* systems, *NTSC* color *phase* relationships are easily *distorted*. (Occasionally identified as "never twice the same color.")

number board: in Britain, several *frames* of a small blackboard with full *scene* information, photographed at the head of each *take*; often a hinged *clapstick* provides visual/sound *synchronization*. Also called *take board*.

O

O & O's: broadcast stations *owned and operated* by a *network* (limited by *FCC* ruling to 5 *VHF-TV*, 2 *UHF-TV* and 7 *radio*), usually located in the most profitable U.S. markets. Compare: *affiliate, independent*.

OB: in Britain, outside (*remote* location) broadcast.

OC—on camera: television performer both heard and seen.

øersted: unit of *tape recording* magnetic field strength.

off camera—VO—voice over: television performer heard but not seen. Compare: *OC*.

off-line: *video tape* editing without *quad VTRs*. Compare: *on-line*.

off mike: speech directed away from the *microphone*, simulating distant sound. Compare: *on mike*.

offstage: anywhere outside camera view. Compare: *onstage*.

omnies: non-identifiable crowd *extras*, or their murmuring voices.

one light: *positive film print* made without *intensity* and/or *color correction* for initial editorial work. See: *dailies, rushes*.

one shot: single performance not scheduled for re-broadcast. See: *special*. Compare: *across the board, strip*.

one-step: phonograph *disc* duplication method, using a backed silverplating of original *acetate* recording for low-quantity vinyl *pressing*. Compare: *two-step*.

1,000-hertz tone: standard *audio* reference tone signal. See: *beep(s)*.

on-line: *video tape* editing with *quad VTRs*. Compare: *off-line*.

on mike: speaking directly into the *microphone*. Compare: *off mike*.

on ones (two, threes, etc.): *animation* photography of the identical *cel* once, twice, three times, etc.

onstage: within camera view. Compare: *offstage*.

on the air: broadcasting.

on the fly: choosing video edit point while tape is moving.

OOP: out-of-pocket (expense).

OOT: out of town.

opaquer: *animation* artist applying paint color to the inked backs of *cels*.

open end: program with no specific scheduled completion time.
Also: *Commercial* with space and time for added local material.

open mike: live *microphone*.

open up: enlarge camera *lens aperture*.

operations department: broadcast station scheduling group.

operations sheet: daily station broadcast schedule.

optical effects—opticals: artificial visual effects: *fades, dissolves, wipes, superimpositions*, and similar *transitional* devices.

optical glass: high-quality *lens* material.

optical house: facility for processing final *film negative* to include selected *optical effects* and *titling*.

optical negative: final *printing negative* (picture). Compare: *optical track*.

optical printer: optical house printing machine producing final *optical negative*: "Film cameras take pictures; optical printers complete them."

optical track: final *soundtrack printing negative*. Compare: *optical negative*.

optical transfer: duplication of fully-mixed *audio tape track* into a *negative film soundtrack*.

optical view finder: device permitting operator to see and frame the picture the camera is taking.

Oracle: Britain's *IBA* digital information transmission system, utilizing television signal *blanking intervals*.

original: initial camera *negative* (or *videotape recording*) before post production.

- origination:** U.S. *network feed* point, usually New York, Chicago or Los Angeles.
- ORTF—Office de Radiodiffusion-Télévision Française:** French state-controlled broadcasting network. Compare: *BBC, FCC, RAI.*
- orthicon:** see *image orthicon.*
- oscillator:** electronic device producing specific sound *frequencies.*
- oscilloscope—scope:** *cathode-ray tube* device for visual electronic *signal* analysis.
- OTO:** *commercial* scheduled one time only.
- OTP—Office of Telecommunications Policy:** controversial government broadcasting policy and propaganda pipeline, established 1970.
- outgrade:** drop a *commercial player* in editing. Compare: *downgrade.*
- outline:** brief written summary of proposed program idea.
- out of focus:** distorted or fuzzy picture.
- out of frame:** not in camera view. Also: Faulty projection of portions of two *frames* at once.
- out of sync:** misaligned sound and picture elements. Compare: *in sync.* Also: Absence of *synchronization* between television receiver and transmitted signal, causing vertical *roll* or horizontal displacement.
- output:** useful power or *signal* from a piece of electronic equipment. Also: Equipment power or *signal* transfer *terminal.* Compare: *input.*
- outtake:** *taped* or *filmed scene* discarded in final *edit.* Compare: *selected take.*
- overcrank:** operate motion picture camera at faster-than-normal *frame speed,* producing “slow-motion” effect in normal *projection.* Called *turn fast* in Britain. Compare: *undercrank.*
- overexpose:** too-slow *shutter speed* and/or overwide *aperture* matched to *film emulsion* characteristics, resulting in undesirable “dark” *negative* and “light” *print.* Compare: *underexpose.*
- overload:** input of power or *signal* beyond equipment’s capability to distribute or reproduce.

overscale: *talent* fee in excess of union minimums.

overscan: television picture area beyond normal receiver *mask*.

oxide: microscopic oxidized metallic particles coated onto a *base* to form *magnetic tape*.

P

PA—public address system: public local *microphone/loudspeaker* system. Compare: *PL, talkback*.

package: completely prepared program offered for sale.

package plan: broadcast station's specially priced spot time combination offer, usually on weekly or monthly basis.

pack shot: in Britain, product *close-up*.

pad: program material added to fill time. Compare: *bumper, cushion*.

paint pots: *console color control rheostats*.

pairing: *interlace* failure where alternate *scan lines* fall on top of or very near one another.

PAL—phase alternate line: British, Western European, Scandinavian, Australian (1975), and South African (1976) color transmission standard (*625-line, 50-field*); technically more complex (requiring millionth of a second accuracy) than U.S. *NTSC* system but less subject to color *distortion*. Compare: *SECAM*.

pan(oramic): camera swivel along a horizontal arc, from a fixed position. Compare: *tilt, track*.

panchromatic: *b/w film emulsion* sensitive to all colors of the spectrum.

pan(chromatic) master: positive *b/w finegrain* made from a *color negative*, used for making a *b/w dupe negative*.

- pan head:** camera mount permitting even, controlled *panning*. See: *friction head*.
- P&W—pension and welfare:** *talent* union retirement benefits, paid by *producer*.
- pantograph:** overhead *spotlight* suspension mechanism.
- papering:** in Britain, visual identification—with inserted paper strips—of portions of *film footage*.
- parabolic antenna:** concave metal or mesh focusing *dish* transmitting/receiving a *signal*.
- parabolic (reflector) microphone:** concave dish-mounted microphone focusing distant sound waves without distortion.
- parallax:** angle of divergence between a *camera lens* and its *viewer*. Can cause *framing* error.
- parallels:** high temporary camera platform. Compare: *cherry picker*.
- participation:** program accepting non-competitive spot *commercial* insertions. Compare: *wild spot*.
- patch:** temporary electronic *circuit* connection.
- patch cord:** short cable with male connector *jacks* at both ends.
- patch panel:** temporary circuit connectors, often replaced by *switcher*. Called *jackfield* in Britain.
- patch plug:** console-mounted female cable connection.
- pay cable:** wired subscription television with surcharge for special optional programming. See: *seelfee*, *STV*.
- pay television:** *scrambled* broadcast television programming made available for viewing by coin-operated in-home decoder. Compare: *premium television*.
- PBS—Public Broadcasting Service:** government-funded “interconnection” distributing national programming to over 225 non-commercial U.S. television stations. See: *CPB*, *NET*, *ETV*.
- PD—public domain:** creative work not copyrighted or whose copyright time restrictions have expired. Compare: *royalty*.
- peak:** moment of high *volume*.
- pedestal:** electronic calibration of television picture *black levels*. Also: Television camera *dolly*.
- peg bar—peg board—animation board:** device accurately aligning sequential *animation cels*.

- pencil test:** rough *animation* execution, photographed to check movement. Called *line test* in Britain.
- persistence of vision:** phenomenon of image retention (first enunciated in 1824 by Peter Mark Roget of *Thesaurus* fame) upon which all film and television motion illusion is based. Occurs when a succession of static but slightly different images is displayed at greater frequency than the human optic nerve can comprehend (in excess of 10 times per second).
- perspective:** *audio*-matching the apparent distance of a sound source.
- phasing:** standard television camera and *VTR* alignment process.
- phon:** unit of *loudness*, equal to *decibel* at 1,000 Hz.
- phonograph:** *audio disc* player. Called *gramophone* in Britain.
- photoelectric cell:** device converting light variations into electrical impulses. See: *exposure meter*.
- photography:** formation of an optical image on a sensitized surface by action of light or other radiant energy.
- photoplastic:** image-recording technique utilizing light and heat to deform the surface of a special plastic film. Compare: *thermoplastic*.
- photostat—stat:** inexpensively-processed photographic reproduction, usually enlarged or reduced from the original to match available space.
- photoresist:** material reacting to light by hardening.
- physical edit:** mechanical *splice* in *video tape* (obsoleted practice).
- pickup:** remote broadcast. Also: Phonograph needle arm (“tone arm”). Also: Insert shot. Also: Increase the pace of a performance. Also: Television camera tube converting optical image to electronic *signal*. See: *iconoscope*, *image orthicon*, *Plumbicon*, *vidicon*.
- picture:** that portion of the composite television *video signal* above the *blanking signal*, containing the picture information. Also: Loosely, sequential film frames.
- picture safety:** *picture tube* area within which all significant *picture* detail is safely clear of *masks* on even slightly *overscanned* receivers. Compare: *lettering safety*.

