

TELEVISER

Television Promotion
The Television Quiz
Future of TV Networks

the journal of television

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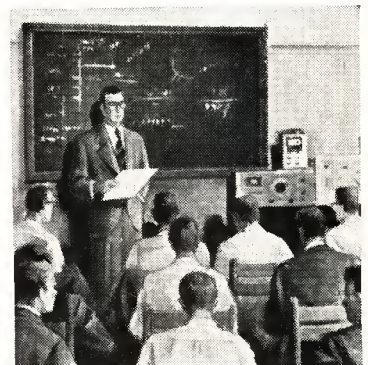
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World Leader in Radio — First in Television

Televiser

THE JOURNAL OF TELEVISION

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IRWIN A. SHANE
Editor and Publisher

ROBERT E. HARRIS
Managing Editor

Inge Price *Editorial Assistant* George Webster *Advertising Rep.*
Fred Jackson *Circulation* Sylvia Sklar *Business Manager*

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

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For T.V.—
IMMEDIATE BOOKING

ROBERT CUMMINGS
in
THE CHASE
MICHELE MORGAN STEVE COCHRAN PETER LORRE

For Your Summer
Feature Programming
Use Major Company Product

BARBARA STANWYCK JIMMY STEWART
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LET 'EM HAVE IT
TRANSATLANTIC MERRY-GO-ROUND
WOMAN IN THE DARK
MISTAKEN HEIRESS
FRANKIE & JOHNNIE
ROBERT YOUNG
PAULETTE GODDARD

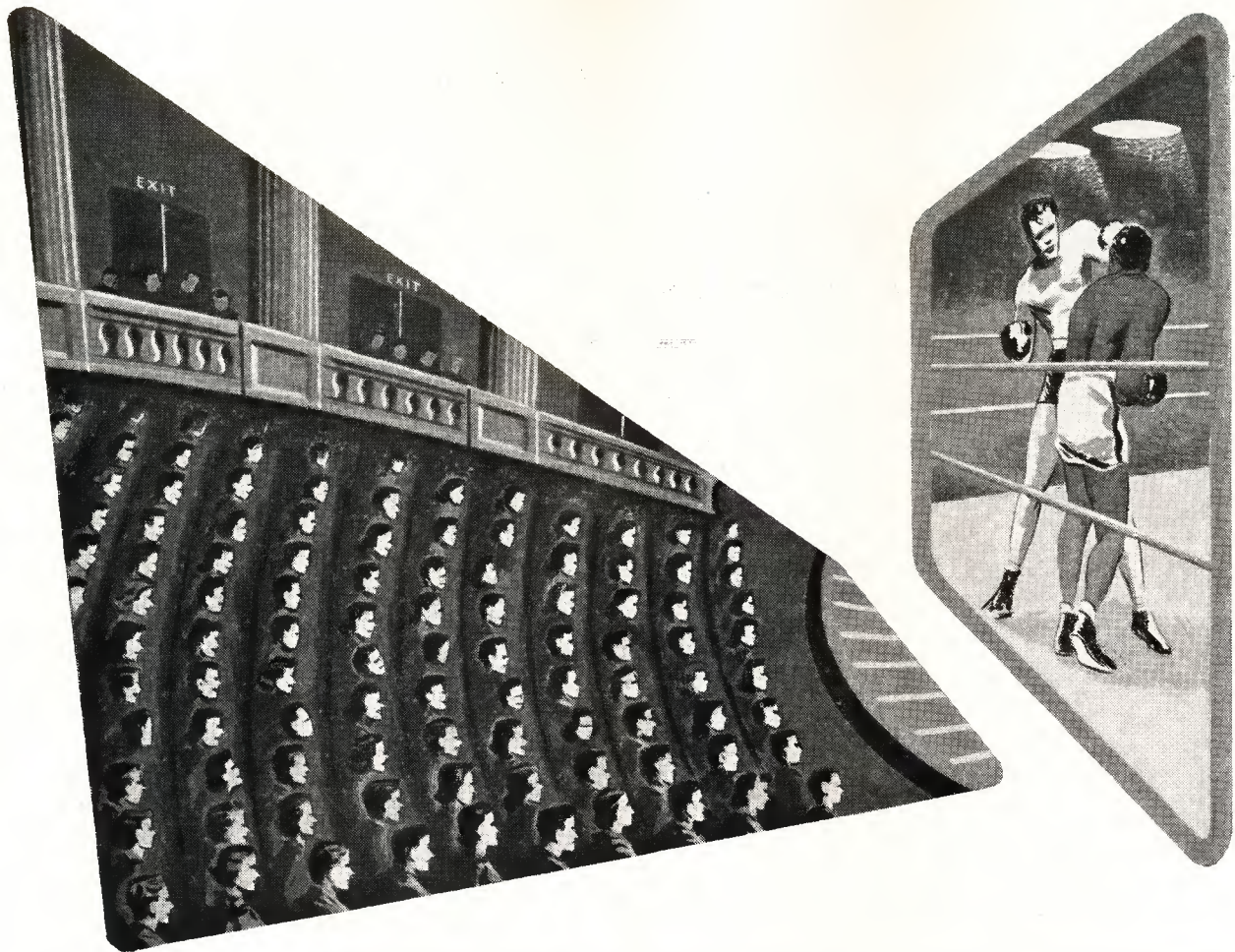
52 FEATURE PROGRAMS
with such stars as
BILL "HOPPY" BOYD JACK LARUE
FRANKIE DARRO PINKY TOMLIN
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38 FLIP THE FROGS
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Film and Television, Inc.
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29,000 RINGSIDE SEATS—at movie prices

On June 15, almost 29,000 people in several cities watched a heavyweight fight on movie screens as television cameras at ringside brought the event from Madison Square Garden. And Big Screen Television made its bow to the public over the network provided by the Long Lines Department of the American Telephone and Telegraph Company.

Since then other fights have gone over the Bell System's television network. And future plans call for more events going to more theaters, reaching more people.

This new kind of showmanship is one

more example of the use made of the Bell System's network... facilities made possible by the experience and imagination of Bell engineers. The equipment for these facilities is specialized and expensive. Much of it must be precise and delicate, yet sturdy and long-lasting.

Last year the Bell System doubled its television channels, bringing them up to almost 23,500 miles. The value of coaxial cable, radio relay, and associated equipment used for television purposes is nearly \$85,000,000. Yet the service is supplied at a very moderate rate.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

Television Promotion

An analysis of the types of TV promotional material being used by stations and networks—the selling points they incorporate—the thinking of men behind promotion activity.

by Robert E. Harris

TELEVISION promotion activities are making fundamental contributions to the growth of the medium and to the profitable use of it by advertisers.

Material on TV is prepared and distributed by various network departments, stations, station reps, ad agencies, research firms and program packagers. Promotions take many forms and describe a variety of selling points. All the material, however, can be separated into three basic types: sales promotion, program audience promotion and merchandising.

Sales promotion attempts to sell a program, the TV medium, or a time segment. This is done via fact sheets on programs and availabilities, detailed program presentation books, general presentation books (on facilities, program categories, etc.), specific presentations for a client, and space advertising.

Program audience promotion utilizes on-the-air plugs, space advertising, displays, promotion gifts and stunts.

Merchandising generally involves co-op advertising and point of sale displays. All three types of promotion also rely heavily upon a wide variety of direct mail pieces.

The majority of station and network promotion efforts come under the sales promotion category. The selling points they deal with are: program descriptions, time values, facilities, market, coverage, success stories, personalities or stars, costs, mail pull, promotional services and lists of their national sponsors.

At the present time more effort is being devoted to promoting AM than TV. One station reports that only 30% of its promotion budget is for television. However, as more stations come into markets, more TV sales promotion activity will certainly become evident.

