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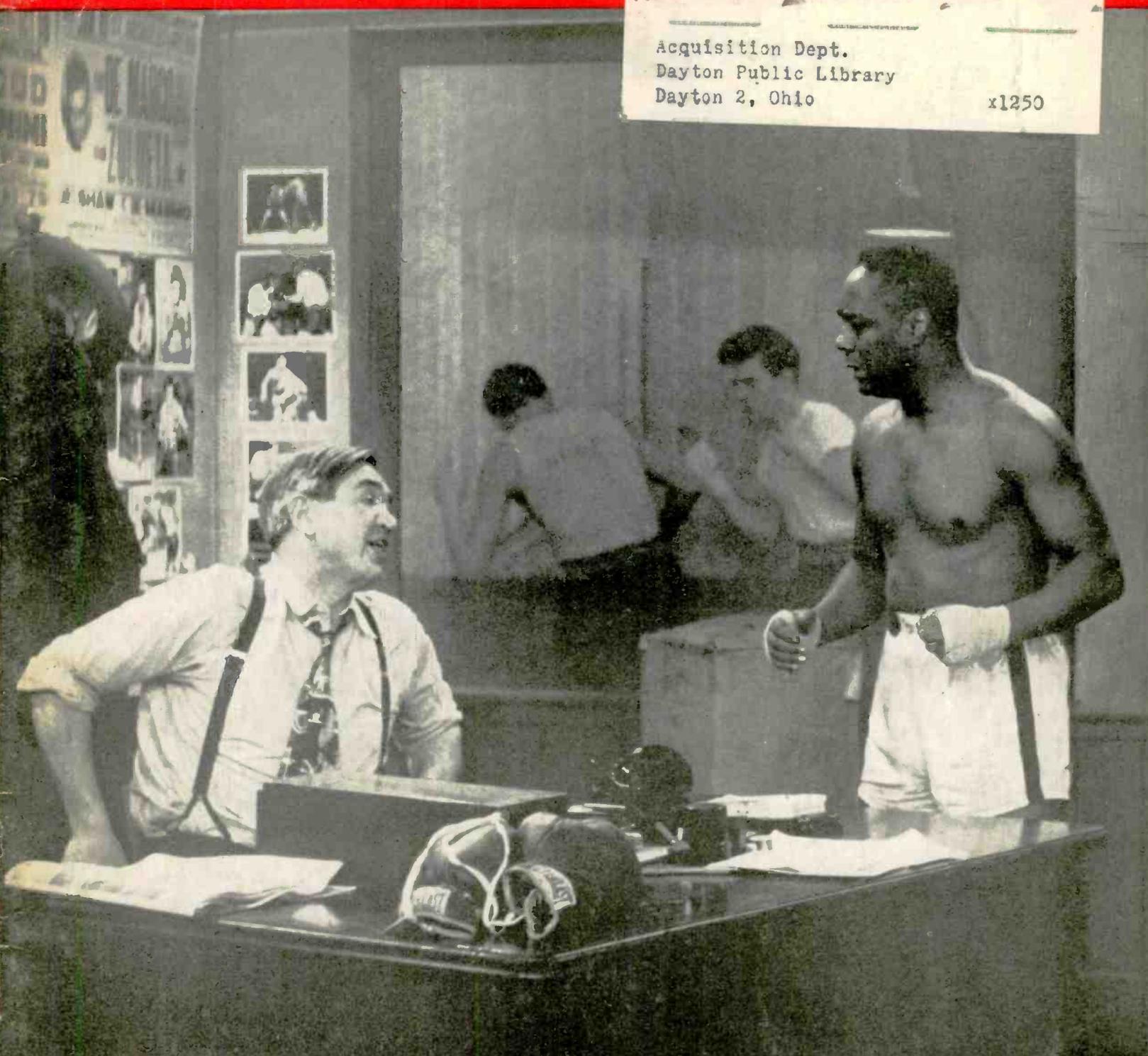
TELEVISER

"Television Institute" Talks
Improve TV Commercials
"The Final Bell"

the journal of television

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Script of Month

(See page 21)

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Channel 5

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DU MONT

First with the Finest in Television

Televiser

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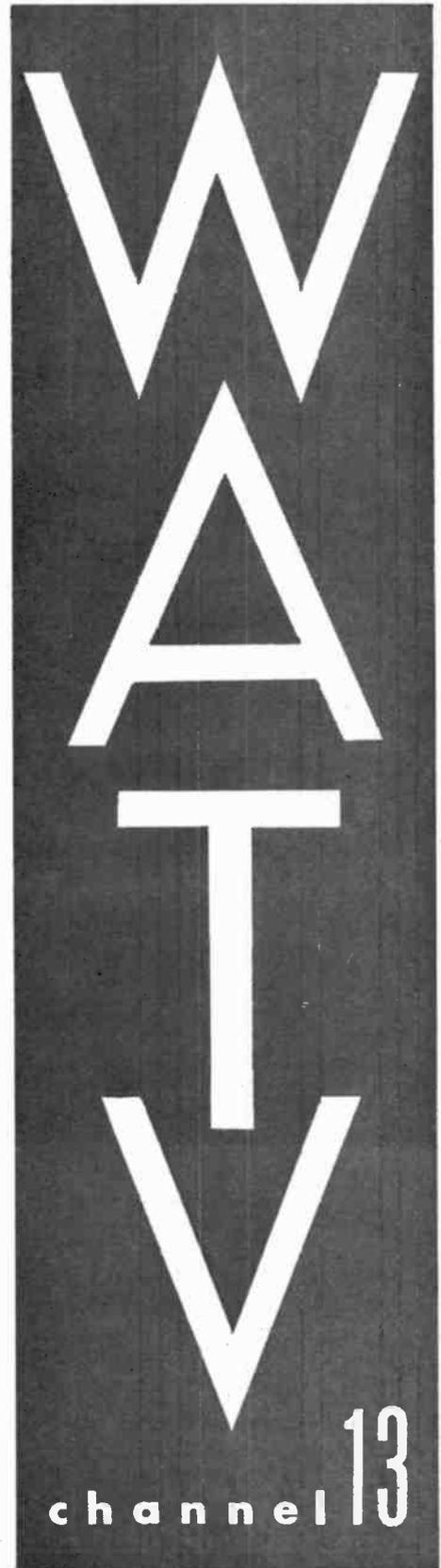
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THE ENTERTAINMENT-STATION



