

TELEVISER

TV Rep in Action
A Theatre for Television
Estimating Operating Costs

the journal of television



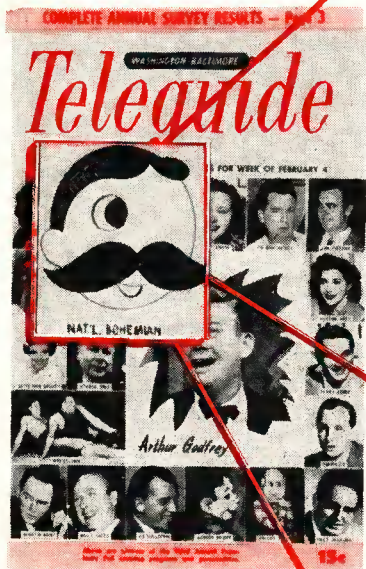
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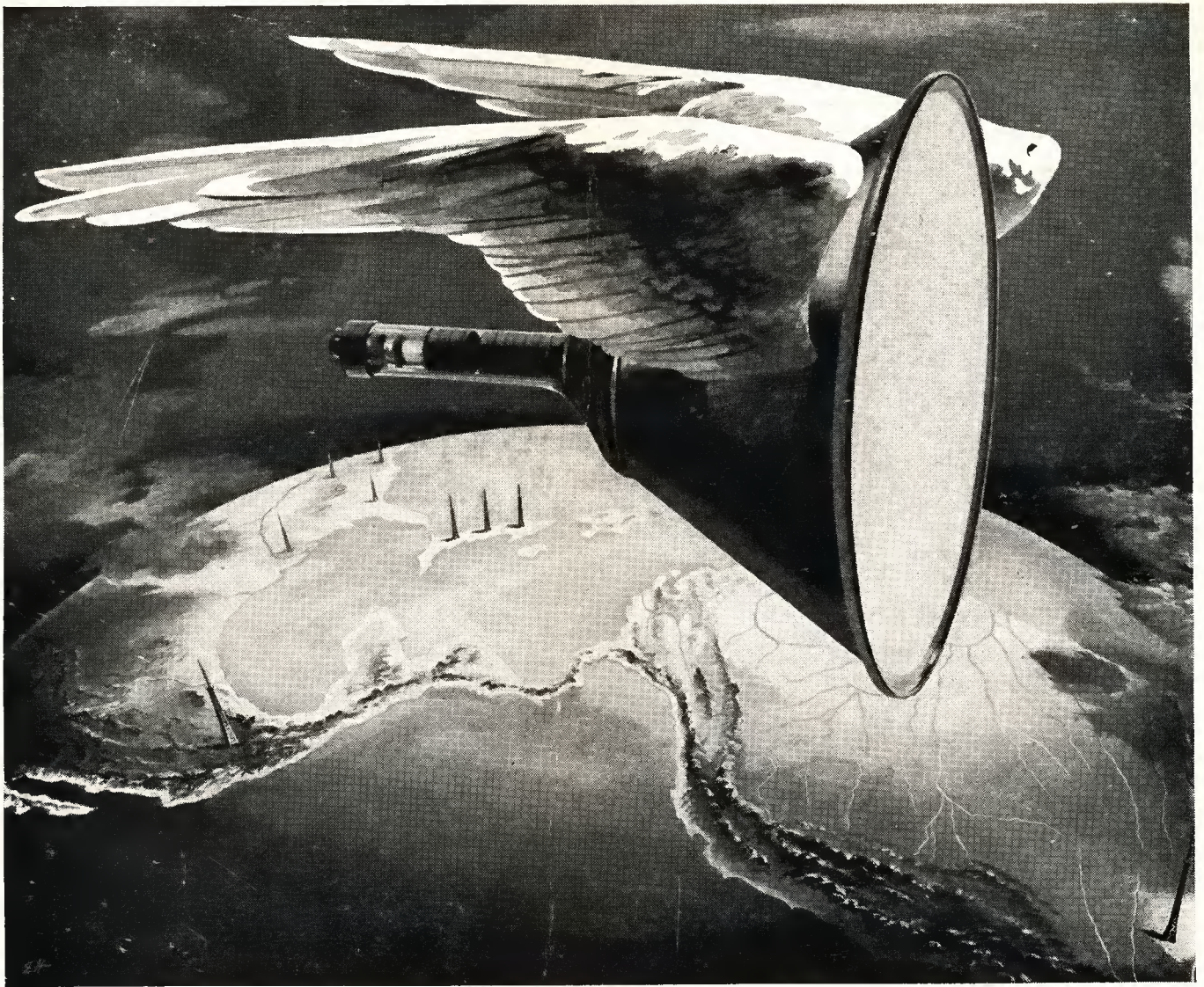
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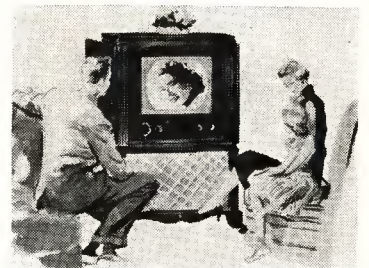
As little as 10 short years ago, television—to the average man on the street—seemed far away. Today, television is in 10,500,000 homes.

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RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television

Televiser

THE JOURNAL OF TELEVISION

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IRWIN A. SHANE
Editor and Publisher

ROBERT E. HARRIS
Managing Editor

Joseph Dermer	Assistant Editor	Inge Price	Editorial Assistant
Maurice H. Zouary	Art Editor	Sylvia Sklar	Business Manager
George Webster	Advertising Representative		

John A. Bassett and Co. *West Coast Advertising Representative*
101 McKinley Bldg., 3757 Wilshire Blvd., Los Angeles, California

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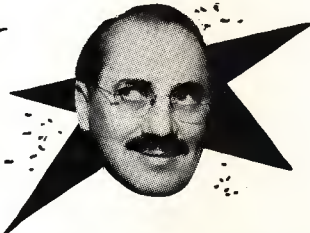
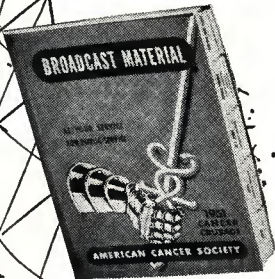
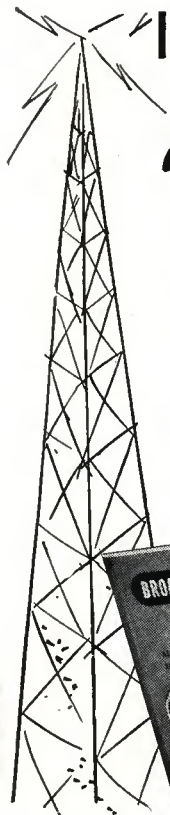
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ROY ROGERS * and QUENTIN REYNOLDS

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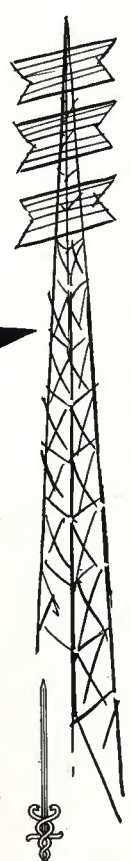


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AMERICAN CANCER SOCIETY, INC.

47 BEAVER STREET • NEW YORK 4, NEW YORK



A TV Station Rep in Action

How a representative firm serves the telecaster and the advertiser

• • •

THE business that Station Reps obtain, accounts for over one third of the total revenue of the 107 stations on the air today. With Spot TV's impact and flexibility, plus the lack of available network time and cable facilities, this proportion is on the increase.

Yet the functions of the station rep are not completely understood or appreciated. Basically, their job is to obtain business from national advertisers for the local stations that they represent and to service these advertisers on behalf of the stations. Representatives deal in "Spot" TV as opposed to network. Spot advertising does not necessarily refer to spot announcements but to spotting the TV campaign in those selected areas, stations, programs and times, judged to be the most effective for the particular advertiser.

Flexibility Big Advantage

Selectivity and flexibility are the big advantages that Spot TV offers. The Spot advertiser can use non-interconnected stations if he elects to do so (always the best per-dollar-buy) and he can choose the station with the best equipment and having the best reception. Such an advertiser can expand or reduce his schedule and budget at will, he can pick markets where he has product distribution and can allocate more money to individual markets where sales may be weak.

Naturally, this type of advertising requires the advertiser and agency to obtain and consider a great many facts and to tend to a variety of details. The rep's function here is to supply prospective advertisers and TV time buyers

with all pertinent information relating to the particular stations that they represent.

All but one TV station representative (Harrington, Righter and Parsons, Inc.) represent AM stations also. A few represent newspapers as well. The networks have also set up departments to handle spot sales. Most reps work on a set commission ranging from ten to fifteen per cent, paid to them by the station on business actually run.

There are many more technical details to be mastered in TV representation than there are in AM—what size slides does each station require for its quickies, what percent of same must be left free for the station's call letters, what kind of film is the station equipped to handle, when does a certain commercial require camera and what is the camera charge per time unit for each station carrying the account. This is some of the information which the TV representative must have at his finger tips.



COVERAGE MAPS are supplied by the reps for each of their stations. The one above shows the signal penetration of WFAA-TV, Dallas.

One other important difference: TV representation is much more competitive. When representing a 50,000 watt, low wave length AM radio station, the rep is at third base already on the way to a sale. In the case of TV, however, practically all TV stations cover a 40 to 60 mile radius. Consequently, in practically no instances does a TV station have wide coverage superiority over a competitor. So in TV representation they have to sell the superiority of programming, talent, ratings where available, and performance.

Television Separated

Therefore, television operations have been separated from radio to some extent by almost all reps. A good example of a progressive TV department operating independently of its AM counterpart is found in the Edward Petry organization.

Under the guidance of TV director, Tom Dawson, Petry has completely independent television sales service, research and promotion departments, as well as exclusive TV sales staffs in three cities (combined sales in five other cities). They have this separation at the promotion and selling level while still benefiting from the administrative experience and financial support of a well established AM operation.

Because of the prestige and friendly relations developed by the reps, their salesmen are able to gain entrance to the offices of top buyers of time in order to present the facts concerning their stations.

Each Petry salesman is provided with a 220-page sales manual con-

Valuable guides for television technicians

Check the ones that can help you most and see them on approval



1. Movies for TV

By *Battison*. All the information you need to choose the best equipment, operate it efficiently and make the most effective use of films on TV. Shows what may go wrong and how to avoid it; how to edit film, produce titles, special effects, commercials, newsreels, combine live scenes with film, and all other techniques. \$4.25



2. Television & FM Antenna Guide

By *Noll and Mandl*. Complete data on all VHF and UHF antennas, including information on new types given here for the first time. Shows how to select the right type for the site, where and how to install it, how to minimize noise from transmission line, and all other techniques needed to insure getting the most out of any antenna system. \$5.50



3. Television for Radiomen

By *Noll*. Clear, non-mathematical explanation of the operating principles and function of every part and circuit in today's TV receivers and the basic principles of transmission. Full instruction in installation, alignment, testing, adjustment, trouble-shooting. \$7.00



4. Radio and Television Mathematics

By *Fischer*. 721 sample problems and solutions show you what formulas to use, what numerical values to substitute, and each step in working out any problem you may encounter in radio, television or industrial electronics. Conveniently arranged for quick reference. \$6.00

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Please send me the books checked by number below. I will either remit in full or return the books in 10 days.

1. 2. 3. 4.

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Address

taining complete descriptions of the 287 local programs aired over the 12 TV stations that they represent, pictures of programs, success stories, coverage maps and specially prepared market data sheets. These data sheets contain the following information: *Name of owner, address, channel, opening date, affiliation, connected to cable or not, effective radiated power, antenna height, coverage data, the market (population, retail sales, food sales, drug sales, buying income, agriculture, banking), operating schedule, type of programming, chief personnel, equipment.*

Petry supplements this information with telegram type bulletins given general and extensive mailing to all time buyers calling their attention to new availabilities. They also send out round-up sheets on particular categories of programs (women's participation, sports, etc.) carried on the stations they represent.

Robert Hutton, manager of advertising and sales promotion for Petry's TV division, provides additional service for the stations in the form of special reports and tailor-made presentations. These

might be worked up to gain increased acceptance of a market and TV in that market, or a special analysis of a locally conducted station survey. It might be to get a specific account for a specific program on a specific station or it might be a general presentation on Spot TV, Daytime TV, etc.

An extra helpful service, developed by Petry, is "simulated television," a system in which any combination of film and slides can be projected upon a television screen. As a gesture of good will, advertisers and agencies are invited to utilize these facilities in Petry's special viewing room for the purposes of studying programs on film, testing commercials as they appear over the air, refining television techniques and showing the client the agency's completed commercial in its proper setting.

A fuller understanding of the manifold activities of progressive TV station reps serves to crystallize their importance to the station in helping increase the sales of its time, and to the advertiser in supplying him with the up-to-date factual material he needs.

FIRMS REPRESENTING TV STATIONS . . .

(New York Offices)

ABC Spot Sales
7 West 66th Street

Avery-Knodel, Inc.
608 Fifth Avenue

Blair-TV, Inc.
100 Park Avenue

The Bolling Company, Inc.
480 Lexington Avenue

The Branham Company
230 Park Avenue

CBS Spot Sales
485 Madison Avenue

Donald Cooke, Inc.
551 Fifth Avenue

DuMont TV Spot Sales
515 Madison Avenue

Forjoe & Company, Inc.
19 West 44th Street

Free & Peters, Inc.
444 Madison Avenue

H-R Representatives, Inc.
405 Lexington Avenue

Harrington, Righter & Parsons, Inc.
347 Madison Avenue

Headley-Reed Company
420 Lexington Avenue

George P. Hollingbery Company
500 Fifth Avenue

The Katz Agency
488 Madison Avenue

Kettell-Carter
John Hancock Bldg.
Boston, Mass.

Robert Meeker Assoc., Inc.
521 Fifth Avenue

NBC Spot Sales
30 Rockefeller Plaza

John E. Pearson Co.
250 Park Avenue

Edward Petry & Company, Inc.
488 Madison Avenue

The Richard Railton Company
681 Market Street
San Francisco, Calif.

Paul H. Raymer Company, Inc.
444 Madison Avenue

Weed & Company
350 Madison Avenue

WLW Cincinnati
630 Fifth Avenue

Adam J. Young, Jr., Inc.
22 East 40th Street

The need for experienced TV writers
may be satisfied by . . .

A Theatre for Television

by William Kozlenko

IN A DISCUSSION recently with a prominent Hollywood motion-picture producer regarding the place of the writer in television, he made the startling statement that "there is no such thing *yet* as a real writer in television. What you call a writer is really an 'adaptor' of stories and plays. And an 'adaptor' is nothing more than a verbal scene-shifter and juggler of another writers' dialogue, scenes and action. The writer of original television material," he summarized, "is as scarce as a television set on a motion-picture sound stage in Hollywood."

Though half true, his statement nevertheless set me thinking. One of my dictionaries defines "adapt" as "suit, fit, modify, alter." Semantically, the motion-picture producer was correct as it would be difficult to deny that to "adapt a thing to another" is to "suit, fit, modify, alter."

Definition Lacking

However, correct as this definition may be semantically, when ap-

plied to dramatic or literary adaptation, it seemingly lacks an important element. It makes no allowance for the contribution of the "adaptor" to the original source except in a rigidly mechanical and literal sense. For if one were to define the work of a tailor one would have to acknowledge that he also "suits, fits, modifies and alters."

Perhaps the motion-picture producer would argue, and rightly, that when a writer takes a story or a play and "adapts" it, he is essentially "tailoring" it to "fit" the form, size and dimensions of something else. That is true. One must admit there are writers, like there are tailors, who strive to endow their workmanship with distinction and style; and there are others who seemingly work on the assembly-line, cutting their "cloth" from a standard last that will fit practically anybody or anything.