So that these promotion efforts might be made as effective as possible, we have just conducted a survey of stations and networks to secure a cross-section of promotional thinking and to study examples of promotional material currently in use.

Program Fact Sheets

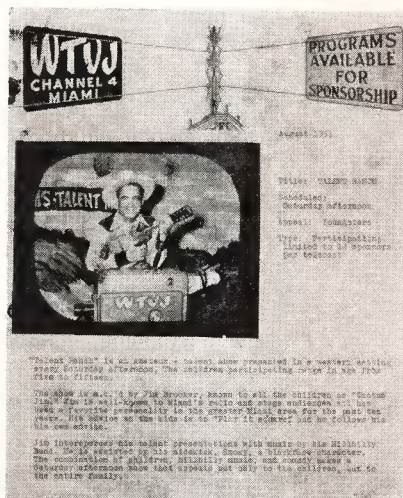
The standard promotion piece, distributed by virtually all stations, networks and reps, is the program

fact sheet. These sheets are usually mimeographed, often on colored paper, and many have distinctive letterheads. The name of the show is stated, the time, a description of the format, the talent, and usually the cost. Some sheets also reproduce a photo of the show. Others state to whom the show will appeal, what programs precede and follow the given show, what the mail pull is, what is its history, and, if open to participation, who are past or current sponsors. One agency time buyer stated that detailed descriptions of programs are extremely valuable to her, even when buying station breaks, as they indicate to her the type of audience she is reaching.

Program Presentations

In addition to these short fact sheets, many stations prepare more elaborate presentation books on certain programs. WOR-TV has a standard glossy cover for all such program presentations. They were printed in large quantity, which brought down the cost, and are available as a familiar cover, recognized and remembered by the agencies. The material inside includes a glossy still and information on the program suitably arranged and offset printed.

Some program presentations go in for particularly attractive covers. Such a one is being distributed by KECA-TV, Los Angeles, on *Adventures In Food*. Its hostess, Grace Lawson, is described as thoroughly qualified to demonstrate the prod-



Fact Sheet



Program Presentation

uct. The presentation states: "If you can talk about it in the kitchen—and demonstrate it in the kitchen—Grace Lawson will sell it for you in her KECA-TV kitchen."

KTTV, Los Angeles, presents their program presentation clipped to a file folder. It is freely illustrated with large offset photographs of the performers in action and, where possible, includes critical reviews of the show.

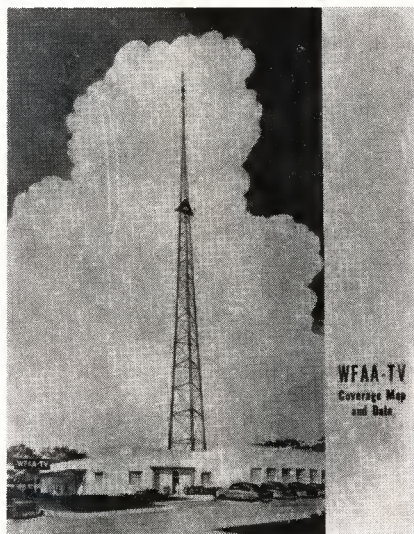
Often a strong personality will be accented in the program presentation. An ABC-TV presentation for the new Dagmar show is a good example. It states that she is the most talked about girl in America, featured and photographed in the magazines, quoted and chronicled in the newspapers, and mentioned repeatedly on national broadcasts. She is reportedly deluged with over 2000 fan letters a week, some addressed simply, "Dagmar, U. S. A." After the first nine pages devoted to the personality, the program is described in the next six pages. One of the sales points made is that the program is a valuable property because it is "fresh to viewers and never before associated with another product."

NBC-TV recently issued a 33-page presentation on the Kate Smith Evening Hour. They describe the program highlights, discuss the time period and composition of audience, estimate a large station lineup, estimate the size of audience based on her previous afternoon ratings, describe the sales effectiveness of her daytime show,

state the low cost of sponsorship (shared by four sponsors), indicate the program costs less than printed media, and mention merchandising and promotion possibilities. As supplementary data it is claimed that NBC is first in programs, audience, among advertisers and in coverage.

Other Presentations

Many stations prepare detailed information manuals covering facilities, rates, miscellaneous charges and specifications. One such book, put out by WXYZ-TV, Detroit, first describes the station and its personnel, stating that it offers: a) best local programs and success stories; b) top local television personalities; c) aggressive, unique "know how"; d) sales promotion and advertising; and e) merchan-



Coverage Folder

dising aid. It describes some top rated local TV shows produced by the station and reproduces a trade magazine article on WXYZ-TV.

In a section devoted to technical information, the station's facilities are described, giving detailed information on studios, sets and props, rear projection process screens, cameras, director service, dressing rooms, film studio and remote facilities. Spot commercials are described with specifications clearly illustrated. Details on slides and projectors are gone into thoroughly. Charges for additional facilities and services are itemized.

Coverage is described and illustrated with maps. Detailed facts concerning their market are stated, including a special breakdown of

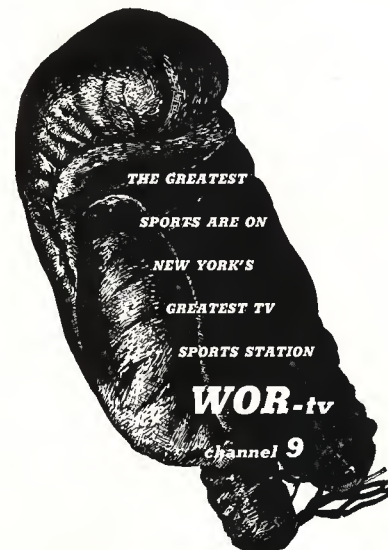
retail grocery stores in the Detroit area.

WTVJ, Miami, has prepared a two color folder which gives station personnel, network affiliations, station rep, clients, facilities and brief description of remote operations. It reproduces several letters indicating sales successes. Unfolded, it presents a large coverage map with detailed market data. Their rate card is printed on the back of this folder. Quite a few stations have printed two page folders with coverage maps and data.

A general presentation book of a different nature was conceived by WTVR, Richmond. It is "A Television Primer for Advertisers." It describes the television medium as "a fresh, dramatic means of advertising that combines all previous forms of advertising media into one powerful sales force." It discusses how the advertiser may make television work for him. It explains in detail how live and film commercials are prepared and executed. Included also is a glossary of television terms.

A special folder devoted to TV films was prepared by WFAA-TV, Dallas. It shows how a superior film is produced, discussing the shooting script, photography, animation, processing, editing, sound recording and special effects.

"The Man Behind The Counter" is a unique presentation conceived by WKRC-TV, Cincinnati, and describes a plan to deliver for the advertiser the cooperation and good



General Presentation

purposes. WFAA-TV, Dallas, mails cards to dealers, plugging certain shows and suggesting that they will get more sales by stocking up on the product and using tie-in displays. Another device, used by KECA-TV, is to send out actual post cards sent to the station as proof of a program's mail pull. Printed on the actual card is the explanation that it is one of a stated number of such cards sent in by the audience.

A major element in any promotional pattern is the success story. In some cases eye-catching printed sheets detail the success. In other cases the stories are mimeographed on plain white paper. WTVJ, Miami, has a special letterhead for their success stories. They state the facts under the headings of sponsor, product, program, classification, time segment, description of success story and quote from testimonial letter.

An original approach to presenting a sales success story was thought up by KTTV, Los Angeles. Its headline read, "The Mysterious Case of the Missing Hop-In-Horses (3175 of 'em)." The release read as follows:

"THE TIME: 6-6:30 p.m., a Tuesday and a Thursday

"THE PLACE: KTTV's 'Christmas Shoppers' program

"THE FRONT MAN: Roy Maypole

"THE 'ORGANIZATION': Hollywood Hobby & Electric Company

"THE COME-ON: Hop-In-Horse, a children's toy

"THE CAPER: In two participations Maypole spreads the word around that these Hop-In-Horses can be had, for a price—\$1.59. Within a week 3175 Hop-In-Horses disappear from organization's store where they were cached. No clues. Possibly merchandise may turn up in homes of 3175 happy youngsters Christmas morning.