TELEVISION CENTER-NEWARK

When Mickey and Felix were our leading “TV” stars . . .

Those celebrated “movie actors”—
Mickey Mouse and Felix the Cat—were
pioneer helpers in television research

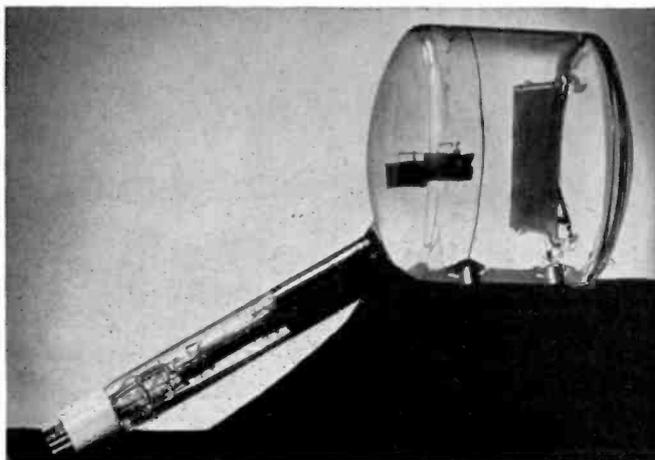
No. 1 in a Series Tracing the High
Points in Television History

Photos from the historical collection of RCA

● Strange though it seems, two toys had much to do with television as you now enjoy it! As “stand-ins” during television’s early days, Mickey Mouse and Felix the Cat helped RCA scientists and engineers gather priceless information.

Choice of this pair was no accident. Their crisply modelled black-and-white bodies were an ideal target for primitive television cameras. The sharp contrast they provided was easy to observe on experimental kinescopes.

Would living actors have done as well? No, for what RCA scientists were studying—as they trained their cameras on the two toys—was the effect of changes and improvements in instruments and telecasting techniques. With living actors it could never have been absolutely certain that an improve-



The Iconoscope, electronic “eye” of television, invented by Dr. V. K. Zworykin, of RCA Laboratories.



Felix the Cat and Mickey Mouse were, during television’s experimental period, the most frequently televised actors on the air. Using them as “stand-ins,” RCA engineers gathered basic data on instruments and techniques.

ment in the televised image came from an improvement in equipment and techniques—or from some unnoticed change in an actor’s appearance, clothing, make-up. Mickey and Felix provided a “constant,” an unchanging target which led to more exact information about television . . .

Problem after problem was met by RCA scientists, with the results you now enjoy daily. For example: In the “Twenties” and early “Thirties,” there were still people who argued for *mechanical* methods of producing a television image, despite the obvious drawbacks of moving parts in cameras and receivers. Then Dr. V. K. Zworykin, now of RCA Laboratories, perfected the iconoscope, to give television cameras an all-electronic “eye”—without a single moving part to go wrong. Today, this same all-electronic principle is used in the RCA Image Orthicon camera, the supersensitive instrument which televises action in the dimmest light!

Also developed at about this time, again by Dr. Zworykin, was the *kinescope*. It is the face of this tube which is the “screen” of your home television receiver, and on its fluorescent coating an electron “gun”—shooting out thousands of impulses a second—creates sharp, clear pictures in motion. Those who may have seen NBC’s first experimental telecasts will remember the coarseness of the image produced. Contrast that with the brilliant, “live” image produced by the 525-line “screen” on present RCA Victor television receivers!

Credit RCA scientists and engineers for the many basic developments and improvements which have made television an important part of your daily life. But don’t forget Mickey Mouse and Felix. They helped, too!



Radio Corporation of America
WORLD LEADER IN RADIO—FIRST IN TELEVISION

DuMont blast at FCC stirs action . . .

SOLID FACTS exchanged at Institute by nation's TV executives



By Irwin A. Shane

NEVER in the five years of the annual Television Institutes was as much solid information exchanged as during the 1950 sessions at the Hotel New Yorker.

Dr. Vladimir Zworykin sat in on a discussion of newest lighting techniques and equipment, and then as a luncheon speaker, spoke not of engineering problems, but of the increasing recognition of television's possibilities as an instrument of social value.