- picture tube:** television *receiver* (or *monitor*) component converting electronic *signal* to optical image. Compare: *camera tube*.
- pigeons:** *monitor* noise in *pulses* or short bursts.
- piggyback:** broadcast *commercial* combination presenting different products (defined by the NAB as “not related and interwoven”) made by the same corporate advertiser. General station policy is to charge for a single time unit. Compare: *integrated*.
- pilot:** initial show of proposed broadcast series, prepared as demonstration for potential advertising sponsors.
- pilot pins:** See *pins*.
- pilots:** in Britain, laboratory film test strips of color balance ranges prepared to determine final *printing light* selections.
- pinch roller—pressure roller:** rubber idler wheel holding recording *tape* against *capstan spindle* during *transport*.
- pinning:** overloading *audio recording volume* so that indicator *needle* bangs against upper pin.
- pin rack:** sorting bar above editing *bin* for hanging ends of film lengths. Called *bin stick* in Britain.
- pins:** teeth engaging *sprocket holes* and holding each motion picture film *frame* centered and rock-steady in *camera/projector gate*. See: *pressure plate*. Compare: *claw*.
- pipe:** wire hookup for television or radio program transmission.
- pitch:** distance between two successive *sprocket holes*.
- pixels:** electronic television *picture elements* making up *scan line*, transmitted at the rate of 8½ million per second.
- pixlock:** *color videotape mixing synchronization*.
- PL—party line:** wired on-set communication system. See: *headset*. Compare: *PA, talkback*.
- plain lighting:** artificial light approximating normal sunlight angles.
- plate:** *rewind disc* supporting *film* being wound on *core*. Also: Base *chromakey* shot.
- platen—frame glass:** optically clear hinged glass plate holding *cells* flat during *animation* photography.
- platter:** phonograph *disc*.
- playback:** reproduction of previously-*recorded* material.
- players:** principal *talent* in a commercial. Compare: *extras*.

- plop—pip:** in Britain, audible *cue* hole or sync pulse in film *sound-track*.
- plug:** on-air promotional mention. Also: Mechanical *circuit* interconnector.
- Plumbicon:** improved N.A. Phillips color television camera *pickup tube* (30:1 *contrast* range). Also: Camera containing this tube.
- point—rating point:** relative television audience size measurement.
- polar curve:** graph showing intensity, distribution and emission characteristics of a light source.
- polarity:** positive or negative picture characteristics of a *b/w* television image. Can be electronically reversed.
- polarized light:** light passed through lenses or plates of millions of tiny needle-shaped crystals, blocking all waves except those vibrating in the same direction (thus controlling undesirable glare and reflections).
- Polaroid filter—pola screen:** light-*polarizing lens* filter.
- polecat:** telescopic lighting support braced between floor and ceiling.
- pop:** contemporary music. Also: Explosive “p” sound in voice *recording*.
- pop-on—pop-off:** instantaneously add or subtract new optical picture information (usually *titles*) to *frame*. Called *bump-in*, *bump-out* in Britain. Compare: *fade*.
- portapak:** portable miniaturized *video tape recording* apparatus.
- position:** *commercial* location within a program format. Also: Location of *recorded* material on a *tape*. Also: Competitive advertising copy platform. See: *purchase proposition*.
- positive:** *projectible film* with color and/or tonal representation of original subject. Compare: *negative*.
- post score:** compose/record music to existing picture. Compare: *pre-score*.
- post sync(hronization):** later addition of *synchronous sound* to a *silent* picture.
- pot(entimeter):** control *console rheostat*. See: *fader*.
- power:** broadcast transmitter *output* (in watts).
- powerhouse:** radio station licensed by FCC to operate at 50,000

- watts on a *frequency* assigned to no other full-time licensee. Compare: *daytimer*.
- power pack:** rechargeable portable battery power supply for film or tape camera or tape recorder, often belt-mounted. See: *nickel-cadmium*.
- practical:** *set* piece or *prop* that actually works.
- preamp(lifier):** electronic equipment boosting very weak *signal* voltages to useable *amplifier* levels.
- pre-emptible:** *commercial* broadcast time sold at discount by station but subject to “recapture” if station finds advertiser willing to pay full rate.
- pre-emption:** optional “recapture” of *network time* by an *affiliate* (or of otherwise-scheduled *network time* by the *network* itself) for special, usually last-minute programming.
- premium rate:** station’s extra charge for specially requested *commercial* time position. Compare: *ROS*.
- premium television:** any television transmission system charging for program viewing. See: *pay cable*, *pay television*, *seelfee*, *STV*.
- pre-mix:** preliminary *audio mix* combination to reduce the quantity of original sound elements.
- pre-production:** all planning activity prior to actual *production*.
- pre-score:** record final sound or music *track*, before filming or video taping to *playback*. Compare: *post score*.
- presence:** audio dimension of realistic immediacy.
- pressing:** vinyl (*PVC*) phonograph (or video) *disc*, mass-produced from molds. Compare: *acetate*.
- pressure plate:** *camera* or *projector gate* part holding film *frame* flatly in the focal plane. See: *pins*.
- presynchronization:** usually, pre-recording voice *tracks* for lip-movement *animation*.
- primary colors:** (not the artist’s opaque pigments red, yellow and blue, but optically—and electronically) red-orange, green and blue-violet. See: *RGB*, *triad*.
- prime time:** four hours of a station’s broadcast schedule attracting peak audiences, traditionally from 7:00 P.M. to 11:00 P.M. (advanced one hour in Central Time Zone). Under a 1971

FCC ruling, only three hours of this period—generally 8:00 to 11:00 P.M.—may be used for *network*-fed television programming.

Prime Time Access Rule: October 1, 1971 FCC ruling reducing network prime time feeds to top-50-market *affiliates* to a total of three hours per evening (with waivers), aimed at forcing more local television programming. (After October 1, 1972, this local programming could not include either network or film *re-runs*.) See: “*Westinghouse Rule*.” (Modified 1974 to return 7:00 P.M. to 7:30 P.M. period for network feeds.)

print: *positive* copy from a *film negative* that duplicates original subject tonal values and/or colors. Also: Film director’s call to include completed *take* in next day’s rushes. See: *buy*. Also: Space advertising in newspapers and magazines.

printer: optical duplicating machine exposing *positive film print* stock to light through a *negative image*, or vice versa.

printing light: calibrated amount of illumination used to print a particular *film scene*. See: *cinex*.

printing sync: *synchronization* of picture and *soundtrack* to allow for *pullup* track delay. Compare: *cutting sync*.

print-through: excessive magnetism transferred from one *audio tape* layer to the next, producing a “ghost” sound. Usually caused by overloaded recording levels, high tape storage temperatures, or physical shock.

print-up (print-down): decreasing (increasing) density of an *optical soundtrack* for dramatic *volume* increases (decreases).

prism lens: optical device producing “in camera” multiple images.

probability sample—random sample: research units mechanically selected for statistical projection.

processing: *developing*, fixing, washing, drying and *printing negative film*.

process shot: optical combination of film images to make them appear photographed by a single camera. See: *blue matting*, *rotoscoping*. Compare: *chromakey*.

producer: in-charge person preparing any project for broadcast production and directly responsible for its economic success or failure.

- production:** preparation of *program* or *commercial* material for broadcast.
- production assistant:** producer's general assistant. See: *gopher*.
- production house:** specialist facility to prepare *film* or *video tape commercials*.
- product protection:** station's guaranteed (but varying) time interval between competitive commercials.
- profile:** breakdown of broadcast audiences by varying statistical characteristics, such as sex, age, family size, education and economic level. See: *demographics*. Also: Dimensional free-standing piece of "landscape" scenery. Compare: *drop*.
- program:** computer processing instructions. Also: *Sponsored* or *un-sponsored* broadcast presentation.
- projectionist:** projector operator. Compare: *VTR operator*.
- projector:** machine for passing *focussed* high-intensity light beam through motion picture film onto distant reflective screen, usually reproducing film's *synchronized soundtrack* at same time.
- Project Sanguine:** abandoned plan for 1,200 sq. mi. buried antenna to bounce low frequency 45-60 Hz waves off the *ionosphere* and into the ocean for emergency U.S. Navy communication with submerged nuclear submarines.
- promo(tional announcement):** network or station *commercial announcement* of forthcoming program.
- prompter:** electrically driven script "roll-up" cueing device mounted on stand or camera. Called *autocue* in Britain. Compare: *cue card*. Also: In Britain, *microphone/speaker* system connecting *studio* to *control room*.
- props—properties:** owned or rented non-structural *set* furnishings.
- protection:** reproducible *duplicate* in event of damage to *master*. In film, *interpositive* struck from *optical negative*; in *video tape*, first *duplicate* off air *master*. Also: Wide film or tape *cutaway* shot to cover *edit* of *lip-sync* close-ups.
- proxar:** supplemental screw-on close-up element(s) to shorten *lens focal length*.
- PSA—public service announcement:** broadcast time contributed by station for messages of non-commercial nature. Also:

pre-sunrise authority (special FCC authorization to *day-timer* radio station for early *sign-on*).

pull back: *dolly* camera away from subject. Compare: *zoom*.

pull negative: *match original negative film to edited work print*.

pullup: loop of film (approximately one second long) in *film projection* path to snub intermittent jerking through *picture gate* into required even flow over *sound head*; 20-frame loop in 35mm, 26 frames in 16mm; 52 frames (2 + seconds) in 8mm.