It is unfortunate that most adaptations are no more than mechanical and routine and the "adaptor" an expert "cutter" and "fitter." It is unfortunate because an adaptation

is more than one thing. It is many things in one: it is an editorial job, requiring skill to excise and trim to conform not only to the exigencies of time but to replace and add dramatic continuity which has been deleted. And, not least, it requires a talent to "adapt" the creative attitude of the original writer. The last is no gratuitous addition to what may overtly seem to be only a formal and mechanical routine of cutting down the story or the play to its proper length and inserting camera shots, dissolves, directions, scenes, complete with appropriate dialogue and action.

The ability to "adapt" the attitude of the original writer, that is, to put oneself literally in his place as though one were writing the story oneself, is the very essence of a good adaptation and one that stands out, when performed, as a distinguished contribution to television drama.

Having made these points, however, we must try in all fairness to determine if the writer is solely to blame for being what the m.p. producer calls a "verbal scene-shifter and juggler of another writers' dialogue, scenes and action." Is he nothing more than that? And must the writer be criticized for a bad and hasty script if he is only hired to do a job of "cutting" and "trimming" a story or a play to fit a half hour or an hour show? In many cases he has little time to do more than that even if he is capable of doing more.

Time Not Expendable

The requirements of television today are such that time is the only thing that is not expendable. But

WILLIAM KOZLENKO has a thorough and diversified background in dramatic playwriting. He has edited twelve volumes of short plays, in 1941 he won Drama Award for the best short play, (*Jacob Comes Home*), he has also written "*Trumpets of Wrath*" (presented simultaneously in 115 theatres in England), and "*The Earth is Ours*," (published in 3 "*Best One-Act Play Anthologies*"). He was the director of: *One-Act Repertory Theatre*, *New York Theatre*, *Short Drama Theatre* and *Theatre Workshop—Federal Theatre*. Mr. Kozlenko has worked on several adaptations and screen plays in Hollywood. He was the editor of "*One Hundred Radio Plays*," "*One-Act Play Magazine*," "*Europa*" magazine and has been a book reviewer on drama and film for the *New York Times*. He is a member of "*Writers' Theatre for Television*" (Screen Writers Guild) and is presently adapting television plays for *Pulitzer Prize Playhouse* (ABC), and "*Studio One*," CBS.

there is a more pertinent reason why, to quote my m.p. producer friend again, "there is no such thing yet as a real writer in television." (He might have added there won't be until television itself does something about it.) By its very nature of being essentially a "one shot" medium, using up so much material, television absorbs the mediocre as well as the good. It has no standards, except minor and fluctuating ones, with which to separate the good from the bad. But worse than that, it has no time to spend on such selectivity. The tremendous need for dramatic material every day, plus the growing dearth of suitable stories and plays, and the terrific competition when good ones are available, contributes to an increasingly unhealthy situation.

Hence the writer is simultaneously the "kingpin" and the scapegoat in TV. If he is not compelled to turn out adaptations faster than the TV producers can find and supply him with material, and thus forced to sacrifice creative collaboration for peremptory "tailoring," he has little time to devote to the writing of original scripts. And if he finally manages to complete a couple of good original television scripts, the program which he may have intended it for has been cancelled or has changed its requirements.

This condition does not exist in the theatre, radio or motion pictures, at least not to the degree that it exists at present in television. The screenwriter, like the radio-writer and the dramatist, has some awareness of who and what he is writing for. He is familiar with the techniques of his craft: its area of limitations and its potentialities. He is thus able to apply his knowledge and experience to a medium with which he is at least technically familiar.

The television writer is in no such fortunate position since, truthfully speaking, television has not yet developed its own writing craftsmen. It has borrowed freely from the motion pictures, the theatre, radio, newspapers and advertising agencies. Until it does develop its own craftsmen, and, not least, its own material, it will continue to go through this bedlam of trying to keep one week ahead of the following week's show, of grabbing anything and everything that

can be dramatized and adapted in time for presentation on the television screen.

A solution to this condition, which will become progressively worse as the broadcasting facilities of TV expand, is for television—and by television I mean the executives of the networks, the advertising agencies and, most of all, the sponsors—to establish and secure its economic and creative future by beginning to make plans now to nurture, develop and encourage its own creative talents in writing, acting, directing and producing. It must build up a reserve of new fresh young writers who will devote themselves to supplying TV with new material as the motion-picture studios have built up a reserve of writers for the screen. These writers should be given every opportunity to think, live and work for television.

All these future authors and playwrights will not come from colleges and journalism classes, to be grabbed up and absorbed by network writing staffs. These writers may serve as a temporary stopgap; but to become an expert television writer, in every sense of the word, requires experience. But experience takes time. And time in television is, as we know, an expensive commodity.

Television Theatre

No, the answer, it seems to me, lies in working toward a Television Theatre, which will attract all new young talent, while, at the same time, utilizing all the resources immediately available and at our disposal. But these should go hand in hand. While working in the present, plans must be made for the future. It is to provide for the future that a Television Theatre must be established now.

It is a truism to say that a successful business enterprise is interested in insuring not only its present assets but guaranteeing its future ones, too. The future assets of television exist not only in its vast real estate holdings, its network of stations, its potential sponsors, but in its future talents. In view of the tremendous necessity for new writers and new material, it is imperative that this fact be acknowledged and steps be taken to organize and stimulate the steady flow of future dramatic material.

A step in this direction has already been taken with the announce-

ment of the organization of a Television Repertory Theatre. That such an organization is recognized to be indispensable, is evidenced by the enthusiastic response from actors, writers, directors and producers and the gratifying promise of support from newspapers and a few executives.

Such a Television Theatre will, when it begins to function, be an invaluable incentive for established writers to write for TV, since one of the most deterring factors in permitting their work to be done on television today is the ephemeral dramatic program based on the formula of the "one shot." But, more than that, it will attract and retain many new writers who will devote themselves entirely to writing for TV.

Because of the exigency of time, such a Television Theatre will of necessity be a theatre project of short plays. Since the short play requires only a half-hour, it is essentially the basic form of television drama. But there are no limitations, except that of scene, characters and time, to the short play. The vast literature of the short play is abundant with "variety": comedy, drama, farce, melodrama, tragedy, mystery, etc. There are as many entertainment values in the short play as there are in the long play, except that it is a half hour shorter.

But it is not enough to "put on" a series of short plays without something cohesive to hold it together. This "something" may either be a personality or a "gimmick". Fortunately, the Television Repertory Theatre, to which I refer, has both. But its chief objective is not the indiscriminate acquisition of a catalogue of plays, which is the primary function of a play publisher, but, rather, a "living" theatre to which new writers will contribute their stories and plays; and new directors and actors will direct and perform in them.

Provided with such a creative and entertaining theatre, television will secure not only its future audiences, which must have new plays to keep its interest alive, but it will also build up a valuable reserve of writing talent and story material, thus beginning to give of what it has itself nurtured and brought forth. It is only then that the "television writer" will become a fact instead of a synthetic figure of speech.

A large, industrial-style camera with a prominent lens on the left side and a large circular opening on top. The camera is dark-colored and appears to be made of metal. The background is dark and textured.

To see it... again

For the record . . .

for review . . . for future release . . .

put television programs on 16mm. film with
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West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Estimating Operating Costs

by C. E. Nicholson

Chief Accountant, Paramount Television Productions, Inc.

THE immediate consideration of our company upon entering its field was to develop and obtain reasonably accurate costs for the production and telecasting of programs over station KTLA, Los Angeles. In developing our cost accounting system we sought: (1) accurate costs at minimum expense, and (2) a flexible cost system and one adequate to meet all future requirements of expansion.

Elements of Program Costing

Our cost accounting method was based upon a survey made of actual technical operating procedures and facilities required in the telecasting of programs. Various types of programs may require all or only a part of the technical facilities of the station. Hence, a program cost system was established along functional lines as a means of collecting and distributing departmental overhead to programs on a basis which recognizes only the cost of specific facilities used. The following examples illustrate the use of particular equipment for specific kinds of programs:

A sports event would use:

- A mobile unit
- Relay tower or coaxial cable
- Control room
- Transmitter
- Film studio if film inserts are used
- Live studio if live commercials are used

A film show would use:

- Film studio
- Control room
- Transmitter

A studio program would use:

- Live studio
- Film studio if film inserts are used
- Control room
- Transmitter

We established procedures to develop the cost per minute of operating each facility. The station keeps a daily program log showing the program number, program name, time of start and finish of each program, minutes consumed, sponsor, and whether the program is remote, live studio or film. This log serves as a basis for both distributing costs and billing sponsors.

Sales are made on a contractual basis whether it be for a single program or a series of programs. Each type of program sold can and often does include the sale of one or all special activities of the station, i.e., time, facilities, talent and materials.

Invoices rendered to customers are itemized accordingly, showing the necessary activities furnished to produce the particular program contracted for. Charges for facilities furnished include amounts for items such as telecast studio rooms, cameras, dollies, microphone booms, fixed microphones, internal reflector lighting units, spotlights and sound equipment as required. Talent and material sales include the cost of talent hired to make up the type of acts or entertainment as required by the sponsor. Such talent hired may make up a part of a program or be a complete show within itself. Material charges include such items as royalties, slides used as inserts, costume rentals, stage scenery, etc.

Sales fall into four categories: live studio (including program), remote, film programs and spot announcements. Separate accounts

are maintained to show these four classes of income and compare them with the costs of the respective programs.

Discount and Sales Promotion

Before going into the direct and departmental operating costs of telecasting, it is perhaps desirable to mention two costs typical of the line of business which are an integral part of the accounts but not of the cost system. These are agency discount and sales promotion and publicity expenses.

Normally, a fifteen per cent commission is allowed to recognized agencies on net time charges, studio use, remote facilities and production services. Also frequency discounts are allowed and apply to charges for air time and facilities only. They are based on total number of programs telecast during a consecutive twelve month period. The percentage of frequency discount increases in proportion to the number of programs covered by the contract.

Promotion and publicity costs incurred in the selling of programs include such items as salaries and expenses of personnel engaged in selling programs to advertisers, costs of publicity releases to newspapers and others regarding station program and talent news, and expense of handling studio tours and program audience. This type of expense is accumulated under sales promotion and publicity accounts, which are allocated to programs on a sales dollar basis.

Program Costs

Direct program costs consist primarily of all labor and expense directly incurred in connection with and applicable to the produc-

This material has been excerpted from an article in the N.A.C.A. Bulletin published by the National Association of Cost Accountants.

tion and telecasting of a specific program. Labor is distributed under three classifications. Production salaries include writers, directors, artists, art directors, cameramen, news editors and makeup. Craft salaries include carpenters, electricians, propmen and stagehands. Talent salaries include actors and actresses, vocalists, dancers, musicians, models, announcers and moderators.

Other items of expense directly applicable to programs, include such items as rights and royalties, film rentals, transportation, slides and title cards, costume rentals, etc. Each program is assigned a number to be used with expense sub-account numbers to accumulate the direct costs applicable to that particular program.

In addition to the direct costs, there are services rendered to programs by the various departmental groups. These are the costs which must be absorbed on a time basis. The station operates entirely on a departmental basis and every item of cost not directly applicable to a specific program is charged to a service department or, if it cannot be identified with a specific service department or program, it is charged to general administrative overhead. The service facilities, named in an illustrative way earlier in this paper, are charged direct to programs on a minute rate basis to absorb the operational cost of the department. Costs of the general administrative department are also charged to programs on a cost per minute basis, calculated to absorb all general overhead costs.

The station operates under regulations of the Federal Communications Commission. The daily program log is a requirement of the commission and, as has been stated, also serves as an excellent basis for cost distribution. It facilitates preparation of Departmental Expenditures which is issued weekly showing the operating expenses of each department for the week. The number of minutes of operation of each department for the week is obtained from the program log. Total departmental cost of operation divided by minutes consumed gives the cost per minute to be distributed to programs using the facilities of the particular department.

Departmental Operations

The mobile unit consists of a panel truck equipped with two television cameras, camera dollies, cables, lights and other miscellaneous equipment and parts. Personnel consists of two cameramen, four technicians, and one transmitter and control engineer who is also in charge of the unit.

The film studio is equipped for continuous showing of 16 mm and 35 mm silent or sound film and also 35 mm slide projectors and baloptican. In addition to maintenance and upkeep this department bears the salaries of one motion picture film projectionist, a slide projectionist and one-half of the film director's salary.

The live studio maintains and furnishes the following facilities: stage space, dolly mounted orticon cameras, microphone booms, fixed microphones, internal reflector lighting units, spotlights and adjustable lighting units individually controlled. The technical staff consists of cameramen, stagehands, boom operators, and electrical operators. Their salaries are charged directly to individual live programs. The only personnel charged to live studio operation are the production manager and production co-ordinator who are responsible for all live telecasts as their time cannot be equitably distributed to any particular program.

The control room unit furnishes

PARAMOUNT TELEVISION PRODUCTIONS, INC. Hollywood 38, California		Station KTLA Week Ended _____	
SUMMARY OF INCOME AND EXPENSE			
Acct. No.	INCOME	Current Week	Cumulative To Date
901	<u>SALES</u>		
	Time		
	Facilities		
	Programs, Talent and Materials		
	Video Transcription Sales and Rentals		
	TOTAL SALES		
911	Less: Agency Discount		
931	Less: Sales Expense		
	NET SALES		
	EXPENDITURES		
	<u>SALARIES APPLICABLE DIRECTLY TO PROGRAMS</u>		
101	Writers		
102	Director and Staff		
103	Producer and Staff		
104	Artists		
105	Art Director		
106	Cameraman		
107	News Editor and Staff		
108	Make-up		
201	Carpenters		
202	Electricians		
203	Propmen		
204	Stagehands		
205	Remote Technicians		
209	Other—Craft Salaries		
301	Actors and Actresses		
302	Vocalists		
303	Dancers		
304	Musicians		
305	Models		
306	Announcers, Moderators		
309	Other—Talent Salaries		
	<u>OTHER EXPENSE APPLICABLE DIRECTLY TO PROGRAMS</u>		
401	Rights—Royalties		
402	Film—Rentals		
403	Transportation		
404	Recording and Reproduction		
405	Slides and Titles		
406	Costume Rentals		
407	Property		
408	Scenic		
409	News Service		
410	News Reel Service		
411	Film Processing and Editing		
412	Telephone and Power Facility Lines		
413	Video Film Stock		
415	Miscellaneous		
	<u>DEPARTMENTAL SALARIES AND EXPENSE</u>		
501	Mobile Unit—Salaries and Materials		
502	Control Room—Salaries and Materials		
503	Transmitter—Salaries and Materials		
504	Live Studio—Salaries and Materials		
505	Film Studio—Salaries and Materials		
600	General Administrative Salaries and Expense		
	TOTAL EXPENDITURES		
	NET PROFIT OR (LOSS)		

F-80—G-82

PARAMOUNT TELEVISION PRODUCTIONS, INC. Hollywood 38, California		Station KTLA Week Ended _____	
DEPARTMENTAL EXPENDITURES			
Department Name _____			
Acct. No.	NATURE OF EXPENDITURE	Current Week	Cumulative To Date
SALARIES AND WAGES			
701	Regular		
702	Overtime		
703	Vacations		
704	Sick Leave		
705	Paid Absences		
706	Experimental		
707	Other Salaries		
TOTAL SALARIES			
OPERATING SUPPLIES AND EXPENDITURES			
711	Supplies and Operational Expense		
712	Experimental		
713	Stationery and Office Supplies		
715	Telephone and Telegraph		
716	Postage		
717	Freight, Express and Cartage		
719	Water and Gas		
720	Light and Power		
722	Automotive Transportation		
724	Traveling		
725	Entertainment		
726	Overtime Meal Allowance		
727	Taxes and Licenses		
728	Social Security Taxes		
729	General Insurance		
730	Workman's Compensation Insurance		
731	Dues, Fees and Subscriptions		
733	Rent of Real Property		
735	Inventory Adjustment		
736	Legal and Auditing Fees		
740	Miscellaneous		
741	Sales Commission		
742	Advertising—Direct Mail		
743	Advertising—Magazine and Newspaper		
744	Depreciation		
745	Write-offs—Bad Debts		
TOTAL OPERATING SUPPLIES			
TOTAL EXPENDITURES			

F-75-6-81

and maintains the following technical equipment: two synchronizing generators, switching console and monitor, sound console and 78 rpm lateral and/or vertical double turntables. The unit includes the salaries of one audio control engineer, one technical engineer, and a technical director.