An explosive blast at the FCC, the freeze, Commissioner Jones, Senator Edwin C. Johnson, and the color hearings were emitted by Dr. Allen B. DuMont, a blast that caused some legislators to murmur about the need for speeded-up action by the Federal Communications Commission.

Of the great number of speakers, the only woman was a pleasant housewife from Pleasantville, N. Y. For three years she has made stirring reports on the pulse of the average housewife-viewer. Her plea for serious thinking in programming and sincerity in actors was well received by the large first day luncheon group.

Dr. Alfred N. Goldsmith, leading electronic engineer, was keynoter and toastmaster of the first day; Jack Pop-

pele, TBA prexy, was toastmaster at the second day luncheon.

All Points of View

This year's forum was distinguished by the extremely high quality of speakers, who represented virtually all sections and segments of the television industry—and all points of view.

Television scientists and engineers offered their views on station problems, color, increased applications of television, to education and industry.

In other panels opinion researchers met with program producers, advertising men, film men to give them the straight facts about how the average viewer is reacting to programs and commercials. On hand to offer food and facts for thought were researchers C. E. Hooper, Horace Schwerin, Wallace Ross, Charles Batson and Dr. Millard Faught.

The entire gamut of television—from the problems of operating a

small station and operating a television department in a medium sized agency, to those of rear-screen projection, new lighting techniques, uses of color in programs and commercials, rental of film, the training of operating and program personnel, the preparation of effective television commercials, selling sponsors on TV, and all the other small and great problems of a new industry struggling to find its destiny, were thoroughly examined and discussed.

Sixteen representatives from the Canadian Broadcasting Corporation, whose plans for the immediate construction of several television stations were recently announced, were present to learn all they could from their American cousins.

The procession of speakers omitted few top-flight names, and included many new ones.

The results of the discussions, which were widely reported in the trade press and by the press services, were highly gratifying to the Televiser staff responsible for the planning and organizing of the conference, selection of speakers, displays, etc.

On the following pages are excerpts from various talks given during the 3-day "Television Institute."



"FCC Freeze Leaving Thousands Out In Cold"

by Dr. Allen B. DuMont
Pres., Allen B. DuMont Labs.



DR. ALLEN B. DuMONT
Pres., Allen B. DuMont Labs

OF THE 58 market areas now receiving some form of television transmission, 39 cities are served by only one station, 7 areas by only two stations, while 89 market areas with a population of more than 100,000 have no television reception at all.

The FCC freeze is resulting in a loss of employment to tens of thousands of persons in manufacturing of tubes, receivers, components, and transmitter gear. Thousands of men and women are not employed by stations and networks in the many, many necessary capacities. Why? Because the stations don't exist. Thousands in sales, advertising, and merchandising are adversely affected. And most important—millions of Americans are being deprived of the pleasure and entertainment of adequate television in city after city across the country. Only 13 new stations can be built until the freeze is lifted. That is all the stations that have been authorized.

Commissioner Jones of the FCC condemns private interests because these interests think it would be a grave mistake to foist an unsatisfactory color system on the American people. He condemns the more than 100 manufacturers of television receivers, the television broadcasters, and the manufacturers of transmitting equipment, because we think it a criminal mistake to make the future allocation of additional channels for black-and-white television wait for a decision on the matter of color. A truly intelligent and lasting decision on this matter of color may take years and the spokesmen for our industry do not think that the American people will be willing or should be forced to wait these years to enjoy adequate television reception.

Television broadcasters and manu-

facturers of receivers alike will reap tremendous benefits from a really good system of color television transmission and reception. If there were such a system in existence, every industry spokesmen would be camped on the Commission's door-step urging and pleading for the immediate adoption of standards. That we are not so doing is the most definite proof that present systems are not ready for commercialization.

How It Began

The reason for the original freeze order was so that the Federal Communications Commission could review the allocation system that was in effect for television, and to see whether we might secure a better separation between certain cities where, on the basis of previous experience, there had been some interference due to tropospheric reflection.

This was in September, 1948, and the Commission stated through its chairman Wayne Coy that the problem would be settled in from three to six months, when the start of additional grants to stations for construction would be made.

It was just about the time that this

freeze might have been lifted that Senator Johnson, Chairman of the Inter-state and Foreign Commerce Committee, took his blast at the television industry, and stated that the color problem should be solved before we went ahead with any new allocations. Our situation today is that the freeze could actually be lifted almost immediately, because recent tests have shown that color transmitters can operate on our present channels with no additional problems than those involved with present black and white transmission. It is definitely our belief that channels should be allocated for color and experimental licenses granted where necessary to proponents of the various color systems. There is nothing to prevent this, and if those who are proposing systems are sincere and confident about the worth of their systems and the ability to solve existing problems, these concerns will then transmit programs regularly while the manufacturing industry will certainly cooperate by constructing experimental receivers.

Color tests in Washington to date have not indicated a solution to the problems of an acceptable color system.

On the table . . .

The Fifth Annual Television Institute meeting furthered more than just individual contacts and information; it gave the whole industry a chance to coordinate and crystallize some of the advances as well as the problems of this past year. Getting a problem on the table for dissection is important now, while TV is still so fluid. Finding out others' solutions helps everyone along. And, seeing extant questions from all points of view—Engineer, Technician, Artist, or Executive—begets better relations between all working parts of Television.

GERALD A. GILMAN,
VideoView, Inc.
New York, N. Y.