Pulse: in-home aided recall *radio* audience survey service. Also: **pulse**—electronic *signal* or *modulation* used for control reference or *circuit* activation.

punch: *film cue* created by hole-punch, used visually when *recording* against *picture*.

pup—baby: 500-watt *spotlight*.

purchase proposition: basic creative copy summarizing reputed product differences. See: *position*.

purity: degree of video color separation.

push—force: develop *film emulsion* beyond its normal exposure rating, usually half or full *stop*.

push in: *dolly* camera towards subject. Compare: *zoom*.

Q-R

quad—quadruplex: four-unit *video tape recording* (and *playback*) *headwheel*, rotating at right angles to transported 2" *tape*, "writing" video information in successive vertical stripes (1,2,3,4,1,2,3,4, etc.). Compare: *helical scan*.

quadlite: unit containing four 500-watt *floodlights*.

quadrasonic: *FM* broadcast or home recording system utilizing four *loudspeakers*, two in front and two behind listener. Compare: *stereophonic*.

quadrature error: *video recording head* misalignment.

quartz-iodine: bright incandescent lamp (3,200–3,400 °K.).

quick cuts: series of almost instantaneous picture changes (without dissolves).

quick study: performer able to memorize lines rapidly.

quintile: standard television audience research size factor.

quonking: accidental sounds picked up by open *microphone*.

RAB—Radio Advertising Bureau: radio advertising trade development organization. Compare: *TVB*.

rabbit ears: V-shaped in-home television *antenna*.

rack: pivot a *camera lens turret*. Also: Mount reels and thread film into *projection* path. Also: In Britain, register film in *projector gate*. Also: Sorting *pin* bar above editing *bin*.

rack over: shift non-reflex camera lens into *viewfinder* position.

radio: technique for electronic transmission of sound, based on wave theories originated by Clerk Maxwell in 1867, developed by Hertz and utilized in de Forest's pioneer Caruso broadcast of 1910. Second only to television as most effective means of modern mass communication.

radio home: household containing one or more radio receivers.

radio mike: in Britain, performer's concealed *microphone* broadcasting a voice *signal* directly to a *receiver/recorder*.

radio spectrum: *frequencies* from 25,000 to 50 billion *Hz*, the equivalent of 21 octaves (visible light covers one octave).

RAI—Radiotelevisione Italiana: Italian state-controlled broadcasting network. Compare: *BBC, FCC, ORTF*.

random access: easy retrieval of stored information regardless of location.

random sample—probability sample: research units mechanically selected for statistical projection.

raster: *picture tube scanned* area, partly hidden by *receiver mask*.

rate card: broadcast station's standard advertising charges, broken down by time of day, length and frequency of spot insertion.

rateholder: minor advertising announcement, broadcast only to maintain sponsor's weekly schedule continuity and discount structure. See: *short rate*.

rating: relative measurement of potential broadcast audience size. (*ARB* Rating Number totals estimated local households viewing a *telecast* during an average quarter hour of the reported transmission period; *AA rating* is percentage of national *television homes* viewing an average *telecast* minute.) Also: *Film emulsion speed* index number. See: *ASA, DIN*.

rating point—point: relative television audience size measurement.

rating service: research organization offering periodic audience survey measurements.

ratio: relationship of exposed film stock to final *edited footage*; average around 7 to 1. Also: See *aspect ratio*.

- raw stock:** unexposed *negative film* or *virgin video tape*.
- RDD—random digit dialing:** telephone audience survey technique, presumably unweighted because of its random access to unlisted subscribers.
- reach—cumulative audience—cume:** number of unduplicated television *program* or *commercial viewers* over a specific number of weeks.
- reaction shot:** cut to performer's emotional facial response.
- reading:** actors' first script rundown. Also: *Animation frame* count.
- readout:** retrieval of stored information, usually in visual display form.
- real time:** original time span, without compression or selective condensation.
- rear projection:** viewing (only) an inverted (right for left) *film print* projected through a translucent screen.
- rear screen projection—RP:** slide-or-film studio photographic background projected from behind huge translucent *screen*. Called *back projection* in Britain. Compare: *front projection*.
- recall interview:** telephone audience survey technique researching recent viewing/listening. (Misses homes without phones.)
- recee—reccy:** in Britain, *pre-production* assessment of proposed *remote broadcast location*.
- receiver:** electronic equipment to view and/or hear a broadcast.
- record head:** *magnetic gap(s)* in tape path to record picture and/or sound information. Compare: *erase head*.
- recording:** storage of electromagnetic signals for later retrieval.
- recording studio:** soundproofed room for *audio recording*.
- recordist:** in Britain, *audio* engineer in charge of *mixing* session.
- rectifier:** AC to DC current conversion device. Compare: *inverter*.
- Red Lion:** 1969 Supreme Court decision affirming *FCC fairness doctrine*.
- reduction print:** substandard-width *film print*, projected down from larger *negative*—usually 35mm to 16mm. (Accompanying *soundtrack* is usually contact-printed from a same-sized *track negative*.) Compare: *contact print*.
- reel:** flanged metal/plastic hub for winding and storing *film* and *tape*. Reel capacity is usually 1,000 feet for 35mm *film*, 400

feet for *16mm* (both slightly over 11 minutes). Standard 2" *video tape* reel holds 4,800 feet (64 minutes). Standard ¼" *audio tape* reels hold 2,400 feet (10" reel), 1,200 feet (7" reel), 600 feet (5" reel). Called *spool* in Britain.

reference white: brightest part of a television picture, transmitted at 100% voltage with a recommended maximum reflectance value of 60%.

reflection: any indirect illumination made visible by a secondary surface.

reflector: large mirror-like device (with different reflective characteristics on opposite sides) to re-direct location sunlight. Compare: *butterfly*.

reflex: optical mirror system for through-the-camera-lens viewing of filmed subject.

regional: network feed to and within a specific U.S. geographical area, usually sponsored by advertisers with products not yet in national distribution.

registration: proper *alignment* of visual elements: separate images of a television color camera, animation *cells*, etc.

registration pins—pilot pins: teeth engaging *sprocket holes* and holding each motion picture film *frame* centered and rock-steady in the *camera/projector gate*. See: *pressure plate*. Compare: *claw*.

rehearse: practice a performance.

relay: point-to-point pickup and re-transmission system, usually *amplifying* the original *signal*.

release: legal permission (or form on which it is executed).

release print: *duplicate tape* or *film* for air use. Called *show print* in Britain. Compare: *answer print*.

Rembrandt lighting: in Britain, 45° angling of *key light* to subject.

remote: location broadcast. See: *nemo*. Called *OB* in Britain.

renewal: contract extension on or before expiration.

repeat: rebroadcast program or series. Also: Re-exposure of *animation cel cycle*; walking, running, etc.

reportage: blend of *documentary* and *cinema verité* production.

report sheet: in Britain, camera operator's *take-by-take* record, with instructions to *laboratory*. Also called *dope sheet*.

reproduction: transformation of recorded *signals* into audible sound. Also: Generally, *duplication* of original material.

re-record: *duplicate* previously recorded magnetic impulses.

re-run—rebroadcast: repeated program.

residual: *talent* re-use payment. Compare: *buyout, session fee*.

resolution: quality of picture detail.

retail rate: lower broadcast advertising time rate for local merchants. Compare: *national*.

re-take: reshoot rejected material.

reticulation: undesirable film *emulsion* wrinkling.

reticule: etched indications on camera *viewfinder* glass showing *projection* (or television transmission) “safe” areas. See: *safety, Academy aperture*.

retrace: scanning beam’s l. to r. return for each successive *horizontal scan line* (in 10.5 microseconds).

retrieval: recovery of stored magnetic information.

reveal: widen (pull back from) camera position to include additional important picture information.

reverb(eration): multiple echo effect added electronically (or acoustically) to an *audio signal*.

reverberation time: time in which a signal dies away to one-millionth of its original intensity.

reversal: camera-original film producing a *direct positive* image, eliminating intermediate *negative developing/printing* steps.

reverse action: shoot or print normal film action “backwards” *frame-by-frame* for special visual effect. See: *scratch off*.

rewind: return film or tape from *take-up* to *feed reel*.

rewinds: pair of geared hand-cranked devices spooling off or re-winding film *reels*. See: *tightwinder*.

rf—radio frequency: waves transmitting *video* and/or *audio* electronic *signals*.