The transmitter consists of such equipment as: sound and video transmitter, tower, antenna, generator and monoscope camera. The

staff consists of technical engineers.

The general administration department consists of personnel whose duties are of a general nature and cannot be allocated to any specific program or operating department. The same may be said of expenses incurred. Costs of this department include the salary of the general manager and his staff, accounting, auditing, legal expenses, operation of the telephone switchboard and the reception room.

Video transcription costs involved are the cost of raw stock film, laboratory processing, prints and payment of royalties for rights to retelecast. Prints are made, labeled and stocked for rental to other stations.

Operating Results

The Profit and Loss Statement is made up weekly, separately for each of the four types of programs: live programs, film programs, remote programs and spot announcements. It will be noted that the detail constitutes a profit and loss statement for each program. The sources of the information appearing on the profit and loss statement are as follows:

- | | |
|---------|--|
| Column | Source |
| 1 to 5 | —Station log |
| 6 and 7 | —Sales record |
| 8 | —Col. 6 minus col. 7 |
| 9 | —Pro-rated from accumulation account in operating ledger |
| 10 | —Col. 8 minus col. 9 |
| 11 | —Program cost ledger |
| 12 | —Pro-rated from operating ledger |
| 13 | —Col. 11 plus col. 12. |
| 14 | —Pro-rated from operating ledger |
| 15 | —Total of cols. 11 to 14, inc. |
| 16 | —Col. 10 minus col. 15 |

Summary of Income and Expense is an over-all company statement and is also made up weekly. It serves the purpose of summarizing the weekly operations of the station by an analysis of sales and costs by type of product rather than by program.

PARAMOUNT TELEVISION PRODUCTIONS INC. Hollywood 38, California		- PROFIT AND LOSS STATEMENT										Station KTLA Week Ended _____			
TIME	NAME OF PROGRAM	SPONSOR	No. MIN.	ADG No.	PROGRAM SALES					PROGRAM COSTS					PROFIT OF (LOSS)
					TOTAL SALES	LESS AGENCY DISCOUNT	GROSS SALES	LESS SELLING EXPENSE	NET SALES	DIRECT COST	DEPT DIRECT COST	TOTAL DIRECT COST	OVERHEAD @	TOTAL COST	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

estimated production costs . . .

ONE-HOUR DRAMA

Ford Theater (K&E produced)—\$22,500
Kraft Theater (JWT produced)—\$15,000 using no stars
Lucky Strike Theater (Neptune Prods.)—\$25,000 using movie names and properties
Philco Playhouse (NBC produced)—\$22,500 using novels and stars
Prudential Theater (CBS produced)—\$22,000
Pulitzer Prize Playhouse (Y&R produced)—\$27,500
Studio One (CBS produced)—\$18,500
Sure As Fate (CBS produced)—\$16,000
Musical Comedy Time (NBC-Schubert produced)—\$27,500

HALF-HOUR SITUATION COMEDY

Aldrich Family (NBC produced, Clifford Goldsmith package)—\$9,000
Burns & Allen (CBS produced, B&A package) reported \$20,000 with half probably to B&A
The Goldbergs (CBS-Gertrude Berg prod.)—\$9,000
Mama (Carol Irwin-DBS produced)—\$9,000
One Man's Family (NBC-Carlton Morse)—\$9,000
Beulah (D-F-S produced on film)—\$12,000

HALF-HOUR DRAMA

Armstrong Circle Theater (NBC prod.)—approx. \$10,000
Big Story (Prockter)—\$8,500 no names, but location filming
Big Town (CBS)—\$9,500
The Clock (NBC)—\$7,000 no names, uses originals
Danger (CBS)—\$9,500
Famous Jury Trials (DuMont)—\$5,000 no names, basic set
Fireside Theater (Crosby Enterprise), on film—\$7,500 to the sponsor
Hands of Mystery (DuMont)—\$5,000
I Cover Times Square (Harold Huber)—\$6,000
Martin Kane (Kudner)—\$9,500, now using a "name" plus Gargan
Lights Out (NBC)—\$7,500, now using 1 "name"
Lux Video Theater (JWT)—\$10,500
Man vs. Crime—\$12,500, with Bellamy plus "names"
Somerset Maugham Theater (CBS)—\$10,000
Nash Airflyte Theater (MCA)—\$15,000, using name players, name properties
Plainclothesman (Transamerican)—\$5,500
Ellery Queen (Pincus)—\$7,500
Inside Detective (DuMont)—\$5,000
Starlight Theater (CBS)—\$12,000, with "name" leads

Stars Over Hollywood (MCA on film)—\$7,500, to sponsor
Suspense (CBS)—\$9,000, with name leads
The Web (Goodson-Todman)—\$10,000
Trapped (Harvey Marlowe on WOR-TV) uses no names, original scripts, \$10,000

ONE HOUR VARIETY

The Colgate Comedy Hour—reported at \$50,000
Four Star Revue, reported at \$45,000
Texaco Star Theater at about \$40,000
Your Show of Shows, approximately \$40,000
The Jack Carter Show—\$25,000
Arthur Godfrey & Friends—\$15,000
Ford Star Revue (Jack Haley)—\$15,000
Ken Murray Show—\$25,000
Don McNeill Show—\$18,500
Frank Sinatra Show—\$25,000
Stop The Music, (variety—participation)—\$15,000
Toast of the Town—\$17,500
The Fred Waring Show—\$20,000-\$22,500
Cavalcades (Bands & Stars)—(DuMont)—\$10,000

HALF-HOUR VARIETY

Star of the Family (Morton Downey)—\$12,500
This Is Show Business—\$12,500
Paul Whiteman Revue—\$12,500
Your Hit Parade—\$15,000
Alan Young Show—\$15,000
College Bowl—\$10,500
Garroway At Large—\$10,000
Holiday Hotel—\$12,500
Horace Heidt (location film)—\$15,000
Vaughan Monroe—\$12,500
Firestone—\$10,000
Showtime USA—\$15,000
Burns & Allen—\$20,000

QUARTER-HOUR MUSICAL

Masland At Home Show (Earl Wrightson)—\$2,500
Little Show (John Conte)—\$4,800
Supper Club (Perry Como)—\$5,500—allowing extra money for Como
Mohawk Showroom (Roberta Quinlan)—\$7,500

HALF-HOUR AUDIENCE PARTICIPATION

Beat the Clock—\$5,000
Blind Date—\$5,000
Art Linkletter—\$7,500
Truth or Consequences—\$12,500
What's My Name (Winchell-Mahoney)—\$10,000
You Bet Your Life (Groucho)—\$10,000

HALF-HOUR PANEL QUIZ

Leave It To the Girls—\$3,500
What's My Line—\$4,500
Who Said That—\$3,500

Twenty Questions—\$3,000
Life Begins At 80—\$3,000
Quiz Kids—\$3,500
Meet The Press—\$3,500
Mrs. Roosevelt—\$5,500—net available price

QUARTER-HOUR NEWS SHOWS

Camel Caravan (NBC)—\$8,500—\$10,000 weekly
CBS News—\$1,850—per ¼ hr. Remote pickups add to costs

QUARTER-HOUR INTERVIEW

The Faye Emerson Show—approx. \$1,850 plus film
Eva Gabor—approx. \$1,600
Lilli Palmer—approx. \$1,600
Eloise Salutes The Stars—approx. \$1,600
Stork Club—\$5,000 per week (3 times)

HALF-HOUR DAYTIME VARIETY

Kate Smith Show—quarter hour segments \$3,600
Rumpus Room (Johnny Olsen)—approx. \$2,000 weekly
Okay Mother (Dennis James)—approx. \$3,500

HALF-HOUR DAYTIME SERVICE

Betty Crocker (film)—approx. \$7,500—most other such shows run considerably less—approx. \$3,000

QUARTER-HOUR DAYTIME SERIAL

The First Hundred Years—approx. \$11,500 weekly
Hawkins Falls—approx. \$10,250 weekly

QUARTER-HOUR CHILDREN'S SHOW

Space Cadet—\$5,000 for 5 quarter hours
Lucky Pup—\$5,000 for 5 quarter hours
Captain Video—\$5,000 (½ hr.)
Magic Cottage—\$2,500 for 5 quarter hours
Small Fry—\$3,500 for 5 quarter hours
Howdy Doody—\$5,000 for 5 quarter hours
Kukla, Fran & Ollie—\$10,000 (½ hr.)
Panhandle Pete—\$6,000 for 5 quarter hours

HALF-HOUR CHILDREN'S SHOW

Gabby Hayes (dramatic)—\$6,500
Joe DiMaggio (interview, plus DiMag rights)—\$5,000
Gene Autry (western film)—\$15,000
Smilin' Ed McConnell—\$4,500
Mr. I. Magination (dramatic)—\$6,000
Super Circus (variety)—\$5,000
Lone Ranger (western film)—\$15,000

This information is from a special report on Television Production Costs by Wallace A. Ross. It is reprinted with permission of the publisher.

To See or Not to See

by Joseph Dermer

NOT long ago a comedian on a network program, after having been warned against using it, went into a routine which, while it may have been perfectly proper for a night club, was distinctly offensive to home viewers. As a result, the network let it be known that he would never again appear on any of its programs.

A well-known actress appeared on a panel show, dressed in an ultra-sophisticated gown which revealed enough for a course in anatomy. Consequently, she remained off camera for most of the thirty minutes of the show. And when she was in focus, only her face and upper shoulders were shown.

These are two of the more stringent ways in which networks attempt to maintain the decorum of their programs. Despite their best efforts, however, there has been a rising chorus of complaints about the good taste, or lack of it, on television. It has gone so far that a congressman has declared that he will introduce a bill either authorizing the FCC to control program content or empowering a Federal Censorship Board to do so.

Before even considering giving any outside authority the right to blue pencil television, it might be a good idea to see what problems are faced by the networks and how they are meeting them. All of the networks have a code, written or unwritten, on what is permissible for telecasting. The code is designed to serve as a guide, not as an absolute authority. Each case must be judged on its own merits.

Words

Profane, vulgar and obscene expressions are of course taboo. However, a word like "damn," which is

generally considered unacceptable may be used if it appears in a proper context, that is, in a biblical reference or a literary classic. (It would sound a little odd to hear Lady MacBeth moaning, "Out, damned spot.")

In cases where the program is rehearsed, the network continuity acceptance department will pass on the suitability of the script. However, all the vigilance in the world offers no protection against a performer, especially in a variety program, forgetting himself and ad libbing lines which might better have been left unsaid. Nor is there any way of being certain that he won't alter his tone to give an apparently innocent line a less than innocent meaning.

The network's problems are intensified in the case of ad lib programs (quiz shows, panels, interviews, etc.). Although every effort is made to caution the performers against using objectionable language, there are always instances in which the warning is either ignored or forgotten. Many viewers, unfortunately, hold the network responsible for such slips. Actually, the only alternative it has would be to simply eliminate ad lib programs, which would be a rather extreme solution.

Costumes

Perhaps the most persistent source of complaints refers to costuming. Except for flagrant offenses, the network as yet has no fixed policy as to what constitutes acceptable attire. Undressing down to one's under clothes, for example, is not considered objectionable in itself, if it is required by the plot or if it is necessary to preserve the illusion of reality. However, there have been abuses. One writer of a

half hour program adjusted his plot to call for disrobing of the main female character in nearly every weekly sequence. The practice ceased after many protests were received from the public.

If the producer has any doubts as to the propriety of a costume, he is expected to solicit the opinion of the continuity acceptance department. The same ruling applies to program content. However, the final responsibility for what goes on the air is his. One major network executive has stated, "While our continuity acceptance department is supposed to eliminate offensive material, I shall personally hold the individuals running the shows responsible for the content of those shows."

Although the networks are determined to maintain good taste in costuming, the public has not let up in its complaints. Why? There are three major reasons.

First, standards as to what constitutes proper attire differ. When is a little cleavage too much cleavage? A gown that will bring burning protests from one particular group in one section of the country will be accepted with equanimity by another group in a different section.

Secondly, there is a tendency to judge the entire industry by the lack of decorum of one or two performers. No one writes a column on the restrained dress of, say, Lilli Palmer. But how many columns and bad jokes have been written about the neck line of another female television personality.

Finally, many performers, fresh from night clubs and other entertainment spots, still have to be educated to the restrictions of the TV medium.

Minority Groups

Most of the protests concern the use of questionable material and of improper costuming. However, a number of complaints have been received about the treatment accorded minority groups. Despite the fact that all of the networks have a firm policy against disparaging any race or religion, there have been borderline violations. The Negro is sometimes portrayed in the stereotyped Stephen Fetchit tradition, the Irishman as the broad beamed, dim witted cop. This is undoubtedly due to the paucity of the writer's imagination rather than to any malicious intent. Fortunately, it is a practice which is rapidly on the decline, with the continuity acceptance departments becoming increasingly critical of such characterization.

It is of course true that you can't satisfy everybody. By the same token, you're almost certain to offend someone, no matter what you do. Dentists rise up in wrath if a skit suggests that having a tooth pulled isn't one of life's pleasant moments. The Bar Association is unhappy if a lawyer turns out to be the villain. The WCTU hurls brickbats if a character is shown drinking something stronger than sarsaparilla. A plot which deals with a distasteful subject is almost sure to arouse those who disagree with the treatment or those who don't think the subject should be treated at all. With so many conflicting considerations to take into account, it's sometimes surprising that a TV program manages to present *any* view point.

Would Federal control be any improvement? It isn't likely. Aside from the question of constitutionality, there doesn't seem to be any reason to assume that governmental censorship would better the quality of television programs, nor, for that matter, be more effective than the networks in keeping objectionable material out of video. After all, no network is in the business of offending anyone knowingly. Bad will created on the air waves shows up in red on the profit and loss statement.

Effectivisions

by John DeMott

* * *

CONTROL OF EFFECTS—We have yet to meet any director that ever adequately rehearsed an effect or consulted with the effects man the way he should. There has yet to be any really good effects seen on Television. An effect has got to be rehearsed very carefully, planned in plenty of time before the show, and the effects man should be consulted and his talents used to the fullest extent.

Why directors do not feel that it is necessary to rehearse an effect is beyond comprehension. All effects are a simple roll of the dice—they may or may not work. In motion pictures if an effect is wrong, you can re-shoot it. You can also process a good many effects in a film laboratory. In television, it's one shot and it has to work! An effects man lives in sheer fright during his portion of any television show for fear of ruining his scene or sequence. This is the reason that most networks and stations take a dim view of the special effects men with no real appreciation of his very specialized talent.

It is obvious that the Garroway show is the only program that shows any professional tendency in its effects department. They are doing a great job. Mr. Garroway has surrounded himself with a handful of great talents.

Good effects do not cost a great deal of money with the exception of a few, and we are sure that those that do cost a lot of money can not be handled by any studio in any event. But wait until the Hollywood boys hit town and watch your budgets go sky-high! The networks should spend time and effort in the development and training of good men now.

* * *

TITLES—Another thing that we would like to get off our chest concerns those crummy flip cards that you see on practically every show in television. There are many good companies that have been doing titles of every type and description as well as opticals and animation. Their techniques should be studied and applied more often.

People are also getting sick and tired of rollerdrum type titles, superimposed over one of the scenes or a still picture of the show. In most cases, they are rolled either too fast or too slow and sometimes sideways. If the stagehand or floor manager happens to bump the equipment, we have seen them start in the wrong direction, stop, go back and start over again. By this time your audience is either dizzy or disgusted and flips his receiver to the wrestling matches.

Surely there must be better ways. Let's not fight the medium—get with it!