Giving TV a New Meaning

by Dr. Vladimir Zworykin
RCA Laboratory

NO ONE need be persuaded today that television has a role to play in our everyday lives. The growth figures of the television industry for the last few years remove any doubt of that. Yet, confronted by this phenomenal rise, we are in real danger of misjudging the basic social significance of television.

Let me illustrate by reference to some other great modern industries. The automobile, for instance, to its early users was primarily an item of entertainment; in Europe it is still largely a symbol of luxury and the ordinary passenger vehicle, which makes up the bulk of automobile production, is even in America commonly referred to as a "pleasure car". Yet the primary social impact of the automobile has not been as an addition to our entertainment, but in revolutionizing our whole system of transportation and with it our living habits.

Again, though "radio" signifies, to the average person, the broadcast receiver in his home, giving him entertainment at the push of a button, its most important contributions are in other fields. They are the possibility of almost instant communication with all parts of the earth, the world-wide dissemination of news, and the provision of safety aids for travel on land and sea and in the air, increasing permissible speeds, travel loads, and reliability of schedules. In scientific investigations and the control of industrial processes, radio techniques have found innumerable vital uses. Finally, the role played by radio in breakdowns of our social structure, in war, is of only too recent memory.

Television is no exception. It is true that not only its most familiar, but its very first, function has been to provide entertainment. In a way this is fortunate. It has given a broad financial base to the industry and acquainted people with the possibilities of television at unprecedented speed. Yet we should not let this one use, however important it may be, obscure



DR. V. ZWORYKIN
RCA Labs, Princeton, N. J.

the fundamental meaning of television, which is the *extension of human sight*, just as radio is the extension of human hearing. If we realize this meaning, we will put television to work acquainting the citizen more closely with the functioning of his government, as well as with the relationships of peoples in the United Nations. We will also utilize its great possibilities more widely for visual education; the promising beginnings which have been made by broadcast television in both fields should and will be extended. However, also television which is not broadcast at large can contribute very materially to the educational process. It is even now employed experimentally for this purpose in the Armed Forces and at some of the great universities, such as Princeton. Specifically, it enables large groups of medical students to obtain an intimate view of surgical operations. Microslides at high magnification, normally visible only to a single individual at a time, can be shown by this means but large audi-

ences. Astronomers may not only show their stellar images to outside groups, but employ television methods, in addition, to stabilize their images. Still other educational uses have been tested and many more will unquestionably be found in due time.

The uses in industry are quite as extensive; in fact it has become customary to lump all types of television which are not publicly broadcast in the term "industrial television." In industry, television is applicable wherever it is desirable to shift the point of observation from one location to another. This may occur, for instance, if the process to be observed takes place in an environment which is too dangerous, because of high temperatures, poisonous fumes, harmful radiations, or the chance of explosion; too narrow; too remote; or too uncomfortable for a human observer. Alternatively, television may be employed to bring information from many outposts, such as unmanned substations, to a central station. Contrariwise, a demonstration at one central point may be transmitted to a number of viewing centers. This has been done, for instance, with fashion shows and merchandise exhibits in department stores. There are thus innumerable ways in which television can enhance the safety and economy of industrial and commercial operations.

If we keep in mind this broader significance of television, we shall be less likely to go astray in assessing its social impact. Our sense of sight teaches us more of our environment than all our other senses combined. Its enhancement by television may well lead to changes in our lives which are more fundamental than any produced by earlier discoveries of this scientific age. And the marvel of television in our living room is only a very small part of these changes.

Good Angles . . .

That was an excellent series of discussions organized for your "Television Institute." I enjoyed them immensely—and picked up some good angles for a set of articles on TV commercials that I'm doing.

JERRY ALBERT,
United World Films, Inc.
New York, N. Y.

Housewife Viewer States a Case

by Mrs. Clare Burke
Pleasantville, N. Y.

IN the fall of 1946 I wrote for *Televi- sion*, "Movie houses are the one big business which, in my opinion, stand to suffer from widespread television." The following spring, when I ventured a conjecture to the 1947 Television Institute that the movie industry would have to produce for television, you were tolerantly amused. Last week our local theatre manager would give me no figures. He did remark that, since remodelling the house, business had improved. From an inside source I knew they had remodelled in desperation. Out of the 52 set owners with whom I spoke there were five who reported their movie-going habits unchanged.

When discussing the commercials in 1947 I wondered whether, in the future, they could sink to the level depicted in a *New Yorker* cartoon—an X-ray showing the advertised pills descending the digestive tract. I regret to say it may happen. Last month, while watching a show out of Chicago, I had just commented that shows from there seemed better. Then there appeared an apron-clad, elderly, convincing housewife for the commercial. The camera followed her to a wash-bowl, where she extracted a pill-box from a medicine cabinet above. The camera focused on the giant tablet dissolving in a glass of water. "Surely," I thought, "we stop here." But no—the camera followed the glass from washbowl to mouth, then stared as she gulped it down! At that point I felt my native state had betrayed me. In 1947 I suggested, and now I beg to repeat, that by means of filmed sequences practically any product could be merchandised to hold and enliven interest.

Three years ago I voiced the doubt that daytime televiewing could ever take the busy mother and housewife from her daily duties. Of the 52 housewives with whom I checked just 5% reported daytime watching. The

common practice seems to be that of turning on the set when the children's programs start.