RGB: television’s red-orange, green and blue-violet channels. See: *primary colors, triad*.

rheostat: wire coil tappable at any point to adjust *circuit* resistance.

rhythm & blues: radio station format featuring contemporary music with emphasis on black performers.

- ribbon:** highly sensitive *directional microphone*.
- ride gain—ride the needle:** to *monitor recording* or transmission levels.
- rifle:** long, highly *directional microphone*.
- rig:** to set up equipment. Also: Mobile unit.
- rights:** creative or performance equities. See: *royalty*.
- rimlight:** illumination from high behind camera subject. See: *backlight*. Compare: *key, fill light*.
- ringing:** dark outlines around (usually *matted*) elements in a *television picture*.
- rip and read:** read news material on air directly from a teletype machine.
- ripple:** *optical effect* producing wavy or “melting” film *dissolve*.
- riser:** low *set platform*. Compare: *apple*.
- roadblocking:** scheduling identical advertising message on all local broadcast facilities in same time period. Compare: *horizontal and vertical saturation*.
- rock:** to move *tape* manually back and forth across a *playback head*, locating a specific recorded impulse.
- rock 'n' roll:** in Britain, *film audio mixing* equipment permitting easy forward/backwards movement without complete re-winding of mix materials.
- Roget, Peter Mark:** “Thesaurus” compiler and developer of theory of *persistence of vision* (1824).
- roll:** aberrant vertical television picture movement. Also: Voice *cue* to start *film* or *tape* (“Roll 'em!”). Also: Length of *raw stock* on *core*, usually 1,000 feet of *35mm* or 400 feet of *16mm* film. Also: In Britain, drum-mounted program *credits*.
- roll off:** eliminate *high* or *low frequencies* (or both) from an *audio signal*. Called *cut off* in Britain.
- roll over:** television picture effect of unsynchronized edit.
- room tone:** recorded ambient noise, used when spacing (opening up) *soundtracks*. Called *buzz track* and *atmosphere* in Britain.
- ROS—run of schedule:** broadcast advertising scheduling left to station discretion. Rates are lower, but spots are pre-emptible. See: *BTA*.

- rostrum:** in Britain, camera mounted vertically over horizontal subject table for successive single-frame exposures; movements of both camera and table are carefully coordinated.
- rotoscope:** individually-inked "traveling" action *mattes*, changing shape from *frame* to *frame*. Compare: *blue matteing*, *traveling matte*.
- rough cut:** initial *work picture assembly* in approximate length and order, with *opticals* indicated by *china marker*. Compare: *fine cut*.
- royalty:** compensation for use of a creative *equity*. See: *rights*. Compare: *PD*.
- RP—rear screen projection:** photographic slide or film photographic background projected from behind huge translucent *screen*. Called *back projection* in Britain.
- RPM—revolutions per minute:** phonograph *disc* rotation speed standard.
- runaway:** production specifically organized to escape normal union *talent* or *crew* jurisdiction.
- runners:** in Britain, metal girders suspending lights, etc. over a set.
- running part:** continuous role in daily dramatic television program.
- running shot:** camera and subject maintain the same relative motion against the background.
- running time:** broadcast length.
- run-through:** cast *rehearsal* without technical *facilities*. Compare: *dry run*, *dress*.
- run-up:** *film reel projection* changeover procedure. Also: In Britain, time required to bring *film cameras* or *tape recorders* to normal operating *speed*.
- rushes—dailies:** *film positives* processed overnight from previous day's original *negative* photography. See: *one-light*.

S

safelight: *darkroom* illumination on a *wavelength* not affecting photographic *emulsions*.

safety: unmasked area of transmitted television picture. (More critical *lettering safety* denotes slightly smaller area than *picture safety*.) See: *reticule*, *Academy aperture*. Compare: *cutoff*.

SAG—Screen Actors' Guild: film performers' union. Compare: *AFTRA*.

sales: broadcast station's marketing group.

sample: elementary units selected from a statistical population for research projection.

sandbag: sand-filled heavy canvas bag used to weight *set-stand* legs.

satellite: orbiting space station for relaying distant television *signals* in $\frac{1}{4}$ second. See: *earth station*. Compare: *microwave*. Also: Separate television broadcast facility re-transmitting air material of nearby station to increase its local coverage.

saturation: heavy bombardment of broadcast audiences with an advertising message. Also: *Intensity* of picture color and *hue*. Compare: *brightness range*, *contrast*.

SAWA—Screen Advertising World Association: trade group promoting film advertising in theatres, holding an annual festival in Cannes.

scale: minimum union pay rates.

scallop: wavy television picture *distortion* caused by improper *VTR* vertical *vacuum guide alignment*.

- scan:** horizontal *electron beam sweep* across the television camera *target* or *picture tube* in 1/15 millisecond. Full vertical *scan* in U.S. is 1/60 second, in Britain, 1/50.
- scan(ning) line:** single horizontal path traced across *television picture tube* by the *electron beam*. See: *blanking interval*.
- scatter plan:** carefully random broadcast advertising schedule.
- scene:** setting for particular piece of action, usually with single camera set-up.
- scenery:** *set* pieces to suggest a real (usually interior) *location*.
- schedule:** dates and times of advertiser's broadcast commitments.
- scoop—basher:** 500-watt circular *floodlight*.
- scope—oscilloscope:** *cathode-ray tube* device for visual electronic *signal* analysis.
- score:** to write music against picture. Also: Musical portion of a *program*.
- scramble/unscramble:** encode/decode electronic *signal* transmission.
- scraper:** knifelike *splicer* device removing film *emulsion* preparatory to applying *cement*.
- scratch:** transverse mechanical damage to *oxide* coating of *video tape*, resulting in *playback dropouts*. Also: Similar damage to *negative* (white scratch) or *positive* (black scratch) *film*.
- scratch off:** *animation* film effect, photographed backwards to make removed material "appear." See: *reverse action*.
- scratch print:** sample *positive stock shot* deliberately damaged to prevent illicit duplication, with original *negative* maintained intact for subsequent *print* order and *duplication*.
- scratch track—guide track:** temporary *soundtrack* prepared to assist editing or subsequent *silent camera work*.
- screen:** reflective surface for film *projection*.
- Screen Cartoonists Guild:** *animation* workers' union.
- screen ratio:** see *aspect ratio*.
- scrim:** gauze light *diffuser*. See: *butterfly, silk, spun*. Also: Gauze stage curtain.
- script:** material written for broadcast performers to read or act.
- script girl:** recording clerk of all *set* action. Called *continuity girl* in Britain.
- scriptwriter:** professional broadcast writer. See: *continuity*.

SE—SFX: *sound effects*.

SECAM—séquential couleur à mémoire: French, Soviet and Eastern European television color transmission standard (625 line, 50 field); operationally, the world's simplest system—less demanding in terms of timing accuracy and least subject to *color signal distortion*. (Occasionally identified as “system evidently contrary to American method.”) Compare: *NTSC, PAL*.

see/fee: pay (per program) cable television. See: *STV, pay cable*.

SEG—Screen Extras Guild: film extras' union. Also: *Special effects generator*.

segué: (musical term = “follow upon.”) “dissolve” from one *audio* element into another. Compare: *cut*.

selected take: approved version of *taped* or *filmed scene*. See: *buy*. Compare: *hold, outtake*.

self-matteing: film optical process utilizing color *mattes* to eliminate *rotoscoping*. Compare: *chromakey*.

senior: 5,000 watt *spotlight*. Also called *five*.

sensitometer: film *emulsion speed* measurement device. Compare: *densitometer*.

separation: protective time period between competitive *commercials*. Also: Breakdown into *primary colors*.

separation positives—color separations: three separate *b/w* film records of each of the three *primary* components of a *color negative*, for protection and optical work.

servo: “closed” control system incorporating information on its effect.

session fee: *producer's* payment for initial *talent filming* or *recording* services. Compare: *residual*.

set—setting: studio construction to suggest a real (usually *interior*) location. Compare: *cyc, limbo, no-seam*.

sets-in-use: obsolete audience survey number of radio or television sets actually switched on during a specific time period. See: *HUT*.

set-up: position of all *camera* and *recording* equipment, scenery and *props* at start of a shot.

7½ ips: *audio tape recording speed*, usually non-professional. Compare: *15 ips*.