"THE HAUL: \$5,048.25 worth of Hop-In-Horses

"THE PAYOFF: If you want things to 'disappear' profitably, Maypole is the man for the job."

In Cleveland, WXEL recently developed a program schedule, prepared by photo lithography, which they mail each week to agencies and advertisers. On this program schedule, they devote a block on the front page and two thirds of the back page to sales promotion. The front page is used to spotlight

current and continuing sponsors and to put across the basic sales promotional thought that a station's ability to serve an advertiser is reflected in the station's renewals. The space on the back page is used to disperse information. This covers such things as market data, slide specifications, photographic stories of local participating programs or local programs for sale. Also once a month the back pages are devoted to a classified list of brand name advertisers over WXEL. These schedules are sent to retailers, wholesalers and distributors.

Personalized form letters play an important part in promoting a station's or network's facilities and programs. Often a map or other printed material is enclosed. Reprints of letters from satisfied advertisers are also widely circulated, as are complimentary reprints and reviews from newspapers and magazines. WRGB, Schenectady, WTMJ-TV, Milwaukee, and WLW-TV, Cincinnati, periodically distribute their own special newspapers combining news and promotional, material. A few stations among them WGN-TV Chicago, utilize a monthly four-page newsletter service. The station is identified on the masthead and the last page is devoted exclusively to items about that station.



Special Stunt

Space and Air Plugs

Programs are also promoted via space advertising and on-the-air announcements paid for partly or entirely by the stations or networks. The amount of such promotion usually depends upon the expenditure of the client.

CBS-TV has a special department devoted to on-the-air promotion. They distribute folders to their network stations in advance of new programs, containing:

a) Copy for local announcements of varying lengths to be used with glass slides or matted photos. (A sample 40-word announcement goes: "It's another big event on your comedy calendar. It's THE JACK BENNY TELEVISION SHOW, and you'll be seeing it when you tune to Channel tonight at! Jack's guests will be Claudette Colbert, Robert Montgomery, Vincent Price! Be sure you're watching!")

b) Suggested news releases.

c) Program information sheet, giving the broadcast date, time, cast, client and agency.

d) Copy that might be used for such display material as posters, window and counter signs, bus and car cards, billboards, lobby displays, etc.

e) Mats for newspaper advertisements.

KFMB-TV, San Diego, puts special emphasis on the promotion of their food and drug accounts. For example, they have supplied their local newspapers and printers with mats tying in their *Smokey Rogers* program with plugs for grocery specials. Proofs of these ads are sent to the grocers urging them "to cash in on the tremendous impact of television" by including a *Smokey Rogers* box in each of their ads.

Displays

As another phase of its promotion work, KFMB-TV distributed 1000 gummed window stickers to more than 350 television retail stores in their area. These stickers are 5" by 24" and announce the presentation of the World Series "live" in San Diego with a plug urging customers to "buy your TV set now."

WGN-TV, Chicago plugs shows via an illuminated marquee on its office building. Posters, billboards and car cards are also widely used by stations.

Television station KTTV in Los Angeles recently applied circus showmanship to their promotion of programs. They rigged up a sound truck and trailer that toured all

(Continued on page 21)

Planning and Producing The Television Quiz

by Charles Adams

PRODUCING the television quiz program is, today, a relatively streamlined operation especially when viewed in the light of problems that surround the dramatic and complicated variety programs.

Firstly, rehearsals are held to a minimum. For programs using actors to portray problems, or depict questions as in *Guest House* and *Celebrity Time*, dry run rehearsals amount to 2 to 4 hours. Otherwise, there need be no more than a few moments dry rehearsal which can be held in the TV studio, prior to show time, to acquaint newcomers with their locations on set, help them make the emotional adjustment to being televised. For camera rehearsals, two hours are all that is needed for programs relying heavily on visual treatments. *Celebrity Time* rehearses 2 hours on camera. *With This Ring* two hours. *It's News to Me* uses two hours of camera rehearsal. But, where visualizations are absent, or used sparingly, where no problems or letters are dramatized, camera rehearsal time runs approximately 30 minutes—*What's My Line?* and *Say It With Acting* using this amount.

Timing

There need be no timing of the overall show. The camera-rehearsed portion equals but a fraction of 28:40. Back timing to the last camera-rehearsed incident, adjacent to the program's close, is done to effect a smooth and timely wind-up. To protect the pace of the show, a time allowance is often set up for each

question and discussion (or answer) segment. Roughly, it's 5 minutes. If the time budget runs over this amount, the MC is alerted, a new question is begun, a slackening of the show's pace is avoided and the quality of the overall impact of the performance is protected.

There are several ways to stage the panel and MC portion of the quizzer. One method is to seat the panelists, or guests, behind, and on the same side of, a long table. Each performer has his individual chair to sit in, each has before him, a mike on the table. Rather than occupying the head of the table, thus being seated at right angles to the group as was done in early days of television, the MC sits isolated from the group by a few feet, at a small table, and at an angle permitting him to view his guests. This arrangement is used in *Leave It To The Girls*, *What's My Line?* and *Down You Go* and is ideal where guests are more or less permanently selected and the program format, chronologically, is much the same. Camera-wise, this grouping affords good television. It provides head-on single shots of panelists at the table which can be taken by one camera while another camera gives to the director a transitional four-shot of the entire group. The third camera supplies the shot of the MC and a special guest, if there be one, next to him. The first camera is, of course, a roving one, shopping for singles. When the discussion among panelists follows an agreed-upon order of rotation as in *What's My Line*, there's no problem of securing

close-ups of individual panelists, and getting them quickly. But when ad-libbing starts, the director and camera men must, too, function on an ad-lib basis. It is here that the transitional four-shot provides the margin of safety for fluid and flowing camera work. Where scenes are dramatized to depict problems or letters, two- or three-folds are set up to the right or left of the panel group, picked up with one camera. Dramatizations are brief—30 seconds to two minutes. One camera can usually sustain the dramatic action for that length of time.

Another Pattern

Another pattern for staging is the circular one. The panelists and MC are seated in a semi-circular arrangement, the MC occupying the vortex of the circle (which is flattened out a trifle so that it represents a rounded 'V'). Here, intimacy is gained. The MC flanked, as he is, by a pair of panelists, becomes more a part of the proceeds instead of occupying a post physically removed from the panel, as in the former method creating two entities instead of one. A tightly-knit shot of the entire group can be had. It can serve to establish the scene. The center camera can take this shot. The two outside cameras cross-shoot, picking up two-shots of the panelists. After the opening shot, the center camera can hold to a two-shot of the MC and a guest 'right' or guest 'left' of the MC. Since greater intimacy is achieved through circular staging, it follows

that the program's concept is more often ad-lib than pre-set—as far as the order of panelists giving their answers is concerned. There is increased risk therefore, in going for single close-ups. But of course, if you know your panelists and which is longest-winded, you can reduce the hazard of being stranded by confining your close-ups to those panelists known to be most talkative.

Which method should be used—the table staging, or circular arrangement? It depends largely upon the concept of the program, its mood, whether it's completely ad lib (an 'anything goes' basis, as far as camera work is concerned), or partially so; whether the emphasis on camerawork is to be on close-ups, or group, or two-shots. (Sometimes determined, in the final analysis, by the telegenic qualities of the panel members). *Guest House*, *Life Begins at 80* use the circular, intimate staging plan. *It's News to Me* and *Art Ford's Record Review* the table-staging pattern.

A third way of staging the panel program though not generally used, is to seat the panelists on two different elevations, one row of panelists in back of the other, like two rows in an inclined theatre.