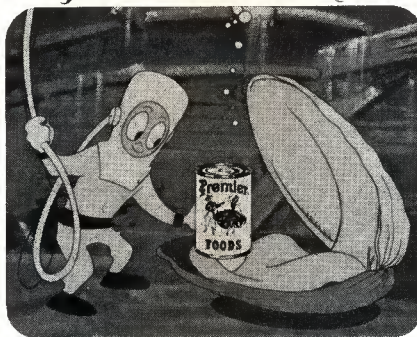
Commercials of the Month

an advertising directory of film commercials

Animated Productions, Inc.

1600 Broadway
New York 19, N. Y.
COlumbus 5-2942

Facilities for creative story development, lyrics, jingles, live action, animation.



Premier Foods

Peck Advertising wanted to plug the logo, "Always Reach for Premier Foods." Animated Productions designed six different minute jingles with music by Ray Block, showing Premier Pete reaching for the product, this time in an oyster!

Gray-O'Reilly Studios

480 Lexington Avenue
New York, N. Y.
PLaza 3-1531-2

James Gray, Vice-President in charge of sales.

Producers of film commercials, both animation and live; complete facilities for complete production under one roof.



Various Beers

Entertaining but effective. Gray-O'Reilly has produced this series of twenty beer commercials with that objective in mind. Agency is the Joseph Armstrong Co.

Gray-O'Reilly Studios

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New York, N. Y.
PLaza 3-1531-2

James Gray, Vice-President in charge of sales.

Producers of film commercials, both animation and live; complete facilities for complete production under one roof.



Various Beers

Here is another example of this series of 20 and 60-second beer spots. They all combine live action and animation with a musical background.

Sarra, Inc.

New York—Chicago—Hollywood
Specialists in Visual Advertising



Phoenix Hosiery

Phoenix Fashion Digest is the title of a series of sixty-second TV programettes for the Phoenix Hosiery Company. Produced through Cramer-Krasselt Company of Milwaukee, this live action photography gives a short preview of the coming fashions with accent on lovely hosiery.

Sarra, Inc.

New York—Chicago—Hollywood
Specialists in Visual Advertising



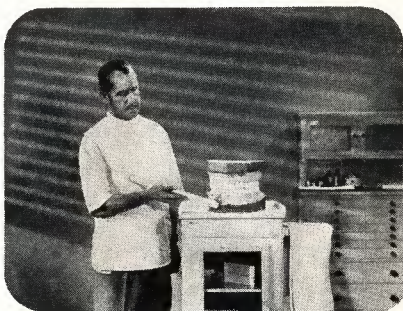
Goebel Brewing

The Goebel Brewing Company of Detroit opened Cellar 22 and presented its new Mello-ized Beer. Live-action, stop motion and animation are used in a series of 20-Second and 1-Minute spots to introduce and sell this new brew. Produced for Brooke, Smith, French & Dorrance, Inc.

Seaboard Studios, Inc.

157 East 69th Street
New York 21, N. Y.
REgent 7-9200

Animated and live action TV commercials, programs and business films of highest professional standards. . . . Largest independent studio in New York.



Py-Co-Pay Toothbrush

Cecil & Presbrey, Inc. are building an enviable reputation for hard-hitting, product-selling commercials. The new PY-CO-PAY Toothbrush commercials rank with their recent Tintair and Ammident commercials for real selling punch.

RECEIVER DISTRIBUTION . . .

February 1, 1951

New York (7)*	2,145,000	Syracuse (2)	101,000	Lansing (1)	42,500
Chicago (4)	840,000	Kansas City (1)	101,000	Erie (1)	42,300
Los Angeles (7)	835,000	Atlanta (2)	91,500	Birmingham (2)	42,200
Philadelphia (3)	789,000	San Diego (1)	81,000	Ames (1)	42,000
Boston (2)	674,000	Lancaster (1)	80,600	San Antonio (2)	39,700
Cleveland (3)	423,000	Louisville (2)	78,600	Salt Lake City (2)	37,500
Detroit (3)	419,000	Toledo (1)	78,000	Utica (1)	36,000
Baltimore (3)	273,000	Memphis (1)	75,100	Huntington (1)	35,300
St. Louis (1)	254,000	Grand Rapids (1)	**73,900	Kalamazoo (1)	**33,400
Minn.-St. Paul (2)	238,000	Rochester (1)	73,400	Binghamton (1)	32,700
Washington (4)	234,000	Oklahoma City (1)	73,400	Phoenix (1)	30,200
Cincinnati (3)	228,000	Seattle (1)	68,200	Nashville (1)	28,000
Pittsburgh (1)	222,000	Johnstown (1)	68,100	Jacksonville (1)	27,000
Milwaukee (1)	213,000	Houston (1)	65,200	Bloomington (1)	14,300
Buffalo (1)	182,000	Tulsa (1)	63,800	Albuquerque (1)	7,400
San Francisco (3)	159,000	Richmond (1)	62,900		
Schenectady (1)	140,000	Omaha (2)	60,700		
New Haven (1)	137,000	Wilmington (1)	57,800	Total	11,142,500
Providence (1)	130,000	Charlotte (1)	56,600	—NBC estimates.	
Columbus (3)	129,000	Norfolk (1)	55,700	* Numbers in parentheses give	
Dayton (2)	114,000	Miami (1)	52,500	number of stations in each city.	
Indianapolis (1)	106,000	Greensboro (1)	49,800	** Set total does not include	
Dallas (2) }	105,000	New Orleans (1)	49,500	credit for sets in adjacent TV sta-	
Fort Worth (1) }		Davenport-Rock Island		tion city.	
		(2)	44,700		

Make every minute count when . . .

Rehearsing a Television Show

BRIGHT LIGHTS are streaming down from all directions, a big boom microphone is being swung back and forth, cameramen are dollying into position, assistants are kicking cables out of the way, the floor manager is cueing performers, the actors are emoting, stagehands are scurrying about with props—then suddenly the director's voice echos through the TV studio: "Hold it a minute". Everything stops dead for *quite a few* minutes. Everything, that is, but the clock which keeps ticking away vital facilities rehearsal time.

Proceedings have been halted by the director to correct some detail or situation that has shown itself on his picture monitor. This scene is re-enacted every day in the studios of television networks and local stations. Of course such interruptions can not be completely eliminated. By Hollywood standards TV productions are prepared with amazing speed and efficiency. Nevertheless, much can be done to further reduce the length and frequency of such delays during rehearsal.

Producer Harvey Marlowe has found that there are two major factors in successfully rehearsing a dramatic show with a limited time for camera facilities. They are:

- 1) Detailed Pre-planning
- 2) Rehearsing in Continuity

Harvey Marlowe, president of Harvey Marlowe Television Associates Inc., is presently producing and directing 3½ hours of programs each week on WOR-TV, New York. He was formerly Executive Producer in charge of all TV programs for ABC and Program Manager for WPIX, when that station began operations. He has produced shows on NBC, WPTZ, WRGB and WBKB. He has, in addition, done radio, theatre and motion picture work.

Adequate pre-planning necessitates controlling the following factors:

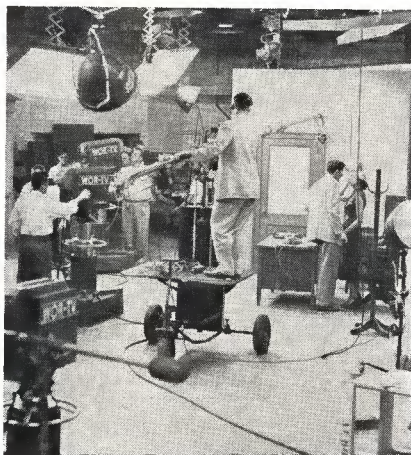
a) *The Script.* It should contain plausible camera shots. The need for excessive rewriting should be eliminated. During the script conference the director should plan scenes and special effects, if any, with the writer. The major consideration here is usually one of compromise.

b) *The Cast.* Balance must be sought in relationship to age, physical size and experience of the performers.

c) *The Sets.* Sets should be planned to fit the actions to be performed in them and to facilitate camera movement.

d) *Dry Rehearsal.* The interposition of cameras and actors must be kept in mind at all times as well as the position of the sets and boom mikes. The script is carefully marked for camera shots the last day after dry rehearsal and before any camera rehearsal.

To rehearse a half-hour drama, Marlowe uses eight hours of dry rehearsal (two hours a day, four



WORKING in continuity permits the actors and the crew to grasp points easier.

days) and one and a half to two hours of camera rehearsal (which permits three full run-throughs). Marlowe actually alternates between rehearsals of two 30-minute dramas (*Trapped* and *Mr. & Mrs. Mystery*) which he presents every Friday evening on WOR-TV, New York.

The eight hours of dry rehearsal spread over four days give the actors a chance to study and rehearse their lines by themselves and to contribute fresh ideas and approaches. It also eliminates wasting too much time on problems which, when considered the following day, often have solved themselves.

Marlowe's schedule calls for casting on Thursday or Saturday, then a get-together for the first dry rehearsal on:

Monday — Reading and roundtable discussion as to the problems presented by the script and what changes are needed. This takes about 45 minutes. The rest of the time is spent on the rough blocking of positions.

Tuesday—Actors must now know their lines. Blocking is worked out and they have one run-through.

Wednesday—Three run-throughs to get feeling of script. Marlowe will stop them during second run-through for corrections but permits third run-through to go on uninterrupted.

Thursday—Polishing.

Friday—Camera rehearsal.—Now for the blending of the rehearsed portion (the actors) with the unrehearsed (the studio crew). The director must know thoroughly what each person is to do so that he does not add to the confusion of an already confused operation. Any excitement or nervousness in his voice, as he gives directions, will be quickly reflected on the work of the crew and actors. Marlowe believes in working up the overall production as a whole rather than polishing off certain scenes out of context. A good analogy might be the artist who works up a complete composition rather than paint one finished detail at a time.

Working in continuity, like this, is tremendously important in TV because it permits the actors and the crew to grasp points easier. It also permits them to logically think and move by themselves to some extent. When there is little time that can be allotted for detail instructions, this becomes particularly desirable.

—Programs Available to Sponsors—

Information concerning these programs, now being made available to sponsors by the respective stations, is published as a service to stations, agencies and advertisers. Stations desiring listings should mail the required information to TELEVISER by the twentieth of each month, previous to the month of publication.

WLW-C, Columbus

Show: "Time for Calling"

Description: Jeanne Shea is hostess—offers shopping hints one day a week. Has varied musical talent and outstanding local guests who display talents or hobbies. On Fridays is sponsored fashion show.

Days: Monday through Friday

Time: 1:00 to 1:30 p.m.

Time Cost: \$150

Program Cost: Misc. (No talent fees)

WTVN, Columbus

Show: "Dad's Grocery"

Description: A 15-minute riot of hilarious action in the old Crossroads store reminiscent of the days of Uncle Ezra. Irascible "Dad" Meachum, in his 60th year in show business, and his patient, understanding wife, Blanche, encounter all manner of hilarious situations. Dad's ambitions run from leader of the McCracken County Silver Cornet Band to Wrestling promoter. There's audience-appeal plus in this popular weekly stanza.

Days: Monday

Time: 5:45 to 6:00 p.m.

Time Cost: \$210

Program Cost: \$50 (Commissionable)

WHIO-TV, Dayton

Show: "For Men Only"

Description: A new idea in daytime television. A show built exclusively for men, and aired at 12:30 p.m., so that the thousands of 2nd and 3rd Shift industrial workers may view it. Show contains three segments. 1. Local and sports news. 2. The Workingman

Speaks, interviews with guests from all industries in community, stressing recreation, hobbies, special interests. 3. Sports quiz. A telephone quiz with visual clues, for prizes.

Days: Monday through Friday

Time: 12:30 to 1:00 p.m.

Time Cost: \$30 per participation

Program Cost: None

WJBK-TV, Detroit

Show: "Ladies Day"

Description: Music, variety and audience participation program, which plays host each day to one of Detroit's Womens' Clubs. Show stars disc jockey Bob Murphy, who emcees variety acts, sings, interviews celebrities, and conducts games and stunts with prizes for everyone participating. A fun-filled, fast moving show designed for homemakers which captures 40% of Detroit's television audience.

Days: Monday through Friday

Time: 2:45 to 3:30

Time Cost: \$90 flat per one-minute participation

Program Cost: Sold exclusively on participation basis. (Commissionable)

WXYZ-TV, Detroit

Show: "Coffee and Cakes"

Description: "Scat" Davis is the master of ceremonies, who interviews kids and cajoles the ladies. During the hour the "gals" compete for prizes in humorous contests, skits and games. A "Woman of the Day" is honored and presented with an orchid. Davis, the trio and Judy Clare present the top tunes of the day.

Days: Monday through Friday

Time: 9:00 to 10:00 a.m. E.S.T.

Program Cost: ¼ participation—\$75, talent, production, plus Class B time

WBAP-TV, Fort Worth

Show: "Texas Newsreel"

Description: Complete film coverage of Dallas, Fort Worth, and Texas news by WBAP-TV News-Camera Crews.

Days: Wednesday

Time: 6:45 to 6:55 p.m.

Time and Program Cost: Total Cost \$125. (Commissionable)

WLAV-TV, Grand Rapids

Show: "Reel Relaxation"

Description: One hour and a quarter feature movie, divided into four "acts" for participation.

Days: Monday through Friday

Time: 1:15 to 2:30 p.m.

Time Cost: \$65 per one minute participation

Program Cost: No talent charge

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Film Facts

by JERRY ALBERT

RECENT issues of "Life," "Newsweek" and "Film Daily" have reported briefly on a newly developed apparatus which promises to add tremendous versatility to the TV camera, while at the same time permitting sizeable operating economies to both TV and film producers.

I refer to Dr. Frank Caldwell's Scenescope. Intrigued by the published reports—and tantalized by their lack of explanatory material on the actual workings of the new device—I paid a visit to Dr. Caldwell's laboratory. My findings should be of great interest to producers of both live and film television presentations.

In essence, the Scenescope is an instantaneous optical processing machine. It provides almost all of the special effects obtained by film makers in the optical printer—wipes, double exposures, scene combinations, masked areas—and it provides them simultaneously with the pick-up of an actual performance on iconoscope or film.

The mechanism, large (2'x4½'x3') and camera shaped, consists of an elaborately controlled arrangement of lens, internal 35mm motion picture film projection, internal slide projection, and a series of mirrors, filters and masking devices, all focussed on the final pick-up tube or film. A motion picture tube on the equipment showing the combined image, plus calibrated controls for panning and dollying with reference to the internal projections as well as the actual scene being shot, make possible the achievement of difficult effects of every kind.

The TV camera's lens system is removed and the camera is placed on the Scenescope's pedestal. The image picked up by the Scenescope's lens is fed through first the Scenescope equipment and then the TV camera.

In practice, it works like this. A scene may call for actors to perform in front of a great mosque, with clouds gliding behind the minarets and Arab hovels in the foreground partly blocking off the performers.

Only the actors need be real. A transparency within the Scenescope can be used to furnish the great mosque behind their figures; another slide, plus an opaque mask, can block off their bodies with the image of foreground hovels; and motion picture projection—with everything masked off except the sky area—can provide the moving clouds overhead.

Further additions—or eliminations—can be effected by the use of color filters, which cancel out areas lighted with certain colors and permit pick-up of other areas lighted with complementary colors.

Fantasy, in particular, offers a fertile field for the Scenescope. A man on a flying carpet is, for example, depicted without recourse to cords or wires . . . by simply setting up the background on a slide within the Scenescope, then lowering the background so that the carpet rises gently, convincingly—and magically.

It is claimed that this method permits savings up to \$10,000 on a half-hour production. Elaborate set construction becomes a rare necessity; ditto location shooting. Producers of TV commercials are assured that a few hundred dollars can now be made to cover a job that would formerly have cost thrice that amount.

Only drawback seems to be that very careful art preparation and rehearsal are required. Last-minute changes are tabu, and on-the-spot improvisation impossible.

Chalk up one more long step forward in the career of this amazing medium—television!

TELEVISER

Movies vs. Television
 TV Casting Director
 The Facts of the Medium



Alfred Roman
 835 Riverside Dr.
 New York 32, N. Y.