- 750:** baby *spotlight*.
- 78 rpm:** obsolete phonograph *disc* rotation speed. See: $33\frac{1}{3}$ rpm.
- SFX—SE:** *sound effects*.
- shade:** degree of black mixed into pure *hue*.
- shader—video engineer:** technician controlling television picture quality for *switcher*.
- shading:** television picture *contrast adjustment*.
- shadow mask:** perforated mask directly behind face of color *television picture tube*.
- share—share point:** audience survey percentage of *households* actually viewing television (*HUT*) during an average minute of a station's programming.
- shared I.D.:** station identification added to commercial copy on slide, card or film.
- shared time:** simultaneous computer usage by two or more terminals.
- shellac:** obsolete 78 rpm phonograph *disc pressing* material.
- shoot:** n., a *filming* or *video taping*; v., to *film* or *video tape*. Possibly derived from Marey's 1882 photographic "rifle."
- shooting date:** scheduled day of *filming* or *video taping*.
- shootoff:** excess border around artwork insuring *bleed* of camera image.
- short end:** unexposed *film* at *tail* of unloaded *raw stock reel*.
- short rate:** additional charge when advertiser fails to fulfill contract rate. Compare: *rateholder*.
- shot:** individually photographed *scene*.
- shot box:** pre-set unit controlling *zoom lens* system.
- shot list:** live television cameraman's card listing his shots. Called *crib card* in Britain.
- show print:** in Britain, *duplicate tape* or *film* for air use.
- shutter:** rotating segmented disc in both *film camera* and *projector*.
- SIA—Storage Instantaneous Audimeter:** updated *Nielsen Audimeter* device offering quicker *readouts*.
- sideband:** transmission *frequency* immediately above or below carrier wave.
- signal:** electric impulse derived from and convertible to visible picture and/or audible sound.
- signal-to-noise ratio:** *signal* strength (expressed in *db's*) as a func-

tion of extraneous interference induced by the transmission system itself.

signatory: *producer* formally adhering to *talent* union contract. See: *letter of adherence*.

signature: unique musical device denoting specific product or advertiser.

sign-on—sign-off: station identification information broadcast at beginning and end of daily transmission.

silent: *film* prepared or projected without *soundtrack*. Compare: *sound*.

silent speed: 16 *frame-per-second* film exposure rate (meeting all *persistence of vision* requirements). See: *sound speed*.

silk: gauze light *diffuser*. See: *butterfly*, *scrim*, *spun*.

simulcast: simultaneous *television* and *radio* broadcast of same program.

single broad: box-shaped 2,000-watt *fill light*.

single perf(oration): 16mm *film* with *soundtrack* along one edge, *sprocket* holes along the other. Compare: *double perf*.

single rate card: broadcast station's identical charge for both *national* and local advertising. Compare: *retail rate*.

single system: picture and sound simultaneously recorded (and developed) on same piece of film; used primarily in news photography. *Pullup* requires *editing* pauses. Compare: *double system*.

siphoning: (fee) cable transmission of program originally available by direct (free) broadcast.

16mm: film stock 16 mm wide, adopted as international standard in 1923; 40 *frames* to the foot, 0.6 feet per second at *sound speed* (24 *fps*). Compare: *Super 8*, *35mm*.

625-line: standard number of horizontal line *sweeps per frame* in all Eastern Hemisphere (except Japan) television transmission systems, offering better picture *resolution* than U.S. 525-line standard.

skew: zig-zag television picture *distortion* caused by improper *VTR* horizontal *vacuum guide alignment*.

skip frame: printing every other *frame* to double apparent speed of an action. Compare: *double print*.

sky pan: *cyclorama floodlight*.

- slant track:** loose term for *helical scan recording*.
- slash print:** in Britain, rush print of completed *optical negative* picture (only) to check mechanical errors. Often used for *dubbing*.
- slate:** several *frames* of a small blackboard with chalked *scene* information, photographed at start of each *take*; often a hinged *clapstick* provides *double-system synchronization*. Called *number board*, *clapper board* or *take board* in Britain. Also: Equivalent verbal recorded identification on original *sound-track*: called *announcement* in Britain.
- sled:** *set* light support.
- SLICE:** British equipment for transmitting non-program data during television's *vertical blanking interval*.
- slice (of life):** television *commercial* creative technique purporting to reflect conversation of real people.
- slide:** transparent photograph mounted on *drum* and projected into *camera chain* for television broadcast.
- slide film:** sequence of individual 35mm *slides*, shown singly in cartridge slide projector, with or without separate *synchronized soundtrack*. Compare: *filmstrip*.
- slop print:** rush print of completed *optical negative* picture (only) to check mechanical errors. Often used for *dubbing*. Called *slash print* in Britain.
- slow (fast):** *emulsions* less (or more) sensitive to light. (Slow *emulsions* tend to be less grainy.)
- slow-mo:** video tape *disc* equipment for speed-up, *slow motion*, *freeze frame* or *reverse action* effects (introduced in 1965).
- slow motion:** apparent slowing down of an action by film *overcranking*.
- smear:** see *comet tail*.
- SMPTE—Society of Motion Picture and Television Engineers:** standard-setting professional engineering group.
- sneak:** slow sound or picture *fade-in* or *-out*.
- snoot—funnel:** conelike or tubelike attachment pinpointing *spot-light* beam.
- snorkel:** inverted periscopic lens system, permitting an unusual close-up camera perspective.

snow: television picture *breakup* caused by weak *video signal* reception. Compare: *noise*.

soap (opera): daytime serial broadcast, usually highly melodramatic, historically sponsored by soap manufacturers.

SOF—sound-on-film: footage accompanied by sound, usually filmed by *16mm single-system* camera.

soft: unintentional (or deliberate) lack of sharp *focus*.

softlite: device providing bright, diffused illumination.

software: broadcast program material presented on electronic equipment (*hardware*).

solid state: *transistorized circuit* replacing *vacuum tubes*.

sonic cleaner—ultrasonic cleaner: ultra high-frequency sound-wave film cleaning device.

sound: *film* prepared or projected with *soundtrack*. Compare: *silent*.

sound drum: flywheel to insure even film movement past *projector sound head*.

sound effects—SE—SFX: special *audio* effects creating illusion of lifelike sounds.

sound head: *film projector* system “reading” *optical* or *magnetic soundtrack*.

sound reader: *film editing* device playing back *optical* or *magnetic soundtracks*.

sound report: *film sound recordist’s take-by-take* record.

sound speed: *24 frame-per-second film exposure* rate, offering high-fidelity *sound playback*. Compare: *silent speed*.

sound stage: soundproofed *filming* or *video taping* area in *studio* or *production house*. Compare: *lot*.

soundtrack—track: *audio* portion of *film* or *video tape*.

soup: *film developing* solution.

sparks: *set electrician*. See: *gaffer*.

speaker—loudspeaker: device converting electronic *signals* into sound waves.

special: one-shot major *network program*. Compare: *across the board, strip*.

special effects: camera illusions. Also: Electronic generation of graphic elements such as *wipes, dissolves, inserts*, etc.

spec(ification) sheet: technical equipment information.

- speed:** film *emulsion* light sensitivity. Also: Call when camera or recording equipment is up to normal operating rate (see *tape*).
- spill:** undesirable illumination.
- spider:** multi-outlet electrical cable box. Also: In Britain, metal floor brace for *film camera tripod*. Also: See *spyder*.
- spindle:** rotating shaft in *tape transport* system. See: *capstan*.
- splice:** joint between two separate pieces of *tape* or *film*.
- splicer:** device for accurate joining of *edited film frames* with transparent *tape* or *cement*. Called *joiner* in Britain.
- splicing block:** grooved device to cut and join *audio tape*.
- split reel:** reel with unscrewable flange for removing *cored film* without unspooling. Called *split spool* in Britain.
- split screen:** divided *frame* containing two or more image areas.
- sponsor:** broadcast advertiser. See: *account, client*.
- spool:** in Britain, flanged metal/plastic hub for winding and storing *film* and *video tape*.
- spot:** colloquial term for any broadcast *commercial* (from the days when the *networks* sold *sponsorships* and only local stations sold individual *commercials*). Also: *Spotlight*; lighting instrument with a variable-angle, *focusable* beam. Also: Scanned point at any particular part of *television pickup tube*.
- spot television—spot radio:** *commercial* time purchased market by market by advertiser with national or regional product distribution.
- spray:** reduce reflected glare with aerosol matte. Also: Special *laboratory film developing* process.
- sprocket:** toothed gear in film transport system, engaging edge perforations (*sprocket holes*).
- spun:** gauze light *diffuser*. See: *butterfly, scrim, silk*.
- sputtering:** (obsolete) gold surfacing of *acetate* phonograph *disc* recording prior to pressing; replaced by silverplating.
- spyder:** small *camera dolly*. Compare: *crab dolly*.
- squeegee:** wiping device in continuous *film processor*.
- (un)squeeze: (de)anomorphize a film image.
- stage:** *studio* filming area.
- stagehand:** general *set* worker. See: *grip*.
- stage right, stage left:** movement from the (camera- or audience-

facing) performer's point of view. Compare: *camera right*, *camera left*.

stagger: in Britain, first *rehearsal* without costumes, *facilities*, etc.

STAM—sequential thermal anhysteretic magnetization: high speed (5 to 1) *helical scan video tape* contact printing duplication system.

standard: *35mm* film. Also: adjustable height *set* support.

stand by: *action* warning *cue*.

standby: contingency replacement performer (or program).

stand-in: substitute performer, not recognizable as such if photographed.

standing set: permanent *set* or *set* pieces.

star filter: *lens* filter transmitting a light source as pointed star effect.

start mark: *synchronization* indication at head of *film* and/or *sound-track*.

stat—photostat: inexpensively-processed photographic reproduction, usually enlarged or reduced from the original to match available space.

station break: pause in program transmission for *FCC*-required *call-letter* identification, usually at half-hour intervals.

station identification—ID: *10-second* commercial announcement, with audio limited to 8 seconds or less to allow for shared station identification.

station rep(resentative): group representing local stations in sale of broadcast time to a national advertiser.