Juvenile Jury, *Quiz Kids* and *Twenty Questions* revert to this strategem which, in this view, is satisfactory staging for a children's program, perhaps, but adds only confinement to an adult program.

The audio problem is not severe in any of the three staging plans. In the circular methods, the boom mike, hovering over a compact group of stationary performers, can almost always handle the audio alone. Where guests spread out in a wider circle, as in *Guest House*, the MC can be given a table mike and one or two stationary and hidden mikes can be hooked up, for a safety factor, and placed in close to the panelists. Where the guests and panel-members are seated behind a long table, each performer has his own table mike, concealed or not as the producer may wish. The MC, of course, has his own, too.

Panel programs play, basically, for humor. Consequently, the lighting follows a generally bright, well-lit pattern with no attempt to secure dramatic effect lighting of the panelists (but it may be obtained for actors engaged in dramatizing

letters or problems.) Because the panel member moves scarcely at all during the performance, good back lighting is not difficult to secure and is used in almost all panel programs to help give to the panel group separation from the walls of the room which it occupies.

Once the hurdle is overcome of producing the first two or three performances, once the production bugs inherent to each new television program are solved, the production procedure can be pretty well established, in panel programs, and can follow the same uniform pattern week in and week out. A basic lighting plot can be used, more or less, for each performance. Audio requirements are alike, from one week to another.

Camera Work

Camera work is based on either a set of conditions following an agreed-upon chronological order, or it is entirely on an ad lib basis. If the former, there is no unusual problem. If the latter, there is nothing the director can do about it until he's on the air. Excepting in programs using actors to help dramatize problems, there are no strange props needed. And, be it the former case, the scenes are brief, the dramatizations are not expensive, the props required therefore are usually not hard to procure. Nor too expensive. Once the program's concept has been crystallized and set, the same furniture and decor can be used weekly. There is no basic costuming nor make-up to be worked out so, all in all, the production from a physical standpoint—in television terms—is simple, forthright and routine and is of course one of the reasons why panel programs are so popular with sponsor and network.

The real problem is that which is found in the creating of any show, be it for television, radio, the stage or motion pictures and consists of achieving the right combination of the subject matter (script), casting (colorful personalities and MC), and production values including a liberal application of showmanship.

At the close of the 1951 season there were upwards of 25 panel quiz programs on the air. A majority of them possessed respectable ratings. This summer *What's My Line?* appeared in several top ten

groupings. *Celebrity Time* and *Twenty Questions*, veterans of the air waves, were close to the top. But that was because each had the right combination of the 3 main ingredients—not because the panel quiz program is easy (apparently) to produce.

The very fact that a panel quiz program appears to offer an effortless means of garnering a comfortable rating at a moderate cost seems to be the very reason why so many are hastily thrown together. And, this is the real concern: almost as many are as swiftly withdrawn.

From the creative viewpoint, panel programs are as knotty and tough to come up with as any other type of show in show business. The apparent ease of their production is as deceptive as a hooded man. It can lead the sponsor into troubled waters. For, in show business, as in any other facet of life, the simplest looking feats are the hardest to master. The straight strike, 'over the middle and letter high,' is harder to throw than the jumpiest, most sweeping curve. In swimming, the simplest looking dive, the plain front dive, is the most troublesome to champions. Yet, what youngster hasn't scrambled onto a diving board for his first try, poised himself for a head-first dive and then plunged into the water—derriere first? And what sponsor will be next to make the mistake of hurrying into the conception of a panel program, casting aside as he does, the time and thought necessary for its preparation, being moved more by the deceptive qualities of the easy-to-produce quizzer than by the need to apply the time factor in getting together the program's main ingredients.

Creating the easy-looking quizzer in too short a time, as many are wont to do, is like the letter-writer who, pressed for time, wrote a long letter to which he added a P.S., "If I had had more time, I wouldn't have written such a long letter." Like the diver, the disappointed sponsor will probably find little solace when he exclaims, after the first few performances of his program, "If I had taken more time putting together my quizzer, its rating wouldn't be plunging—derriere first."

Vallelunga, Joseph
Studio Technician, WJZ-TV, N. Y.
 Votik, Albin
Video Operator, WCBS-TV, N. Y.

W

Warnick, Robert
Technical Operations Dept., WCBS-TV,
 Webb, Robert W.
WCBS-TV, New York
 Weed, Harmon
WNBT, New York
 Weiss, Jerry
Cameraman, WNBT, New York
 Werner, Henry
Studio Technician, WJZ-TV, N. Y.

Weshner, Skip
Writer, WABD-Dumont, New York
 Weston, Edward
Program Mgr., WCPO-TV, Cincinnati
 Weston, Steve
Ass't Director, WABD-TV, New York
 Whitman, Donald
Program Director, KGW, Portland, O.
 Whitman, Don
Ass't. Operations Mgr., WJBK, Detroit
 Whitherbee, Walter K.
Director of Remotes, WAVE-TV, Louisville
 Williams, Helen
Advertising & Promotion Dept., WABD-Dumont, N. Y.
 Wohl, Wesley
Studio Technician, WABD, New York

Wynn, Lawrence
Time Sales Staff, Dumont TV Network, New York

Z

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Maintenance Dept., CBS-TV, New York
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Cameraman, WPIX, New York
 Zito, Warren
Kinescope Recording Dept., NBC-TV, N. Y.
 Zuckerman, Jerome
Cameraman, WXYZ, Detroit
 Zurheide, Robert
Technical Director, WRGB, Schenectady, N. Y.

T. W. Alumni Employed in New York Network Stations . . .

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 Albin, Nathan Studio Tech.
 Amodeo, Anthony Studio Tech.
 Bernstein, Bob Studio Tech.
 Bielcik, Henry Cameraman
 Cilurzo, Vincent Studio Tech.
 Cohen, Gilbert Film Dept.
 Cohen, Sam Video Recording Dept.
 Debonnis, Joseph Tech. Dir.
 Di Lonardo, Hugo Film Dept.
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 Vallelunga, Joseph Studio Tech.
 Werner, Henry Studio Tech.

Chadburne, Ethelnae Production Dept.
 Craig, Eugene Studio Tech.
 Cromwell, Victor Cameraman
 Diamond, Alan Assistant Tech.
 Diamond, Vernon Director
 Gainer, Oscar Special Effects
 Guyon, William J. Photographer
 Halpin, John Video Engineer
 Hausman, Frank Cameraman
 Healy, Robert Free-lance Writer

CBS-TV

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 Klemsack, George Assist. Tech.
 Marks, Jason Reader
 Moses, George Cameraman
 Nieland, Henry Cameraman
 Paulus, Lawrence Studio Supervisor

Peyson, Robert Floor Mgr.
 Peyton, G. Cameraman
 Phillips, Irving Scenic Dept.
 Schwartz, Jerome Lighting Tech.
 Starr, Bernard Scenic Dept.
 Steinberg, Charles Studio Tech.
 Votik, Albin Video Operator
 Warnick, Robert Studio Tech.
 Webb, Robert Studio Tech.
 Zadrova, Mathews Maintenance

DuMONT

Andre, Edward Assistant Tech.
 Andrews, Ted Assistant Tech.
 Berman, Dave Assistant Director
 Brantley, Linwood Studio Tech.
 Elliot, Barry Production Dept.
 Glennen, William Assistant Tech.
 Glickman, Rae Production Dept.
 Jaeger, Andrew P. Film Director

Kaminsky, Bert Cameraman
 Lacey, Bill Cameraman
 Little, Allan Production Dept.
 McNamara, Dick Assistant Tech.
 Martorano, Robert Studio Tech.
 Nimmo, James Assistant Director

Rogow, Robert Studio Tech.
 Spaniardi, Ralph Cameraman
 Tilt, Albert Cameraman
 Weshner, Skip Writer
 Weston, Steve Assistant Director
 Williams, Helen Advertising & Promotion
 Wohl, Wesley Studio Tech.
 Wynn, Lawrence Time Sales

NBC-TV

Allen, D. Cameraman
 Berkowitz, Simon Lighting Man
 Condit, Warren Lighting Man
 Daniels, Nelson Prod'n Facilities Dept.
 Eddy, Walter Kinescope Recording Dept.
 Fisher, Judith Production Dept.
 Franklin, Ben Cameraman
 Gibbs, Frank Cameraman

Jacober, Warren Director
 Loomis, James Studio Tech.
 Meyer, Bernard Traffic Dept.
 Manteigo, Caesar Studio Tech.