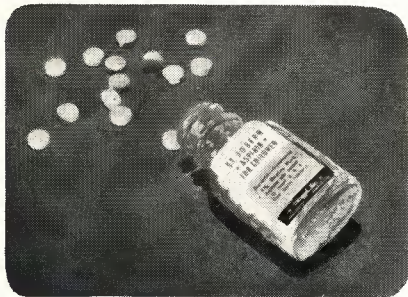
x10-52

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 for instance:—

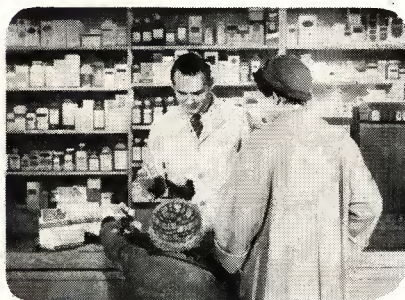
The Advertiser: Plough, Inc.
 The Agency: Nelson Ideas, Inc.
 The Producer: National Screen Service



① STOP-MOTION ANIMATION... Aspirins sliding out of bottle one-by-one in a sure-fire technique that secures and holds viewer's interest.



② TRICK PHOTOGRAPHY...bursts advertiser's product over scene of typical community...holds it super-imposed to assure product identification.



③ LIVE PHOTOGRAPHY... at point-of-sale, effectively shows customer's desire for product, stimulates buying reaction.

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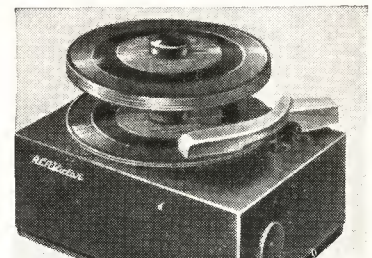
Now artists whose names are musical legend live again for the modern listener. You can hear them, at their finest, in RCA Victor's "Treasury of Immortal Performances."

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IRWIN A. SHANE
Editor and Publisher

ROBERT E. HARRIS
Managing Editor

Joseph Dermer*Assistant Editor* Inge Price*Editorial Assistant*
Maurice H. Zouary*Art Editor* Sylvia Sklar*Business Manager*
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Movies vs. Television

by Gilbert Seldes

• • •

THE relation between television and the movies may work out in several different ways. The essential factor is that until now the audience for television is substantially the same as the movie audience. Nothing in the quality of the product stands in the way of a merger of interests; and if no agreement is reached, each will be the mortal enemy of the other.

In Hollywood are huge studios, magnificent equipment, trained technicians, and the most popular of all entertainers; also a backlog of several thousand feature films. Owned by Hollywood, and not necessarily on the credit side at this moment, are theater buildings all over the country. The studios can use what they have to make pictures for the theaters; or they can, after some revolutionary adjustments, make pictures for the television industry and bring into the theaters both their own pictures and certain types of TV studio programs.

Or they can compromise: They can act as a manufacturing unit for television, preparing pictures to the

This article has been excerpted from a chapter in "The Great Audience," by Gilbert Seldes, published by Viking Press, New York (\$3.75). Mr. Seldes is also the author of "The Seven Lively Arts," "The Movies Come From America," and "Mainland." He recently adapted "The Young In Heart" for Robert Montgomery's television series.

specifications of broadcasting, and at the same time reach out for the audience neither Hollywood nor television attracts. This would follow the pattern set by the theater after the movies came to Broadway; the melodrama of the 1890's disappeared, and the parlor comedy followed when the movies offered their own version; some plays were put on in the hope of sale to the movies, but for a generation the theater survived by attracting a non-movie-going audience. It was not done without bankruptcies and heart-break; but the theater survived long enough for new talent to come into it. Whether the movies with their enormous overhead can afford anything like this purging experience is doubtful; but if they get a substantial income out of the pictures made for television, they may have time to reorient themselves.

The movies may, however, take their bearings and go off into a wilderness of Westerns and musical extravaganzas. In these departments television cannot compete. Networks and sponsors may commission short films or cheaply made longer ones; if they cannot get them from the major studios, they will find independents to make them, or they will go into the business themselves. But the spectacular film, well made, in color (which will not be generally available to television for several years) is too costly. It may be a risky thing, but if Hollywood chooses to fight television, competing for the same

audience, these noisy and infantile productions are available; and local theaters may make a deal with independent television stations to pipe in sporting events and quizzes so they will have some form of television to offer. The audiences attracted by this combination of the least significant elements in the two media would not tolerate the best of Hollywood's current product, and the net result would be a further lowering of movie standards.

Through the movies, television will affect the theater and fiction writing, so the direction Hollywood takes has general significance. Although pious statements about "better pictures" have been made and the facts about the dwindling audience have finally become a commonplace in speeches by executives, no decisive change in the Hollywood atmosphere is visible. No one can say how long the movies will go on pretending that television never happened. The halt in TV building operations after the FCC stopped issuing licenses in 1948 gave the movies a breathing spell; a shock to the economy at any time in the next few years would help them even more, especially if it came before the large metropolitan markets were well equipped with receivers; but even a slight depression after television has come into common use would be fatal to the movie theaters and ultimately to the studios. The advantage five years from now is even more marked on the television side, since

it will have a new selling point to exploit—color; whereas the movies have nothing but stereoscopic depth to promise, and it isn't enough.

Comparative Costs

In theory the movies should be able to beat off the invasion. To the average man television is something like the movies and something like the radio; whenever television tries to create the kind of entertainment familiar in the movies, it subtracts—it loses color and size and technical perfection and spaciousness of motion pictures; it can afford to spend on an hour-long dramatization little more than the movies spend for each minute of a first-class film (in recent years the average cost of A pictures has ranged from fifteen thousand to twenty-five thousand dollars for each minute of finished film). On the other side, whenever television uses the materials of radio, it adds the priceless ingredient of sight. The cost goes up, but the non-dramatic programs of radio remain relatively inexpensive when they are made visible; costly settings and long rehearsals are brought down to a minimum, and the spontaneous program, the vaudeville acts perfected for the stage or night club, the sport events, can be produced within a reasonable budget. Since television has been developed by radio as its own successor, it might concentrate on the programs best suited to its nature, leaving to the movies the exploitation of fiction as well as musical extravaganzas and spectacles.

As a formula this is logical; but the rivalry between the two media will not be governed by a plan. Television will learn, as radio did, how to tell a story, and the sheer voracity of the medium, using up as many stories in a month as the movies use in a year, will force the broadcasters to adapt all kinds of fiction and probably to evolve a system of repeating their productions so as to cut down the cost. To the movies will be left the costly spectacular entertainments which are disastrous when they don't pay off and which are entirely useless for the creation of an audience new to the movies and not tempted by the average fare of television.

Television's Forte

Nine-tenths of what one sees in television today is aimed at the drifting movie audience, it is true. But even within that limitation the extraordinary power of the medium asserts itself. The programs that have impressed people (outside of sports and special events and Hopalong Cassidy) have again and again been triumphs of character. All the TV serials based on the radio formula (artificial characters in unbelievable adventures) have failed, while pure character-comedy has succeeded, with "The Goldbergs," the "Mama" series, and their several imitators. With no admiration for the techniques of Milton Berle, I perceive his attraction, because in his way he presents the unvarnished, the aggressively brash truth about one human being, himself, subduing to it all the other elements of entertainment his vaudeville should supply; it took longer for a milder, and more intricate, personality to arrive, but Garroway illustrates the same golden rule, that what a person *is* counts inordinately. The puppets in Kukla, Fran, and Ollie are characters, and all the ingenuity of rival groups cannot shake the special hold on the audience of these character-puppets.

Even the extravagances of the personality program, the exploitation of handsome women with a lot of friends who "drop in," testifies to the essential soundness of building programs around what people are more than around what they do. (I pass without comment a number of programs which have gone Hollywood, giving themselves the bends in an effort to find new *twists*; these are personalities, in the gossip-column sense of the word, whose character either does not come over or is unattractive, and the efforts to promote them are deplorable.) Of the dramatic series, particularly on CBS and NBC, this can be said: they vary from good television to feeble imitations of the movies, but the best individual programs, those approaching closest to what television can accomplish, have consistently been well received; and, at the other extreme, those commercial announcements which have tried manfully to catch the accent of true character have also been successful. It is too early to make final judgments about popular taste, but the significant minimum of hope remains—good television has not been driven out by bad.



SHOOTING THE BLOCK is one illustration of the technical perfection and spaciousness obtainable by motion pictures. This method is used to get acting shots that cover one or more city blocks without cutting. This sequence was shot on a Universal International lot for Bill Mauldin's "Up Front."

problems involved in assembling a tv cast are many and varied

The Television Casting Director

by William I. Kaufman

Casting Director of NBC Television

BY THE nature of his job, the Casting Director of a television network is something of a paradox. With one hand he scans the highways and byways of the entertainment world for the finest available talent; with the other hand he points to budget limitations which dictate how much he can pay for the quality of performing ability required for the top-flight presentation of a play. Then he fights to adjust these two opposing factors in order that American homes may be supplied with the best possible dramatic productions.

As his title suggests, the Casting Director's principal assignment is to sort out the various applicants for roles and select the performers with the most desirable talents. But everlastingly facing him in every move he makes is that monstrous thing called a budget. The drama that reaches the screen is indeed weak fare compared to the force of arguments that result from excessive production costs.

The ability of the Casting Director to do a good job depends

largely on his advance preparations. Many are the responsibilities he must discharge before he sets a single person in a part.

Television casting involves a mass of detail work, and time-saving is essential. The Casting Director must develop the ability to remember the whereabouts and movements of all talent. He must familiarize himself with the sources of their employment, and keep in his head a "classified index" which, in a flash, can sort out the names, types, characters, accents and special abilities of different performers. He must also acquaint himself with the future plans of persons (stars in particular) so as to anticipate their availability. For example: Henry Hull recently arrived in New York City to play in the legitimate theatre. Knowing of Mr. Hull's arrival, a Casting Director arranged to contract him for his first television appearance, and in so doing succeeded in attracting a larger audience to the program.

The Casting Director is pressed by the intimacy of television into finding new faces. This creates the

unpleasant task of having to say "sorry, nothing today" to so many hopefuls. However, even in these unhappy moments there are occasional gratifying compensations. Recently a TV Casting Director received word that a talented young girl whom he employed for her first New York job had won the ingenue lead in the Chicago company of a Broadway play. She had been seen on the video screen by an agent who was able to recommend her for this excellent role, which has become her first major success in the legitimate theatre.

In conjunction with auditioning, the Casting Director broadens his acquaintance with persons and materials in order to contribute to his knowledge of performing artists. This involves attendance at legitimate plays, night club floor shows, stage shows, and television programs on his own and other networks.

In rounding out his background so that he can better untie television casting knots, the Casting Director reads all trade publications to familiarize himself with the new developments, problems, theories, and ideas propagated by the growth of his field. In his office, to aid him in his search, he keeps all the Guides and Lists which make it a simple matter to reach people in the shortest possible time.

Let us follow the Casting Director as he meets the problems involved in assembling a cast.

As mentioned before, he endeavors to set the cast as soon as possible after reading the script so



MR. KAUFMAN was educated at Bordentown Military Institute and Wake Forest College, North Carolina. He became Assistant Director of Program Preparation and Procurement for NBC television. This meant that all program ideas and scripts for NBC television were screened by him, and that he bought and contracted for new programs. The auditioning, casting, and buying

of all talent for NBC produced shows, in cooperation with Owen Davis, Jr., were part of Mr. Kaufman's activities. This required the negotiating of all talent contracts. He is also the author of "The Best Television Plays of the Year" and co-author of "Your Career in Television."

that director and producer may proceed to their other production tasks. The director should have a concrete idea of the type of person he desires to play a particular part. Having read the script, the Casting Director is able to suggest many talent possibilities to fulfill these requirements and together they work out the perfect cast.

At this point, one of the biggest obstacles in casting arises, viz., how to buy the services of high-priced talent and still stay within the show's budget. It's rather impossible to hire a \$1,000 actor on a budget which limits the outlay for the entire cast to \$700. The Casting Director must adhere to the budget and yet give the television audience the best.

In seeking top-flight, highly experienced performers who can accept the responsibility of carrying the major part of a television show, the Casting Director often runs up against a certain "non-availability" of talent. This seems strange when one considers how many performers are constantly seeking opportunities. Nevertheless, the Casting Director is competing with other TV networks, the active legitimate theatre, and the screen, for top talent. Actors available for secondary and supporting roles are plentiful but star material is difficult to procure since most stars are generally busy. In addition, many persons who turn in outstanding jobs on the stage and screen (where they have ample time to memorize their lines) deliberately pass up an opportunity to appear on television because this visual medium demands that they learn a great many lines in a very short time.

In deciding on fees to be paid to stars, the Casting Director is often forced to resort to "toe-to-toe" negotiations with the artists' representatives; since he is always restricted by the limits of his budget. Furthermore, it is the duty of the Casting Director to negotiate with the artist, or artist representative in the matter of billing. He may negotiate to star one person, feature the next, and mention additional cast members; he may co-star two or three persons; or he may decide to feature just one star. There are, of course, alternative combinations of any of these

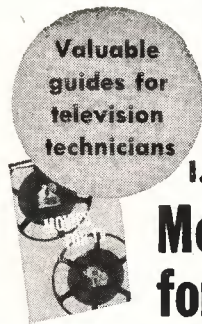
types of billing. This problem was infrequent in the early days of television. Nowadays it is becoming increasingly important . . . as important often as is the question of payment . . . in the original contractual arrangements.

On rare occasions the Casting Director gets caught in a web because of a language difference. One Casting Director hired nine Chinamen for a show. Not until they arrived did he realize that his negotiations had to be carried out by an interpreter and sign language.

Then, too, there are anxious moments when actors are working simultaneously in television and legitimate theatre. In such instances, the Casting Director must see that the station provides for the return of the actor to the theatre before curtain time. To accomplish his feat, costume changes often have to be made en route, using a closed limousine as a mobile dressing-room.

Television Casting Directors offer actors the advantages of employment, billings, and most important, an audience of greater scope and numbers. For example: as of November 1, 1949, "Born Yesterday," longest running Broadway play, had been seen by an audience of 1,466,400 (assuming the show played to capacity every performance). In a single telecast an actor may be seen by four and a half million people. In one other respect, a TV performer in New York has an opportunity to display his talents to people who offer employment in other cities. This gives him a chance to build a reputation among persons not in propinquity to the legitimate theater.

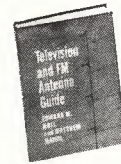
And thus we have discovered that the Casting Director's problems permeate three major phases of endeavor. First, his preparation before casting; second, his actual casting process; and third, his contractual negotiations. Each situation must be treated calmly with a sense of humor and, most of all, with a firm resolve to obtain for the viewer the very best in television entertainment. Only with these things in mind, can the Casting Director help bring to the screen, programs which exhibit artistry, good judgment, and good taste.



Check the ones that can help you most and see them on approval

1. Movies for TV

By Battison. All the information you need to choose the best equipment, operate it efficiently and make the most effective use of films on TV. Shows what may go wrong and how to avoid it; how to edit film, produce titles, special effects, commercials, newsreels, combine live scenes with film, and all other techniques. \$4.25



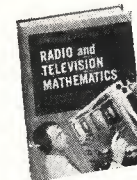
2. Television & FM Antenna Guide

By Noll and Mandl. Complete data on all VHF and UHF antennas, including information on new types given here for the first time. Shows how to select the right type for the site, where and how to install it, how to minimize noise from transmission line, and all other techniques needed to insure getting the most out of any antenna system. \$5.50



3. Television for Radiomen

By Noll. Clear, non-mathematical explanation of the operating principles and function of every part and circuit in today's TV receivers and the basic principles of transmission. Full instruction in installation, alignment, testing, adjustment, trouble-shooting. \$7.00



4. Radio and Television Mathematics

By Fischer. 721 sample problems and solutions show you what formulas to use, what numerical values to substitute, and each step in working out any problem you may encounter in radio, television or industrial electronics. Conveniently arranged for quick reference. \$6.00

USE THIS COUPON

The Macmillan Co., 60 Fifth Ave., New York 11

Please send me the books checked by number below. I will either remit in full or return the books in 10 days.