Steenbeck: German horizontal film-and-sound *editing machine*.
See: *Kem*, *Moviola*.

step printer: *film laboratory* machine to print *optical picture negatives*. Compare: *continuous printer*.

steps: bar-shaped pattern used in *video tape recording* for *playback alignment*. See: *color bars*.

step wedge—step tablet: length of motion picture *negative* for processing control; each *frame* progressively darker.

stereophonic: “dimensional” sound reproduction achieved by use of two separated *recording microphones* matched to similarly separated *playback speakers*. Compare: *quadrasonic*.

“sticks”: cameraman's call for *clapstick sync* action.

- stilb:** one *candela* (*foot candle*) of light covering a square centimeter of surface.
- still:** single photograph, often used as filming continuity aid.
- still frame:** individual *film* or *video tape frame* held as continuous *shot*.
- sting:** dramatic single music background note, or chord.
- stock—raw stock:** unexposed *negative film* or *virgin video tape*.
- stock music—library music:** previously recorded background music licensed for re-use. See: *needle drop*.
- stock set:** standard scenic background element.
- stock shot—library footage:** previously photographed *film footage* licensed for re-use. See: *scratch print*.
- stop—aperture:** opening controlling amount of light passing through *lens* (usually calibrated from 1.5 to 22). See: *f*.
- stop down:** reduce *iris diaphragm* opening.
- stop leader:** blank film indicating *projection* interruption on a single *reel*.
- stop motion:** *frame-at-a-time* cinematography of three-dimensional still subjects moved slightly between exposures; *projection* at *speed* (24 *fps*) gives illusion of actual motion. Compare: *limited animation*.
- storyboard:** inexpensive stylized format for reviewing all *audio* and representative *video* portions of planned *television commercial*; usually drawn on paper in separated *frames*.
- straight across:** non-*equalized audio recording*.
- straight cut:** edit *scene-to-scene* with no intervening *optical device*. Compare: *transition*.
- streaking:** *television picture distortion* extending objects horizontally beyond their normal boundaries.
- streamer:** editor's lateral *china marker* indication on *work print* (in *projection*, appearing to run across *frame*).
- stress marks:** random vertical black stripes in *film print*, caused by oversight *negative* winding damage.
- stretch:** slow down a broadcast presentation. Also: Exaggerated *animation change*.
- strike:** dismantle a *set* or equipment after *production*. Also: Make a *film print* from a *negative*.

- strip:** *program* broadcast at same time each weekday. See: *across the board*. Compare: *one shot*, *special*. Also: Row of lights, usually containing five 1,000-watt bulbs. See: *bank*.
- stripe—mag(netic) stripe:** clear 35mm *sprocketed film* with magnetic *oxide* stripe for recording a single *soundtrack*. Called *zonal stripe* in Britain. Also: To coat a *film print* with a narrow *oxide* band for *track recording* on *single-system playback*.
- strobing:** transverse or rotary movement of an object in the *film frame* at a speed undesirably counteracting the phenomenon of *persistence of vision* (also results from too-rapid *panning*).
- stroboscope:** illumination device emitting bursts of light at regular, adjustable intervals.
- studio:** soundproofed room for creating broadcast material. Also: General term for premises of large film or television facility.
- STV—subscription TV:** transmission (for a monthly fee) of *television signals* to home receivers attached to a *cable network*. Compare: *seelfee*, *pay cable*.
- stylus:** needle for phonograph *disc* cutting or reproduction.
- substandard—narrow-gauge:** *film* less than 35mm wide.
- subtitle:** explanatory *caption* (often a translation of foreign *sound-track*) at *frame* bottom.
- subtractive:** color film processing system removing components from *emulsion* layers during *development*.
- sun gun:** small portable lighting device.
- sunk up:** *sound synchronized* to *picture*.
- Super 8:** enlarged-frame version of older 8mm motion picture film; 72 frames to the foot, 0.325 feet per second at sound speed (24 fps). Compare: 16mm, 35mm.
- superimpose:** overlap pictures from two different television cameras or *chains*.
- super(imposition):** electronic addition of one source of picture information (usually *titling*) over another.
- suppression:** reduction of certain frequencies to acceptable levels.
- surround sound:** spectacularly artificial method of *quadrasonic* audio recording, “seating” the listener in mid-orchestra.
- survey:** *pre-production* assessment of proposed *remote* broadcast

- location*. Called *recce* or *reccy* in Britain (for *reconnaissance*).
- sustainer**: unsponsored *network* or local station broadcast.
- swarf**: in Britain, filament thrown up by disc-cutting *stylus*.
- sweep**: electronic *picture tube scan*. Also: Small J-shaped scenery piece, usually translucent (see: *milk sweep*), eliminating any visual frame of reference.
- sweetening**: addition of new or variant singing to existing song *track*. Also: Addition of audience reaction to *soundtrack*.
- swish pan—zip pan**: image-blurring *pan* shot, usually transitional. Called *flash pan*, *whip* (*wizz*) *pan* in Britain.
- switcher**: television input control *console* to select or mix *video* output. Also: Technician (*technical director—TD*) operating this equipment. Called *vision mixer* in Britain.
- sync generator**: electronic pulsing device controlling television picture *scanning*.
- sync(hronization)**: exact *alignment* of sound and picture elements. Called *laying* in Britain. See: *edit sync*, *printing sync*. Compare: *wild*. Also: *Television signal* control.
- synchronizer**: table device for simultaneously *editing film* and *soundtrack*. Called *four way* in Britain.
- synchronous motor**: *AC* motor whose speed is exactly governed by the frequency of the applied voltage.
- sync mark**: *editor's* start point indication.
- sync pulse**: electronic reference mark controlling *television picture scan*. Also: Camera device using inaudible sound frequencies to control *recorder speed*.
- sync punch**: hole punched in *film soundtrack* as audible *cue* mark. Called *sync plop* in Britain.
- sync roll**: vertical television picture rollover caused by *circuit* interruption.
- sync tone**: inaudible high-frequency *signal* added during *tape recording* in order to *servo-drive playback* equipment at identical speed.
- syndication**: preparation of broadcast *programming* (usually series) for separate purchase and use by independent stations.
- system**: *closed-circuit* television transmission and reception.

T

table top—insert: close-up camera work with inanimate objects.

tag: brief live announcement added to *recorded commercial*. See: *open end*.

tag line: performer's final line.

tail—tail leader: end portion of *film* or *tape reel*. Compare: *head*.

tails out: *film* (or *tape*) *reel* requiring *rewinding* before *projection* (or *playback*).

“take it away!”: traditional *remote audio* broadcast *cue*.

takes: consecutively numbered attempts at a *filmed* or *taped* performance. See: *hold*, *buy*, *selected take*.

take sheets: detailed *production* records kept by *script girl* or *audio engineer*.

take-up: *reel* spooling up *tape* or *film* from *feed reel*.

talent: broadcast performer(s).

talent agent: broadcast performer's booking representative; usually taking 10% of fee.

talent union: performer's labor organization. See: *AFTRA*, *SAG*, *SEG*.

talkback: private *microphone/speaker* system connecting *control room* to *studio*. Also called *prompter* or *fold back* in Britain. Compare: *PA*, *PL*.

talking clock: obsolete *video tape* (one-second audio counts) *cueing* method. Compare: *time code*.

- talk show:** broadcast *format* consisting of celebrity conversations, telephone interviews, etc.
- tally light:** red light atop television camera indicating when its *shot* is being transmitted. Also called *camera cue* in Britain.
- tape:** non-*sprocketed* plastic ribbon base $\frac{1}{4}$ " to 2" wide, coated with metallic *oxide* and transported past a magnetic field for electronic *recording* of *sound* and/or *television picture* patterns. *Audio tape recording speeds* are $1\frac{1}{8}$, $3\frac{3}{4}$, $7\frac{1}{2}$ and 15 *inches per second (ips)*; standard *video tape speed*, 15 *ips*.
- tape guide:** grooved metal alignment post on either side of *magnetic head*.
- tape recorder:** (usually *audio*) electronic/mechanical device for *recording* magnetic information on tape for instantaneous *playback*.
- tape speed:** see *tape*.
- target—mosaic:** light-sensitive camera *pickup tube* surface scanned by *electron beam*.
- TBA—to be announced:** undetermined action for a specific time.
- TBD—to be determined:** undetermined time for a specific action.
- TD—technical director—switcher:** television *video control console* engineer. Called *vision mixer* in Britain.
- tearing:** horizontal picture aberration caused by lack of *sweep synchronization*.
- technical director—TD—switcher:** television video control console engineer. Called *vision mixer* in Britain.
- Technicolor:** *film color separation* process using three *b/w negative* components.
- Telco (patch—line—feed):** telephone company cable connection.
- telecast:** television broadcast.
- teleciné—T/C:** television station film and slide *projection chain*.
- Telefis Eireann:** Eire state-controlled television network.
- telephone coincidental interview:** audience survey technique: "Are you viewing/listening?" (Poor at early/late hours; misses homes without phones.)
- telephone filter:** device passing audio frequencies between 200-2,700 *Hz* only.
- telephone recall interview:** audience survey technique researching recent viewing/listening. (Misses homes without phones.)