The prediction that women would become sports converts has proved true in only 4% of the number with whom I spoke. With increased selection of programs the ladies' interest in sports has proportionately decreased. The temporary exception of wrestling I leave for the psychologists to analyze. Those 4%, however, add to the gate receipts, because they attend their favorite sporting events.

Television and Children

My early pleas for more children's programming stemmed from no clairvoyance. One needed only to see a child's fascination when watching the TV screen to realize this would be as much his medium as his elders'. It is a subject on which I must enlarge considerably.

The currently controversial discussion of TV's effects on school work is a sad commentary on parental control. Apparently for many parents the TV set's role as a baby-sitter is insufficient—they want it to be disciplinarian as well. Frankly, I have no patience with the mothers who complain of their children's eating, sleeping, or study habits being disrupted by television. On this, as in other play and living habits of the children, the mother's authority must assert itself. Both the grade school principals in our town agreed that close parental control could prevent any ill effects on the children's school work. One principal observed that the children who did neglect their studies, and obviously stayed up late, came from homes where the parents were generally indifferent to the child's best interests.

In any home, though, it is a hardship to deny the children's watching, before their bedtime, a program that other family members are seeing. Many parents complain, rightfully, of murder and mystery stories beamed at

an early hour. Keeping this type of show off the screen until after 9 o'clock is a reasonable demand. An agreement of schedules on such programming among all telecasters might go far to prevent the organized "do-gooders" from forcing more rigid bans later.

Some of those "do-gooders" are beginning to raise voices in protests against the "Westerns". For nearly two years we have lived with a "Westchester Westerner" in our home. True, the floors are ruined from cowboy boots and the stair railing weakened from serving as a horse—beyond that no harm has been done.

From about the 7th year children crave more excitement. As new western films are made expressly for television, serious thought should be given to weaving educational aspects into the plots. The use of juvenile characters could accomplish this. Children quickly absorb the education that is presented as entertainment. For example—recently our 10-year-old, after seeing Capt. Video, talked about a "psycho-sophanic distorter". When I'd caught my breath I said, "You must mean psycho-somatic disorder." She persisted and explained that it was a brain-twister. Now ours is no Quiz Kid—just among the average, who roll off big words with ease when they've been mixed with the Hocus Pocus of Capt. Video's gadgets. The educational potentialities of TV for children are limitless—the surface has barely been scratched.

Which brings me, finally, to my disappointment in television entertainment. Unquestionably TV is now playing to the masses. Two years ago there were some 25 sets in our village. Now more than 20% of the homes have them. The greatest concentration of sets is in an area known as "the flats". It was the opinions of these people I sought—the composite figure known as the "mass buyer". A pattern of entertainment has been forming, it seems, to appeal to these mass buyers.

What Viewers Want

That American people generally want to be entertained is an accepted fact—that they are always seeking escape in that entertainment I challenge (an habitual escapist is a psychopathic

case). Nor can I accept the 12-year intellectual level mythically attached to the mass buyer. Were we to grant its truth—we still could not escape the fact that his very buying is an attempt at self-improvement. It seems a mistake for those responsible for his entertainment to assume they have found the formula that satisfies, and thenceforth follow a pattern.

The movie magnates, with their lush backgrounds, sleek motor cars, and glamorous women, set a pattern of artificiality. The current popularity of foreign films could well be a mass expression of revolt against synthetic atmospheres created by Hollywood.

Since television must borrow from these other media they could take only the good and avoid the pitfalls. When set owners finally accustom themselves to the miracle, which seems to take from 8 to 18 months, they become a tougher audience. The television performer is not just a caller—he's a guest or company. As such, much more is expected of him in the way of performance.

In questioning this local group of people I heard more than faint rumbblings against repetition and duplication. To a person they liked Godfrey—but two viewers observed that they no longer liked the singers on his show. In identical quotes they said, "They are conceited now." So penetrating is the tele-camera's lens. Everyone likes clowns, thus Berle and Wynn are favorites. Other favored personalities were Jimmy Powers, John Sweazy, Bill Slater, Dennis James, Ted Steele, and Garroway. Each of these men is, in his own manner, *very much himself* and is, therefore, at home in any living-room.

The feminine personalities, unfortunately, seem to possess this faculty of transplanting themselves much less comfortably than men. Gushing, affectation, or ultra-sophistication are unwelcome in the average home.

Repeatedly I asked in my survey, "Do you like the audience participation shows because it's fun seeing people embarrassed?" The answers were always negative. Quiz shows, amateur programs, jury trials, and candid cam-

eras are all popular for the same reason—naturalness—people behaving even as you and I.

I don't believe the masses, or any other classes, will habitually regard entertainment inside their homes with the same detachment they do outside it. Nor do I believe that it has ever been satisfactorily proved that they don't want realism. After watching television's progress for nearly five years I would award just one Oscar—to Gertrude Berg—for daring to portray an American family crowded around the breakfast table—in the kitchen.

There is much discussion over the logical television capital—New York or Hollywood. Geographically let the location be any place that is technically most convenient. Wherever the capital, I pray that the programming beamed over the coaxial cables be balanced between the glamorous artificiality of Hollywood and the ivory-towered sophistication of Manhattan. Only with the main cameras always trained on the midway of reality can we aspire to inculcate mass culture.