O'Brien, Edward Asst. Film Traffic Mgr.
 Seiz, Charles Operations Control Supervisor
 Stark, Marjorie Production Dept.
 Steeves, John Personnel Dept.
 Tesser, Charles Kinescope Recording Dept.
 Weed, Harmon Business Office
 Weiss, Jerry Cameraman
 Zito, Warren Kinescope Recording Dept.

Also By New York's Non-Network Stations

WOR-TV :: WPIX :: WATV

"Television Workshop Graduates Serve TV Stations from Coast-to-Coast"

The Future of TV Networks



J. L. Van Volkenburg

WHAT does the future hold for TV network operations? With the transcontinental TV schedule being rapidly expanded TELEVISER felt that this was a particularly appropriate time to consider this fundamental question.

J. L. Van Volkenburg, President of the CBS Television Division, was, therefore, queried as to his opinions regarding cross-country TV, film recordings, international networking, and film vs. live TV.

"Film recordings will continue to be important in network operations for some time to come", said Mr. Van Volkenburg. "Indeed, I believe their use is likely to increase over the next few years."

Asked why he thought so, Mr. Van Volkenburg replied, "In the first place, the country is far from being blanketed with interconnected stations. And as new stations are opened in additional areas, many of them will be without cable facilities for some time to come, and will require service via the film recording route until they are interconnected. Even the interconnected cities seldom have more than one or two stations, and the question of time clearance is still an acute one. Such stations can and will supply many top network shows on film recordings, programmed on a delayed basis to suit their available time."

With regard to how the coast-to-coast TV network would be utilized in actual practice, the CBS-TV Chief said that the three-hour time

differential between the coasts and the allocation of the limited facilities among the various networks had to be considered. The schedule for network allocations has not been finally set, although interim arrangements are being made. "Naturally, all networks and sponsors are keenly interested in having as many of their big shows as possible distributed live on the transcontinental system, and are moving as fast in that direction as they can," said Mr. Van Volkenburg.

Repeat Telecasts

As for the prospects of "repeat telecasts" to get around the three-hour time difference, the CBS-TV executive said, "while this has been a common practice in radio for years, I think it is a lot less likely in television, at least at the outset." He explained that "both the cost of such rebroadcast and the limited cable facilities now available are likely to rule it out for the present."

It has been reported that in some cases programs will be kinescoped on the west coast by a 35 mm film recording process and played back at a later time the same night by west coast stations.

As to the film vs. live TV controversy, Mr. Van Volkenburg said, "My own personal hunch, for what it's worth, is that since both live and film broadcasts have obvious and distinct advantages, we'll continue to see a lot of both for a long time to come.

"As to the ultimate division of

hours for live vs. film broadcast, it's still anybody's guess. Certainly both methods have their advantages, and there's no lack of spokesmen for each: for the immediacy and personal quality of live, for the wider scope of production possible with film. The final decision, as in all matters to do with television, rests with the viewing public and the program choice they make," Mr. Van Volkenburg stated.

Asked what effect the trend toward film would have on network operations, the head of CBS-TV answered:

"Film is being used extensively in network television, and in most cases quite successfully. However, I don't think you can regard this as a 'trend'. Along with some increases in the use of film has gone the greatly increased number of hours of operation for most television stations, with consequent big increases in live broadcasting time."

Looking into the future, Mr. Van Volkenburg also discussed international networking. "There is no technical reason," he said, "for not looking forward to a international network, either by relay or film recording. Already there are a few network television facilities in Canada and Latin-America".

The network president went on to say, "the only ultimate limitations would be the same as they have always been in other media of communication: political-economic factors, and international taste differences in program fare."

Terminology For Video Effects

Compiled by: Andrew N. McLellan, *Television Consultant*

This comparative chart with accompanying definitions has been compiled as a guide to the more frequently used video production terms. It explains and shows relationships of words and phrases used in television scripts and in studio practice which indicate both artistic and technical "visual" effects. These effects may be accomplished by either mechanical, manual, optical or electronic means—or by a combination of all or any of these methods.

Types of Shots	Camera Technique	Control Room Tec	Verbal Cues
Angle Shot	Angle Shot		
Big Close-Up (BCU) ¹			
Boom Shot ²	Boom Up/Down		"Boom Up/Down"
	Chinese		
Close Shot (CS)			
Close-Up (CU)		Cut	"Cut . . ."
	Diagonal Dissolve		
	Defocusing ³		
		Dissolve	"Dissolve . . ."
Dolly Shot (DS)	Dolly In/Out		"Dolly In/Out"
Effect Shot ⁴			
Establishing Shot (ES)			
		Fade (Down) (Out)	"Fade Down/Out"
		Fade (Up) (In)	"Fade Up/In"
	Follow Focus		
Follow Shot (FS)	Follow Shot		"F . . ."

DEFINITIONS

Types of Shots:

Angle Shot—a camera technique in which a scene or object is shot from an unusual angle, such as an abnormal side view, down from a high boom level, or up from a low boom level.

Big Close-Up—A head shot, used to show facial characteristics and reactions of a performer. Also, Tight Close-Up. abbr. BCU (TCU)

Boom Shot—An action taken by the camera using the camera boom which allows greater radius in physical floor space.

Close Shot—A shot taken at close range.

Close-Up—A very narrow-angle picture. e.g., head shot of a person. abbr. CU

Dolly Shot—A take which involves moving the camera while it is on the air. abbr. DS

Effect Shot—A particular or special camera shot that produces a desired effect.

Establishing Shot—A camera shot which establishes the nature or location of the action by showing all important aspects of the scene. abbr. ES

Follow Shot—The camera follows the performer, action or scene. abbr. FS or follow.

Long Shot—A shot taken from a distance far enough away to include a complete view of the scene. abbr. LS (as an Establishing Shot.)

Defocusing—A trick variation on the standard dissolve. It is a transition achieved by throwing one camera out of focus until the image is completely blurred and unrecognizable, then the cut is made to another camera, equally out of focus, and brought into focus revealing the new image.

Dolly In—To move the camera in for a closer shot.

Dolly Out—To move backwards from a close shot to a position further away from the object, person or scene.

Follow Focus—The technique of constantly adjusting the focus of the camera lens while the scene is being shot. See also, Follow Shot.

Follow Shot—The camera follows the performer, action or scene while on the air.

Lateral Dissolve—A technique which involves both a camera setup and a control technique. One subject is held in the left field of one camera and the second subject, or a different view of the first subject, is held in the right field of a second camera. One picture is then dissolved through the other on the air. The pictures may, or may not, be held at Half-Lap as desired. See also, Split Screen and Half-Lap.

Montage—A series of pictures assembled in juxtaposition in such a manner as to evoke emotional response through the power of suggestion. A combined camera and control technique by which two or more images—usually at least three—are made to merge together on the air.