1. 2. 3. 4.

Signed

Address

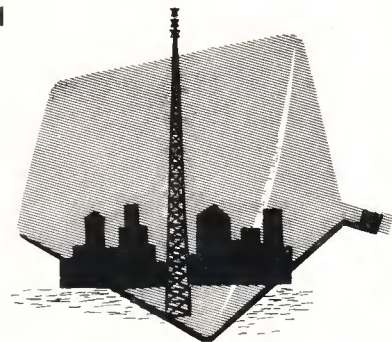
television is the first new advertising medium to be guided from birth by sound nationwide research—here are some tv facts and figures in five parts

The Facts of the Medium

1. METHODS OF RESEARCH

by Philip F. Frank

Director of Public Relations, A. C. Nielsen Company



IN THE early days of newspaper and magazine advertising, research was unknown. Claimed circulation was limited only by what the publisher or space salesman thought the prospective advertiser would believe.

Radio, too, had to navigate through its early days without the compass of adequate research. There were approximately the same number of radio families in 1929 as there were television families in 1950; yet 1929 was the Dark Ages so far as radio research is concerned. The amount of money spent in television advertising in 1950 was equalled in radio as early as 1935. Even by then radio research was in a very primitive stage.

Television is more fortunate in this respect than any other medium in the history of advertising. From its very inception as an advertising medium immediately following World War II, television has had the research tools essential to the wise use of the medium and to its healthy growth. That the availability of such research is appreciated and is being taken advantage of, is indicated in our own organization by the increasing number of TV clients and by the growth of requests for special TV analyses.

Research stands ready to answer a wide variety of basic questions about television program audiences, questions which have been answerable with respect to radio for only a few years and with respect to some other media are not answerable even today. Questions such as:

How many families view my program? This is the most basic of all

questions. And at first glance an easy one to answer. But this is not the case. An accurate answer to the question requires (1) a technique which will obtain accurate information from the individual home and (2) a sample which is truly representative of all U. S. television families.

Our own organization uses the Audimeter, an electronic device attached to the radio and television receivers in the home, which records constantly and instantly whenever the set is turned on and to what station. It keeps such a record 24 hours a day, seven days a week. The Audimeter cannot forget. And it is not subject to the human frailty of wanting to impress an interviewer by naming prestige programs which actually are not viewed.

The Nielsen sample is representative of all U. S. TV families, with respect to metropolitan-urban-rural relationship, economic status, family size and other factors which determine televiewing. As a result, the findings are projectable to total U. S. TV families and provide an accurate measure of the program's total audience.

How does my program compare in popularity with other programs? A program may have a relatively small numerical audience simply because it is broadcast in only a few markets. But if the program is popular enough in the markets in which it is aired, the advertiser would have good reason to expand the number of stations. For this reason Nielsen program ratings reflect only the areas in which the program is available. As between two pro-

grams, one may have the higher rating, the other the larger numerical audience.

What kind of families view my program? The number of families reached is important, but the advertiser is also interested in reaching the kind of families that are his best prospects. We have detailed information about the characteristics of every family in the sample. We provide program audience breakdown by family size, economic status, education and occupation of the head of the household and other marketing factors. This is made possible by the fact that we know the characteristics of every family in our representative sample.

How many different families do I reach in the course of a month? An advertiser doesn't go on the air for a single broadcast. And since there is a certain audience turnover week after week, a program reaches more families in the course of several broadcasts than view any one broadcast. Many advertisers want to compare the audiences their TV program reaches in the course of a month with the audience reached by a monthly magazine. For this they need what is known as the monthly cumulative audience: the total number of different families reached in the course of a month. Some advertisers prefer a cumulative audience which is considerably above the per-broadcast audience; others may prefer greater frequency of viewing by a smaller cumulative audience.

To obtain cumulative audience information it is necessary to have a constant sample, the kind that Nielsen uses. For only in this way can

an individual family's televiewing habits be followed week after week and month after month.

How many families do I reach with my television program that I am not already reaching with my radio program? Many TV advertisers also use radio. Or they may use two or more television programs. Or a television program plus a spot announcement campaign. In all these instances it is important to know the duplication of audience to the several programs or between the program and the spot campaign. Or, to put it another way, the total unduplicated audience to the total broadcast effort. An advertiser with a program on the air may have the opportunity to add a second one. As between two available programs with approximately the same ratings, which shall he take? Frequently he will prefer the one which will get him the greatest number of new families, families who do not already view his present program.

Audience duplication is one of the

kinds of information made possible by a combination of the Audimeter technique and a constant sample. Only the Audimeter, which keeps a constant record of tuning, can determine audiences to spot announcements as well as programs. This permits decisions regarding combinations of programs and spot campaigns.

Where shall I place my commercials? A program's audience is not the same throughout the broadcast. In the case of some programs the audience rises during the broadcast, in other cases it may decline or fluctuate. By knowing the changing pattern it is often possible to place the commercial announcements at the audience peaks, thereby gaining more viewers to the commercials.

Nielsen can provide minute-by-minute audience profiles which show the fluctuating pattern of audience size throughout the broadcast.

How well does my program hold its audience? The ability of a pro-

gram to hold its viewers once they have tuned in is known as the program's holding power. And the holding power of the same program may vary from one broadcast to the next.

Nielsen analyzes this important factor so that people engaged in the creative aspects of television programming may know how well their programs hold the attention of people once they have tuned in.

The ability to answer such questions on a national basis now, at the beginning of television's development, is making possible the effective and efficient use of TV as an advertising medium. Such research is essential to protect advertisers' investments in television advertising. And broadcasters too can use the existence of this research in selling the medium, for when the national advertiser buys television he buys a medium about which there is a wealth of information which will help him get the greatest possible value from his TV dollars.

2. Viewing Habits

Leisure Time—Typical Day

	Non TV Homes	TV Homes
Read Sunday Newspapers	94%	93%
Read Daily Newspapers	93%	92%
Listen to Home Radio	87%	67%
Read Magazines	69%	60%
Listen to Radio Away From Home	24%	26%
View Television In Home	.....	87%
View Television Away From Home	11%	9%

Time spent listening to Radio by At Home listeners — 82% of Total Sample

	Non TV Homes	TV Homes
Average Listener	3:33	2:10
Housewife	4:29	2:52
Male Head of Family	2:38	1:23
"Other" Member	3:17	1:51

What's happening to leisure time in television homes? A study of the activities of 5,657 persons in a representative cross-section of urban America made by ad agency BBDO presents some illuminating answers.

Time spent reading Weekly Magazines — 41% of Total Sample

	Non TV Homes	TV Homes
Average Reader	1:12	:59
Housewife	1:04	:52
Male Head of Family	1:20	1:04
"Other" Member	1:11	:59

Time spent reading Evening Newspapers—78% of Total Sample

	Non TV Homes	TV Homes
Average Reader	:48	:43
Housewife	:47	:40
Male Head of Family	:54	:47
"Other" Member	:43	:43

Time spent reading Sunday Newspapers

	Non TV Homes	TV Homes
Some Part Comics	1:57	1:46
Picture Section	:27	:32
Magazine Section	:28	:30
Other Sections	:37	:32
Other Sections	1:04	:52

Time spent viewing Television At Home—23% of Total Sample

Average Viewer	3:24
Housewife	3:34
Male Head of Family	3:14
"Other" Member	3:22

Time spent viewing Television Away From Home—10% of Total Sample

	Non TV Homes	TV Homes
Average Viewer	2:03	1:57
Housewife	2:13	1:51
Male Head of Family	1:55	1:57
"Other" Member	2:01	2:04

Time spent on "Other Activities"

	Non TV Homes	TV Homes
Other Reading (Books, etc.) Per Cent		
Reading	32%	23%
Daily Time Spent	1:34	1:17
Attending Movies Per Cent Attending on Typical Day	18%	12%

3. The Markets

Here is an up-to-date analysis of every television market based on information obtained from NBC Research. These tabulations include all counties receiving a standard television signal from the 63 stations affiliated with NBC. The uniform standard of signal strength is one-tenth millivolt which may be visualized as approximately a 60-mile circle.

Area—No. of Stations	Sets Installed	% of Total	Total		Retail Sales	Food Sales	Drug Sales	Effective Buying Income
			Families	Population				
Albuquerque (1)	7,900	.07	36,400	133,100	\$ 138,872,000	\$ 26,220,000	\$ 4,732,000	\$ 188,633,000
Ames (1)	47,600	.40	195,200	642,600	717,717,000	139,798,000	18,970,000	911,051,000
Atlanta (2)	96,500	.82	311,300	1,128,600	899,169,000	167,035,000	27,856,000	1,194,325,000
Baltimore (3)	285,000	2.43	461,600	1,637,600	1,538,570,000	394,715,000	44,579,000	2,465,694,000
Binghamton (1)	34,400	.29	84,100	284,800	222,138,000	54,460,000	4,831,000	324,617,000
Birmingham (2)	46,400	.39	252,400	945,000	704,606,000	135,208,000	17,816,000	949,973,000
Bloomington (1)	15,000	.12	49,300	169,400	111,952,000	28,437,000	3,100,000	155,650,000
Boston (2)	701,000	5.96	1,084,000	3,890,300	3,270,669,000	947,731,000	89,668,000	5,180,741,000
Buffalo (1)	191,000	1.62	309,400	1,102,900	924,674,000	231,003,000	22,960,000	1,494,185,000
Charlotte (1)	61,400	.52	330,800	1,376,500	783,210,000	158,184,000	21,655,000	1,196,972,000
Chicago (4)	890,000	7.56	1,668,400	5,645,200	6,034,476,000	1,200,770,000	179,788,000	10,143,961,000
Cincinnati (3)	243,000	2.06	432,600	1,401,900	1,147,585,000	305,079,000	31,571,000	1,943,395,000
Cleveland (3)	454,000	3.86	804,800	2,742,000	2,442,624,000	610,763,000	64,155,000	4,130,493,000
Columbus (3)	137,000	1.16	327,300	1,079,700	913,981,000	214,890,000	22,061,000	1,341,355,000
Dallas (2) }	109,000	.93	369,800	1,220,700	1,352,747,000	254,153,000	48,058,000	1,644,993,000
Ft. Worth (1) }								
Davenport-Rock Isl. (2)	49,600	.42	205,100	661,100	596,053,000	136,046,000	14,449,000	993,349,000
Dayton (2)	120,000	1.02	275,500	908,400	715,798,000	174,873,000	19,019,000	1,139,574,000
Detroit (3)	437,000	3.71	907,200	3,244,100	3,655,257,000	756,324,000	122,270,000	4,769,568,000
Erie (1)	44,400	.38	84,800	288,000	248,944,000	61,719,000	4,411,000	383,299,000
Grand Rapids (1)	76,900	.65	194,500	655,600	622,603,000	145,168,000	20,336,000	788,708,000
Greensboro (1)	57,500	.49	162,100	643,700	424,829,000	84,260,000	12,350,000	678,064,000
Houston (1)	69,500	.59	307,500	1,042,300	1,061,675,000	225,767,000	32,428,000	1,482,380,000
Huntington (1)	38,000	.32	187,500	733,500	453,023,000	102,335,000	11,015,000	768,261,000
Indianapolis (1)	117,000	1.00	390,200	1,244,900	1,151,926,000	260,480,000	46,974,000	1,778,608,000
Jacksonville (1)	28,000	.23	113,800	402,600	338,648,000	73,101,000	12,380,000	453,896,000

APRIL, 1951

Lancaster (1)	84,600	.72	215,900	735,000	626,753,000	138,142,000	14,256,000	1,027,583,000
Lansing (1)	46,000	.39	206,900	705,200	732,419,000	164,428,000	22,755,000	960,915,000
Los Angeles (7)	877,000	7.40	1,537,800	4,705,700	5,346,201,000	1,359,878,000	166,202,000	7,579,957,000
Louisville (2)	82,900	.70	256,400	869,100	677,244,000	155,071,000	22,948,000	1,060,238,000
Memphis (1)	79,300	.67	269,900	945,100	690,756,000	128,429,000	20,894,000	945,502,000
Miami (1)	55,000	.47	154,600	484,200	587,164,000	109,407,000	26,554,000	635,129,000
Milwaukee (1)	225,000	1.91	373,600	1,296,800	1,534,536,000	381,404,000	41,466,000	2,000,401,000
Minneapolis-St. Paul (2)	251,000	2.16	452,900	1,543,000	1,710,098,000	355,330,000	45,260,000	2,125,013,000
Nashville (1)	24,800	.21	205,700	744,000	463,274,000	102,425,000	14,311,000	676,063,000
New Haven (1)	144,000	1.22	515,400	1,810,400	1,796,996,000	478,422,000	50,081,000	2,700,246,000
New Orleans (1)	52,200	.44	257,700	915,500	791,538,000	159,795,000	31,036,000	1,083,506,000
New York (7)	2,240,000	19.06	3,887,000	13,431,900	12,499,852,000	3,406,857,000	286,805,000	23,588,845,000
Norfolk (1)	60,300	.51	204,200	775,500	548,126,000	124,587,000	16,412,000	898,892,000
Oklahoma City (1)	79,500	.67	239,000	802,400	642,953,000	124,314,000	25,809,000	873,040,000
Omaha (2)	66,500	.56	217,600	718,500	767,123,000	165,511,000	23,344,000	1,035,382,000
Philadelphia (4)	814,000	6.92	1,343,900	4,743,000	4,389,699,000	1,134,218,000	111,519,000	7,047,055,000
Phoenix (1)	37,400	.32	89,600	316,000	329,660,000	62,055,000	10,978,000	358,614,000
Pittsburgh (1)	240,000	2.05	729,200	2,700,900	2,340,809,000	643,416,000	62,437,000	3,728,649,000
Providence (1)	139,000	1.18	406,100	1,404,200	1,208,610,000	350,391,000	32,171,000	1,749,989,000
Richmond (1)	68,800	.58	133,700	506,000	481,730,000	103,994,000	15,168,000	648,336,000
Rochester (1)	77,200	.66	216,700	722,400	615,842,000	144,371,000	14,888,000	1,005,290,000
Salt Lake City (2)	39,000	.33	83,700	298,000	307,987,000	60,130,000	9,060,000	433,356,000
San Antonio (2)	41,500	.35	157,000	544,700	462,680,000	96,485,000	13,581,000	654,954,000
San Diego (1)	87,000	.74	182,100	534,000	515,687,000	147,234,000	14,917,000	608,136,000
San Francisco (3)	168,000	1.43	974,300	2,943,600	3,385,544,000	915,445,000	83,587,000	4,816,629,000
Schenectady (1)	147,000	1.25	322,500	1,064,000	953,549,000	235,757,000	21,165,000	1,339,970,000
Seattle (1)	75,800	.65	425,400	1,271,200	1,331,146,000	294,465,000	34,140,000	1,976,859,000
St. Louis (1)	268,000	2.28	567,700	1,936,600	1,923,563,000	435,458,000	56,392,000	2,822,153,000
Syracuse (2)	108,000	.92	205,200	678,500	571,166,000	135,338,000	13,495,000	809,834,000
Toledo (1)	87,000	.74	300,100	993,900	838,223,000	198,029,000	20,644,000	1,278,704,000
Tulsa (1)	65,000	.55	172,500	588,800	453,522,000	96,590,000	17,067,000	631,915,000
Utica (1)	38,500	.33	124,100	412,600	297,840,000	72,560,000	5,830,000	476,862,000
Washington (4)	244,000	2.08	450,600	1,626,500	1,371,490,000	332,439,000	55,230,000	2,334,741,000
Wilmington (1)	59,900	.51	135,400	478,900	392,392,000	110,272,000	10,796,000	679,111,000
TOTAL	11,748,400		26,495,700	90,590,900	\$ 84,981,638,000	\$20,466,518,000	\$2,413,658,000	\$130,944,647,000

4. Receivers

The information for this survey was obtained from 1880 questionnaires answered by the "Good Housekeeping Consumer Panel" which consists of subscribers to the magazine who have agreed to act as voluntary consultants. Some questions permitted more than one answer, therefore, some columns add to more than 100.0%.