- telephoto:** narrow-angle, long *focal length lens* used for distant objects. Compare: *dioptr lens*.
- Teleprompter:** patented “roll-up” script *cueing* device; if desired, readable (by way of 45° half-silvered mirror) directly “through” camera *lens*. Compare: *cue card*.
- telerecording—kinescoping:** poor-quality direct *reversal motion picture filming* of television tube picture. Also called *TVR*.
- television—TV:** technique for electronic transmission of pictures, first proposed by Senlecq in 1877 and demonstrated by Nipkow in 1884; now, with accompanying sound, the most effective means of modern mass communication. Over 1,000 *VHF* and *UHF* television stations in U.S.
- television home:** household with one or more TV receivers.
- telly:** (chiefly British) abbreviation for the television system.
- teletop(ticon):** television *camera chain* device transmitting small (4" x 5") artwork cards. See: *Balop*.
- ten:** 10-second *commercial* message; in television film, offering 8 seconds of *audio*. Also called *ID*. Compare: *minute*, *thirty*, *twenty*.
- 10K:** See: *brute*.
- tenner:** heavy-duty Fresnel-lensed *spotlight* with 10,000-watt bulb.
- terminal:** equipment power or *signal* connection point.
- test bars:** bar-shaped pattern used in *video tape recording* for *play-back alignment*.
- test (market) commercial:** on-air broadcast advertising message primarily produced (at full talent rates, although in limited markets) for audience research. Usually prepared within a curtailed production budget.
- test pattern:** optical grid picture for television camera, *monitor* or receiving set *alignment*.
- TF—till forbid:** broadcast schedule with termination date at advertiser's discretion.
- thermoplastic:** image-recording technique utilizing an electron beam to deform the surface of a special plastic film. Compare: *photoplastic*.
- thin:** insufficiently exposed *negative*. Compare: *dense*.
- thirty:** 30-second *commercial* message; in television film, offering 28 seconds of *audio*. Compare: *minute*, *twenty*, *ten*.

- 35mm:** film stock 35mm wide, adopted as international standard in 1907; 16 frames to the foot, 1½ feet per second at sound speed (24 fps). Compare: *16mm, Super 8*.
- Thirty Rock:** *Variety's* epithet for New York corporate headquarters of *National Broadcasting Company* (located at 30 Rockefeller Plaza), matching *Black Rock (CBS)* and *Hard Rock (ABC)*.
- 33½ rpm:** standard phonograph disc rotational speed.
- thread—thread up:** set up film (or tape) in projection (or record/playback) path.
- throw:** distance from projector lens to screen.
- tied-off:** locked camera position (without pan or tilt).
- tight:** camera subject framing with no top and side room. Compare: *loose*.
- tightwinder:** rewind (take-up) attachment to center film on core.
- tilt:** camera movement along a vertical arc, from a fixed position. Compare: *pan*.
- tilt wedge:** special accessory for increasing normal camera mount tilt.
- time:** broadcasting period, usually for commercial advertising sale.
- time base corrector:** video tape recorder playback circuitry generating perfect picture sweep synchronization.
- time code—edit code:** video tape retrieval code added to original recording, utilizing a time structure—hours, minutes, seconds and 1/30th seconds (frames)—with visual readouts. See: *time/date generator*. Compare: *talking clock*.
- time/date generator:** electronic equipment automatically producing visible video tape frame reference indications (i.e.: 1:26:25 PM WED NOV 6 '75)—similar to motion picture film edge-number identification. See: *time code*.
- time lapse:** single-frame photography at precise periodic intervals. Also: Story break, usually indicated by an optical dissolve.
- timing:** subjective alteration of printing light intensities and color filters to achieve a balanced film positive from unbalanced negative material.
- tint:** degree of white mixed into pure hue.
- tip penetration:** pressure of recording head into video tape surface.
- title:** line(s) of descriptive information on screen or television tube. See: *drop shadow*.

title card: *titling* artwork for film or television camera photography.

tolerance: variable acceptance limit.

tone: pure *hue* with added black or white. Also: *1,000-Hz audio line up signal*. Also: Degree of gray mixed into pure *hue*.

tone control: electronic *circuit filter* to vary *high* and *low frequency response*.

tongue: *dolly camera boom*.

top 40: popular music radio station *format*. See: *contemporary*.

top hat—high hat: *tripod* extension for high camera angles; also used by itself for low camera angles.

topless: sexually-oriented “conversation” *radio* programming, now *FCC-banned*.

top 100: the major U.S. markets. See: *MNA*.

total audience plan: *spot* announcement combination package designed to deliver maximum weekly broadcast audience.

total audience rating: number of *television homes* viewing at least six minutes of a *telecast*.

TPO: *transmitter signal power output*.

trace: *cathode ray tube* display created by a moving beam.

track: *video tape* or *film audio (soundtrack)*. Also: Camera *dolly* planks or rails. Also: Follow performer’s movement with moving camera. See: *follow shot*. Compare: *pan*.

tracking: *video tape playback-to-recording head* path matching.

Trades Union Congress—TUC: British labor union parent body. Compare: *AFL-CIO*.

traffic: control of *commercial production* requirements for broadcast advertising.

transcoding: translating *PAL color signals* to *SECAM* standards, or vice versa.

transducer: any device converting electrical into magnetic or mechanical energy (or vice versa).

transcription: under the *AFTRA* Code, any form of *audio* reproduction for broadcast. Compare: *ET*.

transfer: *film* copy of *television picture tube* image. Also: Re-record *tape signal* onto another *tape*, or onto *negative film soundtrack*.

transient: temporary aberrant signal response to input change.

transistor: tiny electronic device performing control and *amplifica-*

- tion* functions of larger (obsoleted) *vacuum tube*, and capable of 10,000 × *amplification*.
- transition:** *optical* or *audio effect* between scenes or *program sections*. Compare: *straight cut*.
- translator:** in difficult geographical locations, low-powered, high-altitude *FM* or television station receiving broadcast *signals* and re-transmitting them on a new *frequency*.
- transmit:** broadcast an electronic *signal*.
- transparency:** transparent positive *still film*, usually in color.
- transponder:** radar-like signal return location-finding device.
- transport:** mechanical equipment—motor, *capstan*, *reel spindles* and controls—to move *tape* past *recording/playback heads*.
- trapeze:** device to suspend *set* lighting from overhead rope or chain.
- traveler:** stage curtain opening from the middle.
- traveling matte:** action *matte* utilizing special *film filters* and lighting. Compare: *chromakey*, *rotoscope*.
- treatment:** rough *script* outline.
- triad:** *television picture tube's RGB* three-color dot cluster.
- triggyback:** time period for three *20-second commercials* sold for (only) the price of a *one-minute spot*.
- trim:** unused (removed) *head* and *tail* portions of *selected film take*.
- tripack:** color *film* with three layers of *emulsion*. Compare: *bipack*.
- tripod:** three-legged camera support.
- trombone:** *set* lighting support.
- truck:** extensive lateral camera *dolly* movement. Compare: *arc*.
- TSA—total survey area:** ARB audience research market classification, containing 98% of total weekly viewers.
- tungsten:** artificial light filament (3,200°K).
- turn fast:** in Britain, to operate motion picture camera at faster-than-normal *frame speed*, producing “*slow-motion*” effect in normal *projection*.
- turn over:** in Britain, camera action cue.
- turnover:** index of *reach* versus *frequency*; ratio of net unduplicated *cumulative audience* over several periods to average audience size per period.
- turn slow:** in Britain, to operate motion picture camera at slower-than-normal *frame speed*, producing “*speed-up*” effect in normal *projection*.

- turntable:** motor- or hand-driven rotating platform; used in varying sizes for phonograph records, camera subjects, stagecraft, etc.
- turret:** old rotatable television camera mount holding up to 5 lenses; obsolete by *zoom lens*.
- TVB—Television Advertising Bureau:** television advertising trade development organization. Compare: *RAB*.
- TVHH—television households:** research estimate of number of households with one or more TV sets.
- tweak (up):** exactly align electronic equipment.
- tweeter:** smaller member of pair of *loudspeakers*, emphasizing *high frequencies*. Compare: *woofer*.
- twenty:** 20-second *commercial* message; in television film, offering 18 seconds of *audio*. Compare: *minute, thirty, ten*.
- two-fold:** center-hinged background flat.
- two-shot, three-shot:** two persons in frame, etc.
- two-step:** phonograph *disc* duplication method, using silverplate of original acetate recording to produce a hard mold for high-quantity vinyl pressing. Compare: *one-step*.
- Tyler mount:** gyroscopically-gimballed vibration-free helicopter camera mount.