Pan (Left, Right, Up or Down)—to move the camera from left to right

	Lateral Dissolve⁶		
Long Shot (LS)			
Medium Close-Up (MCU)			
Medium Shot (MS)			
	Montage		
		Oblique Dissolve	
		Overlap Dissolve	
Pan Shot (PS)	Pan Left/Right⁷ Pan Up/Down		"Pan . . ."
Process Shot⁸			
Reaction Shot⁹			"Ready"
			"Roll It"
	Split Focus		
	Split Screen¹⁰		
Standard Long Shot¹¹		Superimposition (Superimp)	
		Switch(ing)	
		Take	"Take"
Tight Close-Up (TCU)¹²			
	Tilt Up/Down¹³		"Tilt Up/Down"
	Tonguing		
Truck Shot	Trucking		"Truck with . . ."
Two Shot (TS, 2-S)			
	Whip		
		Wipe	"Wipe . . ."
Zoom Shot	Zoom In/Out		"Zoom In/Out . . ."

¹ Motion picture term; use TCU in television.

² Also: Boom Up & Tilt Down (BU-TD) and Boom Down & Tilt Up (BD-TU).

³ See also: Dissolve.

⁴ See also: Process Shot.

⁵ See also: Overlap Dissolve.

⁶ See also: Split Screen.

⁷ See also: Tilt.

⁸ Includes: Background projection, Matt Shots, Glass Shots.

⁹ Usually a Close-Up.

¹⁰ See also: Lateral Dissolve.

¹¹ Usually establishing shot.

Medium Shot—A shot taken by the camera from middle distance, or from knee level to above the head of performer. abbr. MS

Pan Shot—A shot in which the camera is panned on a horizontal plane either to the right or to the left. abbr. PS (The scene must remain static.)

Process Shot—A camera shot which utilizes glass slides, mirrors, matts and/or background projection to achieve special and/or particular effects. Also, Effect Shot.

Reaction Shot—A camera shot (or take), usually a Close-Up, specifically used to register a performer's reaction to another performer's word(s) or action.

Standard Long Shot—See Establishing Shot.

Tight Close-Up—See: Big-Close-Up. abbr. TCU

Truck Shot—A camera technique by which a line of performers (such as a chorus line) or a scene is covered by dollying the camera along the line of the subjects or scene while it is on the air. In other words, to follow the action in any horizontal movement.

Two Shot—A close-up or medium shot holding two persons, usually head and shoulders only, as the subject. Or, a camera shot of two objects. To "neatly frame two subjects". abbr. TS, 2-S, 2-Shot.

Zoom Shot—A shot in which the camera is zoomed, or moved, in or out of the scene very rapidly.

Camera Techniques:

Boom Up—The camera dolly is raised, thereby elevating the position of the camera for a high head-on shot or a tilted-down shot. See footnote 12.

Boom Down—Opposite of above.

Chinese—The feature of a camera dolly which allows the boom to be rotated (generally 360°), thus allowing the camera to be moved in a "horizontal circle" without moving the dolly.

Diagonal Dissolve—Holding one camera image in the lower left-hand corner and the second camera image in the upper-right-hand corner, and dis-

Split Focus—Adjusting the focus of a camera lens midway between two subjects when one is in the foreground and the other is in the background. Generally done in Two-Shots to give both subjects equal dramatic value.

Split Screen—A combined camera and control technique by which two pictures are held simultaneously—each occupying half the screen area—and at maximum definition so that both are equally visible to the viewer. See also, Half-Lap.

Tilt (Up, Down)—A camera technique by which additional portions of a scene's area are shown by aiming the camera vertically—up or down. See also, Pan.

Tonguing—The camera is raised or lowered and swung out to left or right in a continuous movement. Can only be accomplished when the camera is mounted on a crane type dolly.

Trucking—To follow in parallel motion with a figure or object in motion. See also, Truck Shot.

Whip—A very fast pan. Used to blur the scene by the very speed of panning.

Zoom (In, Out)—See Zoom Shot.

Control Room Techniques:

Cut—A control technique by which a scene on a camera is instantaneously switched on or off the air. Also, an instantaneous change from one image to another image; a sharp transition; suggests speed, shock, proximity; used to show reaction to an action and for rapid-fire continuity to show different aspects of the same subject. See also, Reaction Shot.

Diagonal Dissolve—See under Camera Techniques.

Defocusing—See under Camera Techniques.

Dissolve—The momentary overlapping of an image produced by one camera with that of another and the gradual elimination of the first image. Similar to a superimposition except that a dissolve is not held. Tempo is

The Case For N. Y.

Film Production

by William Burnham

Vice Pres. for Sales, Transfilm Inc.

In a recent issue of TELEVISER, John L. Sinn, Pres., Ziv Television Programs, Inc., stated, "We concede that Hollywood is the best place to film programs for television." The editors have therefore asked Mr. Burnham to state the case in favor of New York as a film center.

MANY people who have not been adequately and closely associated with the advertising message assume commercial TV film production will follow network originations.

Such is not the case, and would be challenged by any of the major agency principals. The production of television commercials requires almost daily contact at many stages of production between agency and supplier. Account executives, copy department, art department, film department, as well as TV department executives generally are, and need to be, in close proximity to the TV film supplier, even though the agency contact may be through a single representative, and the same for the film supplier.

There will, of course, always be exceptions to this rule of thumb. Some specialized TV film production can be anticipated in Hollywood, as well as in Europe, where the advertiser and his agency are willing to go to great extra trouble and expense in order to have exclusivity as well as genuine talent. However, as soon as these far-away producers from advertising headquarters get their product shown by a large group of advertisers, the advantage of exclusivity will be lost and it will probably be apparent that they haven't any more to offer than the best New York film creators for video.

The swing to date has obviously been toward New York as was to be expected with the big bulk of billing placed from here even though the advertiser may be located elsewhere. Chicago is an odds on favorite to develop the second largest TV film business because it is second only to New York in agency billing placements. The other major cities in the country, including the very respectable local business originating on the West Coast, will more than handle the capacity of the facilities there.

Advertiser and network executives agree that for a top-budget program entertainment film (not commercials), Hollywood is far better equipped than New York at the moment. This company has been invited to participate in conversations pertaining to the production of such material and, up to now, has so advised these major customers for films.

Hollywood is well-equipped with their facilities, talents and skills to provide much of TV's program ma-

terial to the customer. It remains to be seen just how well Hollywood will adjust itself to the big future in this respect that television will offer.

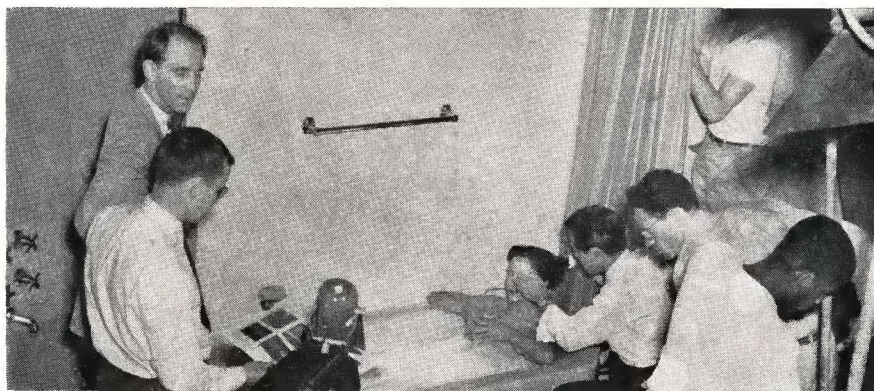
The TV film producer who succeeds will learn to work closely with the advertising agency, one of the most complex of business organisms. Before the TV film producer can really get started, he must prove to the agencies of substance a service viewpoint and an understanding of agency problems. He must learn to bring his talents to the interest of one of the most creative of businesses and mesh his know-how with the agency's. He must cooperate with the agencies and learn to think in three dimensions at once—advertising, film, entertainment. He must show the agency that he is willing to operate on sound business principle and make good when he makes mistakes—not make double-talk.

How often have agencies been burnt with the producer who will quote any price to get the first order, figuring to make it up on the next and the next.