Watch Out! — Experience Can Boomerang

by Horace Schwerin
Schwerin Research Corp.

PRODUCTION experience in radio, motion pictures and the stage doesn't guarantee success for an advertiser in television—in fact, they can often constitute a tremendous obstacle.

Although the same basic principles which govern success or failure of a television program apply that applied in radio, there are great differences in the application of these principles. And when television's greater impact is taken into account, it is easy to see how mis-use of one or more of these basic principles can be disastrous.

The principles are Familiarity, Approach, Mood, Emphasis and Direction.

Familiarity can boomerang. On radio, one of the "Quiz Kids" was consistently better liked than all the others—he was familiar to listeners, and he did most of the answering on



HORACE SCHWERIN
Schwerin Research Corp.

the show. On the television version, that same youngster wore out his welcome before half the program was over; after hogging the spotlight for the first 12 minutes, his constant hand-waving irritated viewers and his every appearance caused a drop in liking. The fact that he was familiar to

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viewers could have misled this producer completely.

Some television personalities and formats need to be viewed more than once to attract regular viewers. A vital analysis which we make on every show we test is the comparison between how first-viewers and regular-viewers like the show—if it is better liked by people who have seen it several times than by people seeing it for the first time, we believe that show is in for a long, healthy life.

Where motion picture and stage people can go wrong in television dramatic programs is in failing to realize that they are dealing with a free, rather than a captive audience. In television, you must approach your main story-line immediately, and forget about building long and involved situations before reaching a point of

plot action. You've got to start your program strong, and start it right.

The mood which your show induces in television viewers is a tremendously important factor—even more important than it was in radio, because of the added impact of sight. In terms of mood, this means that production devices can more easily disrupt the audience's state of mind. For example, out-of-focus shots, split-screens, superimpositions—when they are used as tricks rather than as necessary plot developments.

Emphasis in a TV show means balancing elements within the program so that the best-liked portions receive the most attention, and that fullest use is made of successful techniques. For instance, viewers of a human-interest program voted that they liked scenes with two people and a judge better than one person and a judge—

it was a simple thing for the producer to use more of these scenes, and raise the level of audience liking for the show.

Direction, which means the direction of the show's appeal, is more important for the advertiser than for anyone else—he must know what age, income, occupation, sex and education group likes his show best, in order to know who is liable to buy the product he advertises on it. But the direction of the show's appeal interests the producer, too. For instance, one dramatic program which uses many mystery scripts found that they could attract a large group known as "non-mystery fans" if they made certain simple changes in their story selections. Each time they made these changes, they were able to increase their audience, simply by changing the direction of the program's appeal.

Wanted — Inexpensive Programs

by *Henry S. White*
President, *World Video, Inc.*

WHILE there are the usual number of immediate problems besetting television program producers, it appears to me that one problem is becoming more immediate and more important every day. Certainly, we are all harried by a lack of writers, by an absence of trained and experienced personnel and by a dearth of creative ideas. But even the solution to these immediate and pressing problems does not obviate the necessity of finding sponsors new to television.

Assuming for the moment that the average top-flight, half-hour nighttime, network commercial program costs a client between \$10,000 and \$15,000 overall, it is necessary to allocate a budget of upwards of half a million dollars a year for television advertising alone. This automatically requires a client whose over-all advertising budget starts at two to two-and-a-half million dollars a year, which thus



HENRY WHITE
President, *World Video*

limits the field to approximately the one hundred top companies in the United States. Unfortunately, they cannot support television alone. Nor can today's networks sustaining budgets fill up the remaining hours.

No other entertainment medium has

ever chewed up material at the rate which television is already masticating and its voracious appetite shows signs of increasing constantly. Therefore, it behooves us, the program producers, to develop less expensive programs with which to lure lower budgeted advertisers. Television can sell—it can sell anybody's product, with an impact unrivaled by any other medium, but it must be made available at a price level which the smaller advertisers can afford.

It is important that network programs of top calibre and great appeal be developed and made available at the \$5,000 to \$10,000 over-all cost, so that this hitherto untouched group of advertising budgets can be used to support the growth of television. It does not appear likely to me that the present-day attempts to solve this problem are permanent solutions. The Co-op show originating in a New York studio and sold to stations for local advertisers is serverely hampered from conception to air by the various taboos and requirements which are inherent in the Co-op show as we know it today.

The final solution of this problem rests with us. We have to supply impetus, inventiveness and imagination and on the basis of our record to date, I feel certain we can do it.

That is our incentive. Let's go.

TV Film Making Progress Despite Hollywood's Lethargy

by R. M. Paskow
WATV Newark, N. J.



ROBERT PASKOW
WATV, Newark

A SPECIAL poll taken of New York viewers in March of 1949 asked respondents to name the programs or types of programs they would like to see if given the choice. 40% expressed their desire to see good films telecast.

Actually, the better types of films which the public wants are not in the hands of television distributors. They are still owned by the major film companies which originally produced them.

The major film producers are holding back for several reasons:

1. *The difficulty and high cost of clearing film rights for TV.*
2. *Hollywood says: "Petrillo forbids them to release any film with musical background for television purposes."*
3. *They fear television because of the competitive element.*
4. *There isn't enough money in it worth the bother.*

At this point, I might add that the motion picture industry has failed to use television—the only medium that can help their business. I refer to 'trailers'; the form of commercial they rely on in the theatre to sell their coming attractions. The 'trailer' is admittedly considered the exhibitor's best medium of advertising. An effective trailer in the home would be just as powerful as in the theatre—perhaps more so.