U

- Uher:** high-quality portable $\frac{1}{4}$ " *audio tape recorder* for location work (and accidental Presidential tape erasures).
- UHF—"U"—ultra high frequency:** secondary television broadcast band—Channels 14 to 83—470 to 890 *megahertz*—with limited range.
- umbrella:** umbrella-shaped "bounce" light reflector.
- under:** low-level background *audio*.
- undercrank:** operate motion picture camera at slower-than-normal *frame speed*, producing "speed-up" effect in normal *projection*. Called *turn slow* in Britain. Compare: *overcrank*.
- underexpose:** too-rapid *shutter speed* and/or insufficient *aperture* matched to *film emulsion* characteristics, resulting in undesirable "light" *negative* and "dark" *print*. Compare: *overexpose*.
- Unilux:** motion picture strobe light photography system.
- United Scenic Artists:** scenic designers' union.
- unit manager:** *network* employee coordinating (among other elements) a *program's* advertising material.
- universe:** total group of persons projected from a research sample.
Also: Total possible broadcast audience (in U.S., 60,000,000 TV homes—in Britain, 16,000,000; 96% and 92% of all homes, respectively).
- up:** high-level background *audio*.

up-cut: *edit* tightly.

upstage: stage area farthest from audience (or camera). Compare: *downstage*. Also: Unprofessionally overshadow a fellow-performer.

upstream: reversed *cable* transmission (subscriber to facility).

USP—unique selling proposition: putative superiority of advertised product.

V

- vacuum guide:** *VTR* device holding *video tape* close to *record/playback heads*.
- vacuum tube:** electronic control and *amplification* device, obsoleted by *transistor*. Called: *valve* in Britain.
- value:** color *brightness* measurement.
- valve:** in Britain, obsolete glass electronic control and *amplification* device.
- van:** remote *video tape* recording truck.
- variable area:** standard *film optical soundtrack*, utilizing variations in modulation width. See below.
- variable density:** alternate type of *film optical soundtrack*, utilizing variations in modulation density. See above.
- variable speed motor—wild motor:** film camera attachment permitting controlled *over-* or *under-cranking*.
- vault:** fireproof film storage facility.
- vectorscope:** round (green) *oscilloscope* tube for visual alignment of both the amplitude and phase of the three television color signals.
- velocity compensator:** *video tape playback* accessory to eliminate *banding* (horizontal color *distortion*).
- velour:** non-reflective *drape* material, usually black.
- vertical interval:** in Britain, brief moment, measured in microseconds, during which the electron *scanning beam* returns to top of *television picture tube*. See: *SLICE*.

- vertical interval switch:** replace one *video signal* with another during the vertical *blanking interval*.
- vertical saturation:** heavy *commercial* scheduling throughout broadcast day to reach all of station's audience. Compare: *roadblocking*, *horizontal saturation*.
- VFL—variable focal length:** See: *zoom lens*.
- VHF—“V”—very high frequency:** original television broadcast band—Channels 2 to 13—from 54 to 216 *megahertz*. In Britain, *frequency modulation radio broadcasting*.
- video** (from Latin “I see”): picture portion of television broadcast. Compare: *audio*. Also: *storyboard* or script “pictures.”
- video analyzer:** electro-optical device *scanning* a color *negative* to establish proper *printing exposures*. See: *Hazeltine*.
- video disc:** *video tape slow-motion* or *freeze frame* equipment (introduced in 1965). See: *slow-mo*.
- video engineer—shader:** technician controlling television picture quality for *switcher*.
- video signal:** electrical television picture *frequencies*, ranging from zero to approximately 4 *megahertz*.
- video tape:** non-*sprocketed* plastic tape in various widths, coated with magnetizable metallic *oxides* to record (or re-record) television presentations. Compare: *audio tape*.
- Videovoice:** (RCA) device to transmit slow-scanned *stills* or *freeze-framed* television pictures over ordinary (3kHz *bandwidth*) telephone circuits.
- vidicon:** durable television camera pickup tube of moderate sensitivity; often used in *closed-circuit* and *film chain* operations.
- Vidtronics:** Technicolor *videotape-to-film transfer* system combining (3) *b/w color-separated kinescope negatives* into a final color *print*. Compare: *laser*.
- viewer:** *film editing* device. Also: Person watching television.
- viewfinder—finder:** special lens or screen to show camera's *framing*. See: *reticule*, *Academy aperture*, *safety*.
- viewing:** *video tape playback*.
- vignettes:** camera shots through various-shaped opaque masks.
- v.i. meter—v.u. meter:** *recording level* or *volume unit* needle-and-dial indicator, with *decibel* readout.

- virgin:** *tape* on which no *signal* has yet been recorded. Compare: *erase*.
- vision mixer:** in Britain, *video switching* technician.
- vizmo:** *rear projection* device inserting visual *backgrounds* into a *live television program*. Compare: *front projection*.
- VO—voice over—off-camera:** television performer heard but not seen. Compare: *OC*.
- volume:** *audio* intensity. See: *loudness*.
- volume control—fader:** *rheostat* raising or lowering *audio* or *video* levels.
- VTR—video tape recorder:** complex electronic/mechanical device (introduced in 1956) to record *television sound* and *picture* on *magnetic tape* for instantaneous *playback*.
- VTR operator:** engineer handling *video tape* recording. Compare: *projectionist*.

W

walkie-talkie: portable battery-operated wireless transmitter/receiver.

walkthrough: rough *rehearsal* without cameras.

wardrobe: performers' costumes.

warm: slightly yellowish or reddish television picture. Compare: *cool*.

warmup: live introduction to broadcast audience prior to air.

wave form monitor: *oscilloscope* tube for visual analysis (and adjustment) of television picture characteristics.

wavelength: measurable distance between wave points of like phase.

wax pencil—wax crayon: see *china marker*.

weave: undesirable lateral film movement in *projection gate*.

weighting: television market "point" numbers used to calculate *talent re-use fees*.

wet gate—liquid gate: *printing* process placing tetrachlorethylene coating solution on *negative film* to minimize any surface defects.

web: broadcast *network*.

"Westinghouse Rule": See: *Prime Time Access Rule* (based on Westinghouse Broadcasting Company's successful petition to the *FCC*).

whip (wizz) pan: in Britain, image-blurring *pan* shot, usually transitional.

- wide angle:** short *focal length* lens with viewing angle over 45°.
- widen:** *dolly* or *zoom back* from *tight* camera position.
- widescreen:** any *frame aspect ratio* between 1.33:1 and 2.66:1—but usually 2:1.
- width:** horizontal size of television picture. Compare: *height*.
- wild:** *recording* related elements separately. Compare: *sync*.
- wild motor—variable speed motor:** camera attachment permitting controlled *over-* or *under-cranking*.
- wild spot:** *commercial* prepared for local *station break* use by advertiser with national or regional product distribution. Compare: *participation*.
- wild track:** *recording non-synchronized sound*.
- windscreen—windshield:** *microphone* covering.
- wing:** perform without *rehearsal*. Compare: *block*.
- wipe:** *optical effect* using a line or shape to generate a new scene. Also: To *erase* magnetically recorded information.
- wireless mike:** performer's concealed *microphone* broadcasting a voice *signal* directly to a *receiver/recorder*. Called *radio mike* in Britain.
- wire recorder:** *magnetic recording* device preceding development of *audio tape recorder*.
- “woof”:** technician's “OK.”
- woofer:** larger member of a pair of *loudspeakers*, emphasizing *low frequencies*. Compare: *tweeter*.
- work picture:** picture sequence (usually with *work track*) assembled by *film editor* for approval.
- work print:** *editor's* rough combination of *picture* and *track*. Called *cutting copy* in Britain.
- work track:** *audio* sequence (usually with *work picture*) assembled by *film editor* for approval.
- worldize:** play back and record background sound (music, effects, etc.) live on location. Compare: *mixing studio*.
- wow:** slow repetitive variation in *audio tape recording* or *playback speed*, causing unacceptable *distortion*. Compare: *flutter*.
- wrap:** to finish—and put away equipment.
- Writers' Guild of America—WGA:** authors' union.
- Writers' Guild of Great Britain:** authors' union.

X—Y—Z

xenon: quartz glass *projector* lamp containing xenon gas, offering longer life expectancy, constant *color temperature* and higher illumination efficiency.

yellow: subtractive element of color *negative film*. See: *cyan, magenta*.

yoke: television *scanning* and *picture tube* magnetic neck coil to coordinate deflection of electron stream (*beam*) from tube *gun*.

zero cutting: *negative editing* technique utilizing *A and B rolls*.

zip pan—swish pan: image-blurring *pan* shot, usually *transitional*. Called *flash pan* or *whip (wizz) pan* in Britain.

zonal stripe: in Britain, clear 35mm *sprocketed* film with continuous ferrous *oxide* strip for recording *soundtrack*.

zoom: alter a lens' *focal length*; a "dolly" without moving the camera (with no change in *parallax*).

zoom lens: variable *focal length* lens (usually 10 to 1) originally designed to eliminate lens changing, now also used to produce the effect of rapid (or slow) camera movement towards or away from a subject.