How often have agencies beefed with reason: "These lads never meet their delivery dates. I refuse to get on the hook with my client again."

The New York film producers for TV enjoy the benefit of being the first to realize again the old axiom, "Selling Involves Promises; Business Involves Delivery On Those Promises."

For these reasons, we believe the center of TV commercial film production will continue to be New York where the center of the advertising business may be expected to remain.



MICHAEL LEVIN (left), of Ted Bates Agency, and Jack Zander, Transfilm, confer on the filming of a Palmolive soap spot. If film company were not in New York, look what Mr. Levin might have missed.

Chief Planning

Paul F. Wittlig

CBS Television Network

THE old trail blazers who believe the pioneering days of television are over should be reminded it was not many months ago that the co-axial cable was pushed beyond the Mississippi. A lot of trees remain to be cut and stations built.

Whether it's expansion of existing stations or construction of new ones, a lot of planning remains and the chief engineer will bear his share. To him, the first phase of planning concerns the equipment, its layout and installation. Errors made here will make living very difficult later. Fortunately, with over one hundred stations already constructed, the patterns have become rather well established and serious mistakes should no longer occur.

Next comes the chief's task of making it work. Operating practices seem less well defined and with the variations in individual station's needs, a considerable amount of tailoring may be required. As important as any of the operating problems is the job of maintenance.

With some two or three hundred tubes in equipment for a remote pickup or several thousand in a modest studio plant, it is obvious that maintenance may be a real problem. Just the job of checking tubes will consume many man hours each week. Added to this, is the impermanence of much of the maintenance. Certain tubes require rather frequent attention. This is likewise true of certain equipment units, in use but not fully invented yet. Incomplete invention is evidenced by the number and frequency of circuit changes recommended by the manufacturer. These circuit changes add further to the demand on maintenance man hours.

Adding to the problem at the present time are the shortages of replacement parts due to war production. Old parts formerly dis-

carded must be repaired and re-used. Tubes must be graded and shifted with deterioration to less critical circuits. The complications of this problem all add up to more man hours.

At some point in his planning, the chief engineer must determine what kind of maintenance job he is expected to deliver. In reaching this decision, there are such considerations as the market, type of station, competition, and very obviously, financial ability of the station.

3000 TV Stations . . .

Congratulating AT&T on the opening of the first coast to coast microwave network, Wayne Coy, Chairman of the FCC, predicted that in five years there should be 1500 stations in operation. In ten years the country would be served by 2500 stations and eventually we may have as many as 3000.

Just as surely as the chief knows he must have some maintenance, he must likewise realize he cannot achieve 100% maintenance either. If man hours were plotted against level of maintenance, the curve would rise very sharply in terms of man hours as it approached the 100% maintenance mark. Briefly, the last 10% of maintenance, quality-wise, is very costly. The chief must also consider that half a maintenance job may be little better than no maintenance at all. Somewhere he must find the level that is applicable to his particular station.

Once the level of maintenance has been determined, the problem of application remains. Here there

are two methods. One is commonly known as "trouble fixing" and the other as the "preventive routine." Since the latter tends to reduce outages as well as supplant the former, it is obviously the preferred method.

Some chiefs feel they haven't enough help or cannot afford the luxury of the "preventive routine" and believe they are doing well just to keep up with troubles as they occur. To some extent, this may be true, but what is commonly overlooked is the amount of time normally consumed in getting tools and test equipment together in preparation for the job. Often, it may take but little additional time to complete a "preventive routine" while fixing the trouble. As this is done, the frequency of breakdowns will decrease and time available for "preventive routine" increase. The essential requirement is the existence of a definite preventive plan. If worked in gradually, it will prove a good investment and pay dividends.

In following the predetermined level of maintenance, it is important that the formula be applied equally to all parts of the plant. It is only natural for individuals to take special interest and develop high skill in servicing certain equipments. Whereas it is advantageous to have specialists, this should not reach the point of leaving gaps in the overall program.

One of the common weak points is maintenance of film reproducing facilities. There may be several reasons for this. First, the intermittent use of the equipment throughout the broadcasting day may leave little time for any thorough maintenance. Second, the impermanence of maintenance on film equipment currently in use is discouraging. Third, with so much mediocre film in circulation, the result of work spent on film chains may be much less rewarding than equal time spent on live pickup cameras.

It is not uncommon to hear a chief say, "My film equipment is in good shape. If the film is good, it looks good! If it's poor, it looks poor!"

True enough, but all too often, there is failure to realize even poor film will not look quite so bad if the equipment is in top-notch condition. The excuse, "it's only film," has been much overworked. The public is not too much interested in the

mechanics. They want the entertainment and, if the picture quality is poor enough to detract from it, they become annoyed. In the writer's opinion, many a chief engineer is seriously damaging his reputation by failing to strengthen this weak link in his system.

Another vital point concerns planning the staff. Many a chief engineer can't maintain his equipment because he can't maintain his staff. He may face endless requests to use his maintenance personnel on a multitude of chores such as playing records, running projectors or servicing Mr. Vip's receiver. This process of erosion can wreck the entire program. Management can readily understand why a cameraman is needed on a camera, a boom man on a boom or an audio man on an audio console, but maintenance work is something much more difficult to visualize. Unless the chief can explain this to his management in understandable form and keep his maintenance staff intact, his cause may be a lost one.

Summer Viewing

ONE of the problems that yearly presents itself to the television industry is that of warm weather and vacations. Does audience availability and viewing decrease? If so, to what extent? Are there changes in viewing patterns occasioned by warm weather?

To record data on the present situation, as well as to provide a guide for next summer's operations, Advertest Research, of New Jersey, conducted a survey in 767 TV homes over a nine day period, from August 3 to 11, 1951. Respondents in these homes were questioned about their activities on the previous day. An equal number of interviews was conducted on each day of the week. Controls provided a sample of half men and half women. By this process of questioning the individual about his own immediate activities, over a period of nine days, an individual pattern of activity for the average day was obtained.

A summary of the company's major findings are as follows:

- During the summer, the average individual in a television home:
 - a. is at home 8 hours daily between 9 a.m. and midnight
 - b. spends 2½ hours watching television daily
 - c. spends over an hour listening to the radio daily

- d. spends approximately one hour reading newspapers daily
- e. spends ½ an hour reading magazines daily
- f. takes a 7½ day vacation away from home

• During the summer, on the average day, in a television home:

- a. someone is at home in 70% of the homes anytime between 9 a.m. and 1 a.m. (average)
- b. someone is watching television in 29% of the homes anytime between 9 a.m. and 1 a.m. (average)
- c. hours of set usage decrease 15% from the winter usage (¾ of an hour less per home)
- d. over 80% of the sets are used daily, one-third are used daily before 5 p.m., three-quarters are used daily between 5 and 11 p.m., and one-quarter are used daily after 11 p.m.

• Half of the respondents say they view television less during the summer than during the winter; one-quarter of the respondents spend that time out-of-doors.

• An examination of three programs that continued on through the summer, shows an average audience loss of 10%. An examination of three replacement programs, shows an average audience loss of 42% for the time period.


The following figures show the summer televiewing in television homes, those homes where one or more persons is watching television during the indicated period:

9-11 a.m.	9.3%
11-1 p.m.	8.6%
1-3 p.m.	16.6%
3-5 p.m.	25.7%
5-7 p.m.	40.4%
7-9 p.m.	59.0%
9-11 p.m.	51.5%
11-1 a.m.	23.9%
Average viewing	29.4%

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VIDEO TERMS

(Continued from page 17)

solve can be controlled it is used to effect smooth transitions and is, therefore, easy on audience's eyes. Usually used to indicate a change in place or to follow the progression of a character.

Fade Down, (Out)—To electronically reduce the signal strength so that the picture disappears gradually.

Fade Up, (In)—Opposite to Fade Down (Out).