Producers, distributors and exhibitors will probably continue to by-pass television because they are mad at video, and when you are mad you cannot arrive at sound conclusions.

Hollywood should be producing films expressly for TV now. In the meantime, television is not standing still. Several hundred film companies, some of them long active in industrial

motion picture making, have turned their talents to TV. Many stations also have set up film departments for local news coverage as well as film bridges for live shows. Agencies have joined in film making with complete production units. All are locked in the unremitting struggle to whip costs into line, scoring their biggest successes by means of thorough pre-planning, shooting of several commercials or programs at the same time, and using the film for multiple purposes.

It is the consensus of opinion that TV will find it advantageous to use more and more film for programming. This applies to commercials, live show bridges, rear screen projection backgrounds, standby material, and many other uses.

The major problems encountered during the past two years in producing TV's earliest sponsored series of dramatic motion pictures have been licked. The greatest improvement achieved was the transmission quality of 16 MM prints. Better laboratory service is available although still limited.

In recent weeks, several groups of features of top quality and star value have been made available to television—perhaps a hundred or more films that I believe can compete with most

live programs anywhere and any hour. I need mention only a few of the better film packages (sponsored) that can compete with live shows—

Grant-Realm Series.....Lucky Strike
Fireside Theatre.....Proctor-Gamble
Crusade in Europe.....Life and Time
The Lone Ranger.....General Mills
Hopalong CassidyParticipations
Premiere TheatreDoubleday

* The use of film will increase in direct proportion to the rising costs of live production, rehearsal charges, cable charges and shortage in studio space.

Even film transcriptions are improving and widely in use at the present time.

A stronger case for film may be established through its longevity as a medium. Regardless of the higher cost of Film vs. Live, when the sponsor puts his program on film, he has a valuable piece of property that may be used again and again.

Remarkably high rating reports from coast to coast and 98 television stations in between indicate that good film programs frequently compete with live shows.

Interesting . . .

Please accept my congratulations on the great job you and the staff at Televiser accomplished in putting on the "Television Institute" meeting.

I found the speakers to be both entertaining and extremely interesting and felt highly honored to be invited to speak along with so many dignitaries.

I will be looking forward to next year's get together of all the television industry leaders.

EWING R. PHILBIN,
Philbin-Brandon-Sargent, Inc.
New York, N. Y.

Using Color in Programs and Commercials

by Mordi Gassner
Television Consulting Artist

COMMERCIAL self-interest may be expected to hasten the day when the principles of color in moving flux may be known and mastered for the good of all television.

In this direction it appears that Advertising Art, which appropriated to itself the modes and lessons of modern Fine Art, is now likely to become teacher and mentor to drama and other features of television programming.

We may prove television a peer for the best that cinema can do with realistic color pictures. And we may find, just as movie makers do, that some kinds of programs make their impression just as well without color, in fact may be better as well as cheaper produced in black and white. This may in many cases be a hit or miss decision, or one taken out of producers' hands by the plain facts of the budget available in any case.

Interview programs seem better left alone; for in them the verbal content makes more video sense than the visual, if they are good. If they are not, they don't warrant production, no less color. Similarly, in the features, whether programmatic or commercial, in which *form, shape, pattern* make more difference than color, color might not only *not* add much, but it might weaken the pictorial strength.

Aside from these massive monochrome subjects, there are some most effectively rendered in line . . . that is, as near to linear treatment as camera shots can achieve. Machinery detail is clearest when rendered with a minimum of shadow. If refrigerator manufacturers and kitchen cabinet makers use color in their ads, it is not because their commodities themselves are improved by color, for they are basically monochrome forms. Color is merely an environmental factor to accent their whiteness and to show that the items are at home in modern

homes where color is a most emphasized item. These considerations answer certain questions before they are asked . . . when color, when monochrome?

Commercials stressing trademarks and packages definitely need color. Elegant environments are best illustrated in color. Foods are drab in monochrome against their portraits in color: the orange of oranges, the lemon of lemons, the golden ivory of pineapple slices, the mellow cream tones of cheeses, the succulent reds and browns of meats and sauces and soups, the lively green of salads—and all against charming hues of cloth and dinnerware . . . in these, color is the soul of the image.

Imaginative productions whether humorous, like the Disney cartoons, or serious, like Shakespearian prose poems of dramatic action, demand color for their fullest effect. Children's programs have much to gain from color, and by being in color would lend themselves better to selling inserts because most commodities made for children are best shown in color, always a feature of their appeal. Marionettes are always made in color; to exhibit them in monochrome is to bleach out of them much of their attraction.

All outdoor productions and events . . . sports, festivals, parades, colorful news events . . . are hungering for color treatment. Travel commercials, apparel ads, luggage, resort and real estate selling, sporting goods, automobiles (all vehicles), boats, tractors, farm machinery, mines and laboratories, a world of services and labors and products of factory, field and stream, seem to be waiting for color to lure them to sponsorship of appropriate programs. Color will build television to new proportions as a commercial vehicle. Programs of out-

door activities, of careers devoted to the arts and sciences with culture as theme and setting, require color.