If You Do Not Own a Television Set:

Have you seen a Television set in operation?

Quite a number of times	33.2
Several times	29.8
Only once or twice	23.2
Never	12.6
No Answer	1.2
Total	100.0
Base	1519

Where have you seen it in operation?

A public place	40.1
Someone's home	74.7
A store	29.3
Others	4.4
Total	148.5
Base	1309

What brand of television set do you think you will buy?

RCA Victor	13.1
Admiral	6.9
Philco	4.7
General Electric	3.6
Zenith	2.8
Magnavox	2.8
Motorola	2.8
Dumont	2.7
Stromberg-Carlson	2.0
Hoffman	1.5
Westinghouse	1.5
Capehart	1.0
All others	3.1
Don't know, No preference ..	40.0
No Answer	19.1
Total	107.6
Base	1080

Why would you choose this brand?

Clear picture, good reception	8.6
Had satisfactory experience with other products of the manufacturer	5.8
Seen in operation & liked it ..	5.6
Recommended by family, friends	3.7
Well known, reliable manufacturer	3.1
Best I've seen, like them	2.2
Reasonable price, discount,	

wholesale	2.1
Have heard about it, (Radio, read, seen pictures, Consumers Union, experts)	1.5
Member of family, friend in business	1.4
Has good tone	1.1
Like style of cabinet .....	.9
Like style, appearance, beauty .....	.9
Like quality .....	.8
Better service—General .....	.8
To match radio & phonograph, furniture .....	.8
Best suited for area .....	.6
Has built-in aerial .....	.5

Like screen .....	.4
All others	2.2
No Answer	61.9
Total	104.9
Base	1080

What size picture screen would you prefer?

10" .....	.4
12"	19.0
16"	50.9
19"	18.9
Don't know	1.3
No Answer	11.5
Total	102.3
Base	1080

If You Own A Television Set:

When did you buy your first Television Set?

	Total	1950	1949	1948	1947	1946	Year Not Stated
January	10.2	22.6	3.7	1.7	11.1	.....	14.2
February	8.5	16.1	6.1	1.7	.....	.....	.....
March	9.9	21.8	3.7	5.2	.....	.....	.....
April	11.6	18.5	10.4	1.7	11.1	.....	.....
May	8.8	12.1	7.4	6.9	.....	50.0	.....
June	4.7	6.5	3.7	3.4	11.1	.....	.....
July	1.9	.....	2.5	.....	22.3	50.0	.....
August	4.4	.....	8.0	5.2	.....	.....	.....
September	4.1	.....	6.7	6.9	.....	.....	.....
October	9.9	.....	16.6	12.2	22.2	.....	.....
November	9.7	.8	14.1	15.5	.....	.....	28.6
December	14.1	.8	15.9	36.2	11.1	.....	28.6
No Answer	2.2	.8	1.2	3.4	11.1	.....	28.6
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Base	363	124	163	58	9	2	7
Percentage of the total purchased each year	100.0	34.2	44.9	16.0	2.5	.5	1.9

Is your set:

Portable	1.7
A Table model	40.5
A large Floor Model console	40.7
A Consolette (small console with legs)	16.0
No Answer	1.1
Total	100.0
Base	363

Originally, who was it in your family that most wanted a television set?

Man	62.0
Woman	16.0
Child	30.9
All wanted it	6.1
No Answer	1.1
Total	116.1
Base	363

5. The Network

List of Interconnected and Non-Interconnected Communities.

ONE-STATION COMMUNITIES

29 Interconnected

Connecticut

New Haven

WNHC-TV (A,C,D,N,P)

Delaware

Wilmington

WDEL-TV (D,N)

Florida

Jacksonville

WMBR-TV (A,C,D,N)

Indiana

Bloomington

WTTV (A,C,D,N)

Indianapolis

WFBM-TV (A,C,D,N)

Iowa

Ames

WOI-TV (A,C,D,N)

Michigan

Grand Rapids

WLAV-TV (A,C,D,N)

Kalamazoo

WKZO (A,C,D,N)

Lansing

WJIM-TV (A,C,D,N)

Missouri

Kansas City

WDAF-TV (A,C,D,N)

St. Louis

KSD-TV (A,C,D,N,P)

New York

Buffalo

WBEN-TV (A,C,D,N)

Rochester

WHAM-TV (A,C,D,N)

Schenectady

WRGB (C,D,N)

Utica

WKTU (A,C,N)

North Carolina

Charlotte

WBTU (A,C,D,N)

Greensboro

WFMY-TV (A,C,D,N)

Ohio

Toledo

WSPD-TV (A,C,D,N,P)

Pennsylvania

Erie

WICU (C,D,N)

Johnstown

WJAC-TV (A,C,D,N)

Lancaster

WGAL-TV (A,C,D,N,P)

Pittsburgh

WDTV (A,C,D,N)

Texas

Ft. Worth

WBAP-TV (A,N)

Houston

KPRC (A,C,D,N,P)

Rhode Island

Providence

WJAR-TV (C,N,P)

Tennessee

Memphis

WMCT (A,C,D,N)

Virginia

Norfolk

WTAR-TV (A,C,N,P)

Richmond

WTVR (C,D,N,P)

W. Virginia

Huntington

WSAZ-TV (A,C,D,N)

Wisconsin

Milwaukee

WTMJ-TV (A,C,D,N)

11 Non-Interconnected

Arizona

Phoenix

KPHO-TV (A,C,D,N)

California

San Diego

KFMB-TV (A,C,N,P)

Florida

Miami

WTVJ (A,C,D,N)

Louisiana

New Orleans

WDSU-TV (A,C,D,N)

New Mexico

Albuquerque

KOB-TV (A,C,D,N)

New York

Binghamton

WNBF-TV (A,C,D,N)

Oklahoma

Oklahoma City

WKY-TV (A,C,D,N)

Tulsa

KOTV (A,C,D,N,P)

Washington

Seattle

KING-TV (A,C,D,N,P)

TWO-STATION COMMUNITIES

9 Interconnected

Alabama

Birmingham

WAFM-TV (A,C,P)

WBRC-TV (D,N)

Georgia

Atlanta

WAGA-TV (C,D)

WBRC-TV (D,N)

Illinois

Davenport (Ia.)-Rock Isl.

WHBF-TV (A,C,D)

WOC-TV (N,P)

Kentucky

Louisville

WAVE-TV (A,D,N,P)

WHAS-TV (C)

Massachusetts

Boston

WBZ-TV (N)

WNAC-TV (A,C,D,P)

Minnesota

Minn.-St. Paul

KSTP-TV (N)

WTCN-TV (A,C,D,P)

Nebraska

Omaha

KMTV (A,C,D)

WOW-TV (N,P)

New York

Syracuse

WHEN (A,C,D)

WSYR-TV (N,P)

Ohio

Dayton

WHIO-TV (A,C,D,P)

WLW-D (N)

TWO-STATION COMMUNITIES

3 Non-Interconnected

Texas

Dallas

KRLD-TV (C)

WFAA-TV (A,D,N,P)

San Antonio

KEYL-TV (A,D,P)

WOAI-TV (C,N)

Utah

Salt Lake City

KDYL-TV (N,P)

KSL-TV (A,C,D)

THREE-STATION COMMUNITIES

6 Interconnected

Maryland

Baltimore

WAAM (A,D); WBAL-TV (N,P); WMAR-TV (C)

Michigan

Detroit

WJBK-TV (C,D); WWJ-TV (N) WXYZ-TV (A,P)

Ohio

Cleveland

WEWS (A,C); WNBK (N) WXEL (A,D,P)

Cincinnati

WCPO-TV (A,D,P) WKRC-TV (C) WLW-T (N)

Columbus

WBNS-TV (C,P); WLW-C (N) WTVN (A,D)

Pennsylvania

Philadelphia

WCAU-TV (C) WFIL-TV (A,D,P) WPTZ (N)

1 Non-Interconnected

California

San Francisco

KGO-TV (A); KPIX (C,D,P) KRON-TV (N)

FOUR-STATION COMMUNITIES

2 Interconnected

District of Columbia

Washington

WMAL-TV (A); WNBW (N) WTOP-TV (C,P); WTTG (D)

Illinois

Chicago

WBKB (C,P); WENR-TV (A) WGN-TV (D); WNBQ (N)

SEVEN-STATION COMMUNITIES

1 Interconnected

New York

New York

WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX (P)

1 Non-Interconnected

California

Los Angeles

KECA-TV (A); KFI-TV; KLAC-TV; KNBH (N) KTLA (P) KTSL (C); KTTV (C)

Revised Proposed TV Channel Assignments By States

STATE	Commer- cial VHF	Educa- tional VHF	Commer- cial UHF	Educa- tional UHF	No. of Commu- nities	No. of Assign- ments
Alabama	6	2	34	3	32	45
Arizona	12	2	15	0	22	29
Arkansas	8	2	27	1	26	38
California	28	2	44	6	41	80
Colorado	7	3	25	1	23	36
Connecticut	2	0	11	1	10	14
Delaware	1	0	2	1	2	4
Dist. Columbia	4	0	1	1	1	6
Florida	18	5	29	4	29	56
Georgia	13	2	35	3	37	53
Idaho	14	1	12	1	22	28
Illinois	9	2	42	3	36	56
Indiana	5	1	33	6	28	45
Iowa	10	2	42	4	38	58
Kansas	10	2	35	2	36	49
Kentucky	5	0	26	1	25	32
Louisiana	11	1	28	2	27	42
Maine	8	1	18	2	20	29
Maryland	3	0	8	1	7	12
Massachusetts	3	1	19	0	13	23
Michigan	17	0	42	6	40	65
Minnesota	12	2	34	0	35	48
Mississippi	7	1	27	4	28	39
Missouri	14	3	34	2	30	53
Montana	17	5	16	1	26	39
Nebraska	12	1	20	1	19	34
Nevada	13	1	7	1	16	22
New Hampshire	1	1	10	0	11	12
New Jersey	1	0	8	0	8	9
New Mexico	12	3	20	0	25	35
New York	16	0	31	8	30	55
North Carolina	11	1	32	7	36	51
North Dakota	14	2	13	4	17	33
Ohio	13	0	37	7	35	57
Oklahoma	9	2	39	4	38	54
Oregon	8	3	20	1	21	32
Pennsylvania	8	1	40	3	31	52
Rhode Island	2	0	1	1	1	4
South Carolina	6	1	18	2	20	27
South Dakota	10	2	16	2	17	30
Tennessee	11	2	36	2	33	51
Texas	43	7	115	11	114	176
Utah	8	1	8	2	10	19
Vermont	1	0	8	1	8	10
Virginia	8	0	24	5	25	37
Washington	10	3	27	1	24	41
West Virginia	6	0	13	4	16	23
Wisconsin	8	1	31	4	27	44
Wyoming	9	1	17	0	23	27
Totals	484	73	1230	127	1239	1914
TERRITORY						
Alaska	15	4	0	0	6	19
Hawaii	16	4	0	0	4	20
Puerto Rico	8	1	0	0	5	9
Virgin Islands	3	0	0	0	2	3
Grand Totals	526	82	1230	127	1256	1965

Kefauver hearings prove tv to be
an outstanding reporting medium

TV Reports on Crime

by Robert E. Harris

“OUR objective was straightforward reporting,” said Ted Esterbrook, the man who directed the telecast of the Kefauver hearings held in New York. “There were plenty of temptations to take certain camera shots solely for their dramatic possibilities. One of the Senators, for example, appeared to be dozing during Ambassador O’Dwyers long opening statement. We, however, avoided all horseplay and purposely refrained from picking up various enticing scenes.”

G. Bennett Larson, station manager of WPIX, instructed Esterbrook and his crew to stick to straight camera reporting when the station got the necessary permission to cover the hearings. These rights were obtained through the Daily News office in Washington, and with the help of crime reporter, Harry T. Brundige. One problem that had to be overcome was the ban on any cameras being used in the Federal Courthouse.

Although WPIX had the only TV crew at the sessions, all New



HARRY BRUNDIGE, in an exclusive video interview with Frank Costello, persuades the gambler to smile for the TV cameras.

York stations aired the proceedings at various times and it was networked to a good many out-of-town cities. WJZ-TV, New York was one of the few stations to sell the pick-ups to a sponsor. *Time* magazine paid them a reported \$1500 a day for the package. The majority of stations carried the hearings as a public service, cancelling many hours of commercial time.

The policy of straight reporting was abandoned on only two instances, both of which involved camera-shy, Frank Costello. Commentator Brundige asked Costello at the conclusion of his testimony, to look up at the TV cameras and smile. He did so. At another time, when Virginia Hill Houser was testifying, Esterbrook directed his cameramen to pick up Costello who was sitting in the corner of the courtroom straining to hear her words.

One of Esterbrook’s major visual problems was not being allowed to televise Costello during his testimony. He got around this the first day by simply showing Costello’s hands as they graphically portrayed his nervous tension. On two occasions, Costello’s shadow on the wall of the courtroom was picked up. To avoid any criticism, Esterbrook later refrained from this practice also, contenting himself with picking up Costello only before and after his appearances on the witness stand.

Another problem for the director was to determine when to cut from the investigators to the witnesses during the interrogations. Esterbrook tried to figure out what the witness might answer in each case. If it was a short yes or no



RUDOLPH HALLEY (left), Chief Counsel of the Kefauver Investigating Committee, congratulates Ted Esterbrook for the job done by his video crew.

reply, he would stay with the interrogator. If he felt a longer response was forthcoming, he would put the camera on the witness. This naturally demanded that he pay close attention to the testimony all the time.

Esterbrook stated that Senator Kefauver and Chief Counsel, Rudolph Halley, were extremely cooperative at all times. Halley, for example, would let him know whether the witness would be accompanied by a counsel or whether a debate or a certain action might take place. In this way, Esterbrook would be ready with the right lenses on his cameras to cover the action.

The pick-up equipment included two cameras, each with four lenses, and nine microphones. The cameras were placed on a platform along with the movie cameras, parallel to the witness stand and in front of the investigator’s table. Esterbrook had the red lights taken off his cameras so that no one would know just when he was being televised. The WPIX crew

consisted of three camera men, (with the alternate men helping out by adjusting mikes etc.), one audio man, one video man, one technical director, one announcer, Commentator Brundige and Esterbrook as director.

It is estimated that on March 19th, about 600,000 TV sets and some 2,400,000 New York viewers, plus uncounted thousands in bars and public places were tuned in for former Mayor O'Dwyer's appearance. Unlike some of the other witnesses who complained about the television pick-ups, O'Dwyer leaned into the microphones and directed many of his remarks at the TV cameras.

Actually, the telecasts presented a more revealing presentation of the proceedings than it was possible to obtain by being personally present in the courtroom. After spending the entire day at the hearings, it was not until viewing the kinescopes of the sessions did this writer get to see what Virginia Hill Houser looked like. Her face had been practically hidden from courtroom view by a large hat. We strained with the rest of those in attendance to hear the testimony of the various witnesses. Much of it was inaudible. Yet, the television microphones picked it all up loud and clear. The telecasts were the major topic of conversation wherever people congregated. Newspapers and the radio repeatedly commented on the role television was playing in the hearings, and the impact it was having on the public.

The New York Times, for example, stated "There is broad agreement that the Committee has proved television a powerful instrument for personal politicking. Observers point out that Mr. Kefauver, only a few months ago a little known freshman Senator, is now a national figure. He is even being mentioned in connection with the Presidency."

That television is an outstanding advertising medium is by now an indisputable fact. That it can be a wonderful medium of entertainment has been shown many times. Last month television proved itself to be the most powerful reporting medium yet devised.