Fade-Grey—Consists of producing an even grey screen without cutting the signal off the air completely.

Fade-White—Produced by increasing the intensity of the image to produce an all-white screen.

Fade-Black—Opposite to Fade-White.

Half-Lap—A control technique by which two pictures in a dissolve (or overlap) are both held at maximum simultaneous definition (30% each) so that both are visible to the viewer.

Lap Dissolve—A control technique by which a picture held by one camera is made to merge with another camera-picture on the air. To hold both pictures at half-lap so that the resulting "montage" can be seen before one or the other is taken out.

Lateral Dissolve—See under Camera Techniques.

Montage—See under Camera Techniques.

Oblique Dissolve—See Diagonal Dissolve.

Overlap Dissolve—See Lap Dissolve.

Split Screen—See under Camera Techniques.

Superimposition—The overlapping of an image produced by one camera with the image from another camera; blending or merging of two images to any desired level. Used to bring together two images that normally cannot be seen together; puts two scenes into an association with one another; to make an audience think two thoughts at the same time. abbr. Superimp.

Switch(ing)—A control technique involving the instantaneous cutting from one camera to another, in order to get a change of picture. See also, Cut.

Take—To televise a scene for transmission. A scene so televised (or filmed). Also, a command to switch a camera on the air—"Take One".

Wipe—In a true wipe the line of demarcation between two pictures moves either horizontally or vertically as the area of one grows larger and the other smaller. It can be used to associate a character in one location with a character in another location, and since it produces a smooth transition it does not disturb the viewer.

Verbal Cues:

Hold—Direction to cameraman order-

ing him to keep his camera where it is. ("Hold two on girl at door").

Ready—Direction to cameraman instructing him to line up his camera for the following shot. ("Ready three for Close-Up of John at fireplace".)

Roll It—A cue to start the film projector. ("Ready film sequence four . . . Roll it!")

Note: All other Cues are self-explanatory.

PROMOTION

(Continued from page 8)

parts of the city. The occasion was the introduction of a new motion picture series, the kick-off movie of which was *The Great John L.* The trailer contained two musclemen representing John L. Sullivan and opponent in a portable boxing ring. As a follow-up, the two men and ring appeared on several KTTV programs.

In similar fashion, WOR-TV had a man dressed in a baseball uniform walk down populated Brooklyn streets handing out miniature baseball bats announcing the Dodger baseball games were being televised on WOR-TV. The outlet also goes in for window displays, as do a number of other stations around the country. One is in their own office building, others are set up in various stores around New York. A woman's show, for example, was recently promoted in a lingerie shop. The *Judy King Show*, on WHIO-TV, Dayton, and a travel service advertiser, are plugged in an inviting window display on the pleasures of a vacation in tropical Jamaica.

Gifts

Occasionally a program is promoted via the distribution of special gifts. CBS-TV announced the *Schlitz Playhouse* by sending out

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lamps made from Schlitz beer bottles with the name of the recipient imprinted on them. NBC-TV distributed alarm clocks with stickers over the hours 11 A.M. to 1 P.M. announcing that the network was opening these hours to advertisers. *Lights Out* was promoted with practical kerosene lanterns. *Tales of Tomorrow*, a new science-fiction series on ABC-TV, sent out small telescopes for peering-into-the-future purposes.

To see how one station utilizes promotion to enhance the sales effectiveness of television, the activities of KGO-TV, San Francisco, might well be examined. Owned by the American Broadcasting Company, KGO-TV is represented nationally by ABC-TV Spot Sales, which constitutes the sales personnel of ABC's stations in San Francisco, Hollywood, New York, Chicago and Detroit. Therefore, KGO-TV's sales promotion material is distributed to approximately thirty salesmen in these five markets. It includes:

Fact Sheets: To cover all locally

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available programs on KGO-TV, single-page fact sheets giving time, day, format, talent, commercial time and treatment and program and/or participation cost, plus notes on any special features of the show, are supplied individually to each ABC-TV spot salesman.

Sales Tips: Inaugurated last spring, the KGO-TV sales tips are weekly newsletters addressed individually to each of the thirty ABC-TV spot salesmen. These mailings give brief condensations of all new locally available programs, cover issuance of fact sheet replacements, tell of awards or publicity breaks and quote excerpts from reviews and success letters on available programs. To maintain a steady flow of current sales information via the sales tips, a member of the promotion department attends the weekly TV sales meetings, making note of all information to be passed on to the other officers.

Photographs: A complete set of photographs covering all local available programs has been sent promotion managers of the other four owned stations. Prints on new local programs are sent these offices as

the programs become available. It was suggested that the other stations have additional prints made from the file copies as they are needed.

Mimeo'd Brochures: To give a more detailed picture of a particular program (usually a participating show), multi-page mimeographed brochures are sent agencies on KGO-TV's mailing list, covering all of the nation's advertising centers—San Francisco, New York, Los Angeles, Philadelphia, Chicago, etc.

Printed Brochures: Programs whose popularity assure their continuance are covered via easy-to-carry pocket presentations. This type of presentation is usually limited to participating programs and is designed, copy-wise, to assure maximum timeliness.

Column Reprints: Reprints of local television columnists' reviews of locally available programs are sent salesmen and agency men on KGO-TV's large mailing list. Columns of an institutional nature, such as the results of a popularity poll, are also reproduced and mailed to agencies and ABC-TV spot salesmen.

Success Letters: In addition to being quoted in the weekly sales tips, success letters are reproduced and distributed to all ABC-TV spot salesmen and, frequently, to agencies. As with all KGO-TV sales promotion material, an adequate supply of extra copies of these reprints is sent promotion managers of the other ABC-owned stations.

Institutional Pieces: To point out the production and programming know-how of Northern California's only network owned television station, institutional brochures on KGO-TV public service programs and events are sent agencies and ABC-TV salesmen.

Promotional Thinking

What is the thinking of the men responsible for TV promotional material? R. C. Wright, Asst. Commercial Manager of WXEL, Cleveland, writes us: "Our personal feeling in regard to sales promotion is that the best effort the station can make is the distribution of correct and complete information. We regard this as much more important than any gimmick or sensational-type mailings or advertisements. This thinking is based on the

premise that the majority of sales are made through trained buyers who may be amused by quaint advertisements or items in the morning mail, but do their buying on the basis of facts."

Mr. Wright's opinion seems to be substantiated by the comments of the head time buyer of a leading ad agency. He revealed that all promotion pieces are automatically routed to the agency's research department for evaluation. Material found to have valuable points is filed according to market (occasionally by program category) and referred to when needed.

"My experience with television sales promotion," writes Burt Toppan, Promotion Manager of WTVJ, Miami, "is that it can be expected to be of a changing nature during the first years that the television station is on the air."

"When WTVJ began operating in March, 1949, our first job was to sell everyone, local and national, on the fact that Miami now had a TV station. After that was accomplished we had to sell the idea nationally that Miami was a desirable TV market. Our promotion at that time stressed every new set that we had in the area. In addition to that was the supplying of agencies with market data on the Greater Miami area. As time went on and WTVJ had a healthy audience of 80,000 sets in a respectable market area of 680,000 people—promotion centered on selling television over other media and then specific times on WTVJ. Right now almost all of our promotional material is aimed at establishing all daytime TV and particularly morning TV."

Summing up the overall strategy of sales promotion, John Fuller, head of the NBC-TV Sales Promotion Department, told us: "The first objective is to make information on programs and availabilities generally known. The second step is to narrow it down and stimulate active interest. In other words, first a shotgun technique of spraying out the information, followed by a hard-hitting rifle technique pinpointing the sales message."

Oliver Treyz, head of sales development for ABC, stated succinctly the purpose of sales promotion. It is "to get new business and hold the old."

That's a good job if you can do it. And if you can, you're doing a good job for the entire industry.

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