Effectivisions

by John DeMott

BECAUSE we feel that in past months we have covered a great deal of the general effects for any television show, we are just going to add a few more suggestions which might help to embellish what has already been discussed.

We have discussed how to make the special effects of rain, snow, sleet etc. During a particular scene which let us say, is being shot outside a doorway of a building or a home, you might want to show a close-up of a damp wall. To secure the effect of damp walls, we suggest that you first paint the backgrounds with either your scenic paint or an oil paint with a dull finish. Spray this with either a thin varnish or a solution which contains plenty of any water soluble glue. Utmost precaution should be taken to spray or paint only the areas that require a damp appearance. When the above mentioned solution is sprayed on your background, it will not only darken the area you have sprayed but you will also get a shiny, wet-looking surface. If in the same scene you have props that you want to appear wet, we suggest that you spray them with, oddly enough, water!

Another effect that is used quite often, is that of smoking guns. You know, of course, that using blanks for gun-shots is extremely hazardous because of either flash burns or flying residue. To overcome any danger we suggest you use a toy gun which is on the market, and whose appearance can be changed without damaging the working parts by cutting off part of the barrel. The name of the gun is the Roy Rogers Smoker and it is a .45 calibre revolver model. These guns come equipped with a small portion of milk of magnesia powder with all instructions for loading. When you want more smoke, we suggest you add common corn starch.

We suggest you refer to our earlier column on smoke for further details on how to produce smoke.

Supposing that your script calls for furniture to be smashed or broken and you want to make sure that it collapses on schedule. Here's what we suggest: take any ordinary chairs, tables, or whatever article of furniture you want to break-away and saw through legs, back posts, etc. on a diagonal. Then drill a hole through each section big enough to receive an ordinary round toothpick. If this is done properly, you will find that even though the chair or table is being held together with just a toothpick, it will hold properly distributed weight until the time arrives to apply extra pressure to the furniture.

When you wish to show windows on your set but you find that real glass windows cause too much reflection which cannot be eliminated, we suggest this way to make a window that looks real but isn't. Take one-inch strips or one-quarter to one-eighth inch plexiglass and apply these strips to the inside edge of your window frame on all four sides at the points where real glass would normally make contact. This thin edging of plexiglass will pick up the light and will give the illusion of solid glass without producing troublesome reflections.

Commercials of the Month

an advertising directory of film commercials

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PLaza 3-1531-2

James Gray, Vice-President in charge of sales.

Producers of film commercials, both animation and live; complete facilities for complete production under one roof.



Van Dyck Cigars

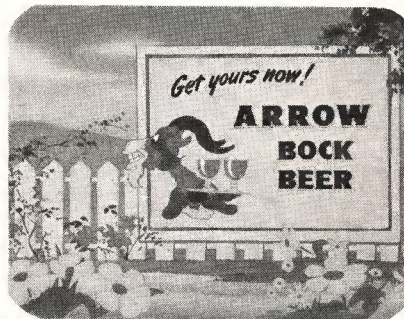
Van Dyck cigars' 60-second commercials are full animation with musical jingle and singers. Federal Advertising Agency handles the account.

Gray-O'Reilly Studios

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New York, N. Y.
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James Gray, Vice-President in charge of sales.

Producers of film commercials, both animation and live; complete facilities for complete production under one roof.



Arrow Beer

These 20 second spots for Arrow Beer feature animated goat and live action. Agency is Joseph Armstrong Co.

Gray-O'Reilly Studios

480 Lexington Avenue
New York, N. Y.
PLaza 3-1531-2

James Gray, Vice-President in charge of sales.

Producers of film commercials, both animation and live; complete facilities for complete production under one roof.



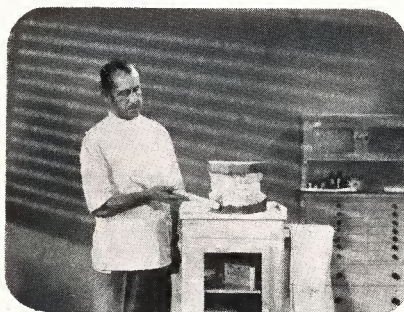
Benrus

Betty Ann Grove, singing and dancing star, with vocal background and music. One-minute and 20-second spots produced for J. D. Tarcher and Co.

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REgent 7-9200

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the story behind live television's
only one-man repertory company

Electrical Ventriloquism

by Walter Covell

• • •

“WHY hasn't anyone thought of this before?”

A writer covering the New York entertainment field for some Canadian newspapers put the question to me. She had just seen electrical ventriloquism at work, making possible another of my *Backstage Stories*, aired every Thursday evening from 7:15 to 7:30 over WJAR-TV, Channel 11, Providence. The answer to that question requires a prior answer to another: What is electrical ventriloquism?

One Actor Play

“Electrical ventriloquism” is a term which I have taken the liberty of coining to describe the technique by which a single actor may play all the parts in a continuous drama, including the role of narrator. It is used to create the illusion for the viewer that he is sitting in at a complete dramatic presentation, although, perhaps without realizing it, he has never seen on the screen at any time more than one character from the total cast involved in the story. In essence, electrical ventriloquism is the recording of dialogue by a vocal acrobat . . . dialogue which, when played back, seems to be the voices of actors just out of camera range, talking to the only performer visible to the audience in any given scene.

Simple, isn't it? Then why hasn't anyone thought of it before? Because, by the same reasoning that the cart should follow the horse, electrical ventriloquism had to wait for the invention of magnetic recording and television, which haven't been with us long. The actor who is forced to depend on the mechanics of acetate recording must

wind up in a straight jacket. He must be letter-perfect and tempo-perfect in his live lines, or he will run into cues from the spinning disc and come out mumbo-jumbo. The brakes of the wire or tape system are his rest cure, giving him air on the long live lines. He holds his own with the short ones, if he is fortunate, while the recorded snatches between which he speaks run relentlessly on.

Television is electrical ventriloquism's only ideal medium. In radio the ingenuity of the technique would obviously be lost and unnecessary. The legitimate stage presents the problems both of balancing the live and recorded sound, and of creating the illusion that the performer is talking to anyone except himself. Film offers freedom of movement, but makes electrical ventriloquism pointless since only live television demands virtually the continuous presence of the talent before the camera if he is alone.

As soon as television and magnetic recording became robust infants, a happy union of the two could be arranged even before they came of age. Who would be the matchmaker? Someone with certain specialized qualifications. Most likely candidate must have a considerable experience as a character actor, for the most successful user of electrical ventriloquism is the talent who is able to obliterate his own personality at will, and divide it, both vocally and visibly, by the hundreds. In addition, he must have a deep-seated desire to entertain. And finally, he must be earnestly interested in creating a technique which is patterned almost exclusively to suit the requirements of

television production. Let Dame Fortune single out such a man from the relatively limited number of his kind, and you have the logical choice for matchmaker. For some reason, peculiar to the intuition of this most fickle of women, she appointed me.

In the basic concept of electrical ventriloquism there is nothing really new. Dialogue has been recorded with hiatuses where live speeches may be interspersed. Radio and the theater have offered you many fine examples of one-man shows. Actors have donned and doffed make-up before an audience, and have voiced-over themselves as they pantomimed. With the assistance of television and magnetic recording, I have combined these elements into a distinct art form.

Electrical ventriloquism is no mere novelty gimmick, like the hat-switcher's bit. Its use is limited only by the ability of the actor who relies on it as a showcase of his virtuosity. The recording tape or wire is the skewer upon which the shish kebab of his impersonations is spitted. The lucky camera hog need share his time with nobody. He is the whole show from intro to finale. He can play all the characters in every scene of his script. He can be the live hero in the first sequence and the recorded villain; the live villain and recorded hero in the next. He works mostly in close-up, exploiting the manifold interpretive powers inherent in the human face. His clearly established and identified voices are free to run live or recorded as the situation suits, just as his make-up and costume can change with the setting. He can act empty-handed to a curtain or brick wall, or bust the budget for marble halls and a boatload of props if the sponsor will let him. He can narrate on record while visibly changing make-up, while the scene dissolves to the background that follows, or while the camera lingers on a significant prop. He can narrate live if he feels like it, establishing only vocally the situation for the next patch of dialogue that advances the story. He can open and close the show using

his best announcer's English. He can even spare a voice for a puppet to represent the sponsor and sell his products, just as I have been doing for twenty-six weeks in behalf of the Old Stone Bank of Providence.

The Format

As a technique for story presentation, electrical ventriloquism requires no precisely defined format. Let the pattern be dictated by the average viewer's sentiment for the familiar. In Providence, electrical ventriloquism has been identified with the title of a quarter-hour, once-weekly series — *Backstage Stories*. Generally speaking, each program at the outset finds the actor at his dressing table, making up for the night's chief role. He may change that make-up later for a second or third make-up. No matter what changes in voice or visual impersonation are involved, the audience is prepared for it in advance by narration or dialogue. And, at the end, the viewer meets the performer back in his dressing-room, removing his false hair, wigs, glasses, or what have you, and bidding good night. The two or three gathered together in their living rooms have seen an illusion patently drawn before their very eyes. For a brief span of time the illusion has breathed reality. And then the make-believe dissolves. The moving finger of television has written and moved on.

And so it is that with a couple of cameras, some imaginative lighting, an average sixteen feet of studio space, a prop-handing floorman, an engineer to stop and start the recorder on word or visual cues, a studio speaker leveled a few DB's below feed-back deadline of a directional mike, a writer such as Virginia Rooks Turner who has tailored her scripts so neatly to the specifications of the technique in my present series, the entire production and engineering staff of WJAR-TV whose cooperation has been whole-hearted during this experimental period, the T. Robley Louttit advertising agency which sold it, and the Old Stone Bank which sponsors it . . . electrical ventriloquism provides one of the fastest quarter-hours in television today. Yet the fullest exploitation of its possibilities remains to be made. *Suspense* or *Lights Out* might reasonably use it, to mention a couple. The technique has arrived.

Film Facts

by JERRY ALBERT

WHAT, if anything, is going to come of the recent warning from the Federal Communications Commission that the Hollywood movie companies had better make their stars and films available to television—or face unfavorable consideration of their own bids to enter video?

As you know, the FCC feels that a movie company which opposes release of its best product for TV use today, in fear of the theater exhibitors' dire wrath, is not going to change tomorrow merely because it acquires a TV station of its own. Its primary source of revenue will still be theatrical distribution and the TV public will continue to be deprived of the top-quality program fare which Hollywood can provide.

The film moguls' position is, of course, clear and simple. The nation's movie theaters furnish them their bread and butter. It takes at least a million dollars at the box office before a Hollywood production begins to show a profit . . . but the best that can be hoped for from TV today is between fifty and eighty thousand dollars. If release of their product to television brought upon their heads the threatened wrath of the theatermen, they would have nowhere else to turn for equivalent revenue. So they don't play ball with TV.

The TV industry, naturally, takes a divergent view. Its insatiable need for a constant flow of new—and better—material would be greatly eased if the thousands of sound films stockpiled by Hollywood over the past ten or fifteen years were offered for telecasting. (Older productions would probably be too definitely “dated” to be widely acceptable.) The small trickle of feature films that has found its way into television through back-door deals, from independent producers, or from abroad, has only served to whet appetites. The need continues great.

Where does the public interest come in? Broadly speaking, it would seem that the television air waves, which are public property and which provide the least expensive entertainment for the (potentially) greater number, should be entitled to primary consideration. On the other hand, inflicting serious—possibly fatal—injury to an important American industry could hardly be considered of public benefit, either.

Is there a solution? I have one to offer . . . not of earth-shaking proportions, but perhaps of reasonable practicality. It involves a compromise.

If, during 1951, all the Hollywood companies (by “tacit” consent) released to television all the feature films produced by them during 1936 and 1937, TV programming would be enriched to the tune of some thousand additional hours of motion picture entertainment. Films produced in 1938 and 1939 could then be made available in 1952. And so on . . . until 1964, by which time all past releases would have been exhausted (except for re-use, of course), with production and release on a strictly current basis.

If all the Hollywood companies “yielded” to the FCC together in this way, their common action would make retaliation by the theater exhibitors impossible. A great many of the theater men face technological unemployment sooner or later, anyway. This plan would not speed the process materially. For some years to come, the films offered for TV use would still be definitely old product, and those viewers who want to see today's big stars in their current hits would still attend their favorite movie houses. By the target date, 1964, the unavoidable readjustment will have certainly taken place, in any case; no undue injury will have been dealt the theater interests; and Hollywood will have firmly established its inevitable integration with the mighty new medium, TV.

TV Station Revenues

Top \$100 Million

TOTAL revenues for the television broadcast industry topped the \$100 million mark in 1950, and half of the 107 television stations reported profitable operation, according to preliminary estimates submitted by all networks and stations to the Federal Communications Commission.

Aggregate industry revenues of \$105.8 million were more than triple the \$34.3 million for 1949. Although the four networks (including their 14 owned and operated stations) accounted for more than half (\$55.0 million) of the total industry revenues, they reported a loss of \$9.0 million, which resulted from a \$10.5 million deficit from network operations and a \$1.5 million income (before Federal income tax) from their owned and operated stations. Ninety-three

other stations reported an aggregate income (before income tax) of \$1.1 million. The industry as a whole thus had a \$7.9 million loss in 1950 as compared to a \$25.3 million loss the previous year.

Majority Show Profit

Fifty-four of the nation's television stations reported profitable operation during 1950 with better than half of these reporting income (before Federal income tax) of \$100,000 or more. Eight stations reported earnings in excess of \$400,000. Stations in communities inter-connected for network programming generally fared better than those in non-interconnected communities. Forty-seven out of 79 stations in the interconnected group reported profitable operations as against only 7 profitable out of 27 in the non-interconnected group. Profitable station operation was most prevalent in the interconnected one-station communities where 20 out of 29 stations reported a profit status.

Average income (before Federal income tax) of the 29 stations in the one-station interconnected communities was \$90,000. However, the average income of 15 of these stations which were on the air and interconnected for the full year 1950 was \$174,000, whereas, 11 full-year stations in non-interconnected one-station communities reported losses averaging \$29,000 per station. Similarly, 5 stations in operation and interconnected for the full year in two-station communities reported profits (before income tax) averaging \$105,000 as compared to an average loss of \$143,000 for 6 full-year stations in non-interconnected two-station communities. Overall, the 79 stations in interconnected communities reported profits (before income tax) of \$5.7 million while the 27 stations in non-interconnected communities reported an aggregate loss of \$3.0 million.

Income Up 50 Percent

Networks including all owned and operated stations reported an aggregate income from combined AM and TV operations of \$9.6 million (before income tax) during 1950, an increase of 50 percent over the \$6.4 million income for 1949. The networks' income from AM operations remained substantially the same (\$18.6 million) while TV losses were reduced from \$12.1 to \$9.0 million. Revenues from network AM operation increased from \$105.3 to \$106.5 million at the same time network TV revenues rose from \$19.3 in 1949 to \$55.0 million in 1950.

In Los Angeles with 27 aural and 7 TV stations, TV accounted for 39.7 percent of the total revenues of the metropolitan district. In Columbus, Ohio, with 4 aural and 3 TV stations, the comparable percent attributable to TV was 38.5. Other areas where TV obtained about one-third of the total community broadcast revenues were: Baltimore, 37.7 percent; Philadelphia, 37.2 percent; New York, 33.5 percent; and Chicago, Cleveland, and Washington, D. C. between 30 and 33 percent. Overall, TV revenues in the 63 markets with operating TV stations were better than one-fourth (26%) of total aural and TV revenues in those communities. In 1948, the comparable figure for TV in 28 TV areas was 4.4 percent; in 1949, in 58 TV areas it was 10.7 percent.

Despite the sizeable gains in TV revenues in 1950, increases were also indicated in the revenues of aural stations in the TV communities. A 6.6 percent increase in revenues was reported by the 505 aural stations located in the 63 TV markets.



Live action?

Sync-sound?

Semi-animation?

Mechanical animation?

Full animation?

Stop-motion?

Slidefilm?

Animatic strip?

Slides?

Telops?

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