If we can draw conclusions from such a rapid scanning of program and commercial scopes, it may be a valid generalization to say that color will help television grow economically and artistically, and will most readily earn its right to existence in television, in those programs where glamour is part of the public demand of the subject. Programs pretending to treat of high society, elite culture, the theatrical lives and skills of stars, and all entertainments making a clear break with everything prosaic, such programs need and merit color. Ads dealing with commodities keyed to glamorous appeals, commercials dealing with appetites and the zeal for good living, and with punching home the effective emblems and devices of label and package and commodity design, want color, need color, can make color pay. Things chic and modish, appealing to style consciousness and depending upon seasonal style change, require color; for color variation is a means of season obsolescence to increase sales. And programs dealing with gradiose themes, and in a mood of magnificence, be it humorous or tragic, mysterious or epic, need color.

The arbiter, in cases difficult to decide, will elect monochrome or color as dictated by immediate factors of budget, insight and taste. And the advertising profession has amply demonstrated, as the entertainment division of television has yet to prove, that it can be trusted in this respect.

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When Setting Up a TV Department . . .

by Ewing R. Philbin, Jr.
Philbin, Brandon & Sargent, Inc.

FOR those smaller agencies interested in making an investment in the future, I should like to go into more detail concerning the principal members of a television department.

First, let us take a look at your *television time buyer*. Your timebuyer's first job will be to build himself a file on all markets and stations, and (this is of great importance!) he must *keep those files up-to-date!*

Your timebuyer will probably be handling spot campaigns of small time segments at first. Here again, he will need a flexible checking system to keep himself and the clients informed as to the progress of these campaigns. He will find most of the new television advertisers extremely budget-conscious; that means innumerable progress reports. When he is handling an announcement campaign, he might find himself signing twenty or thirty individual station contracts at a clip. Each contract must be watched for its expiration date and any discounts or time protection must be safeguarded.

The second man on our "basic personnel" list is the *visual writer*. The visual writer's work sheet is divided into three elements: Audio: The spoken dialog; Video: A rough sketch of a key frame in the action sequence; Action: A brief description of the movements of the actors. If the script is to be filmed, our writer also indicates camera movements and photographic effects with his red pencil.

The visual writer must, of necessity, become a one-man panel of experts . . . he is half writer and half artist. He must understand the limitations of the live television camera and the tremendous flexibility of the motion picture camera. He must have a knowledge of animation, trick-effects, and

most of all, he must have originality.

The third member of our television group is the *storyboard artist*.

It is the storyboard artist's job to draw up representative frames that, together with the dialogue underneath, will give a fair indication of the action. It is a far from perfect visualiza-



EWING R. PHILBIN
Philbin, Brandon & Sargent, Inc.

tion because it still does not contain the one element that is television's strongest weapon—that is *motion!*

Remember Merchandising

The fourth member of our basic group, is the *merchandising man*. There are many ways in which your merchandising consultant can increase the effectiveness of a television campaign. Here are a few—he can:

- a) Help the client set up share-the-cost co-operative plans with local distributors and retailers.
- b) Make sure that the client's salesmen are equipped with information and literature describing the support that television is providing for local merchants.
- c) Oversee the creation of point-of-sale material that exploits the "as seen on television" theme.

- d) Plan local publication advertising that ties in with and supports the TV campaign.
- e) Aid in the planning of new markets in which the client's campaign might be tested.
- f) Assist in creating campaigns having premium or mail-return devices as their theme.
- g) Assist the writer in deciding what appeals should be used in particular markets and consumer groups.

A fifth man should be assigned to your television group as a *general assistant*. Here are a few of the ways he can aid the group,—he can:

- a) Keep a check on time and production charges to make sure they are running within the budget.
- b) Prepare and record all billing to the client.
- c) Negotiate all talent and production contracts and be responsible for their payment.
- d) Handle the distribution and rotation of films and scripts to the various stations used.
- e) Handle a great many of the telephone contacts pertaining to television.
- f) Keep a file of all program and talent information that is submitted to the agency.
- g) Be responsible for meetings and reports.
- h) Insure the production and approval of material within the limits of station closing dates.

Probably more than one *secretary* will become involved but I think *one* should be definitely assigned to and kept on television. So much of television is slanted towards the female audience that it is useful to have feminine criticism of proposed campaigns once in a while.

Television is a new medium with a tremendous future in the field of selling and it should not be treated as a step-child. If you intend to use it, prepare an organization that can use it wisely and efficiently—one that will add to, instead of detract from the reputation you have made in other media.

Getting Attention and Making Sales

by T. J. McWilliams
Smith, Taylor & Jenkins



T. P. McWILLIAMS
Smith, Taylor & Jenkins

THE pre-planning that precedes the actual TV spot is by far the most important part of the job of preparing *effective* television advertising. It isn't enough that we merely pan a camera over a product—but there must be an intelligent effort to correlate the television advertising with the same themes and appeals we're currently using in other media. This part *cannot* be left to the station program department or to the film producer. These latter will, no doubt, make valuable contributions to the technical presentation of the commercial — smoothing out the rough spots of what might otherwise be a jerky visual presentation. It is their business to know what can and cannot be done technically with either the TV or photographic camera.

It takes the "know-how" of the agency, however, to follow through every step of the business of producing *effective* TV spots — from the embryonic planning through to the time the spot is actually projected from the TV transmitter. It's the agency's job to see that *selling impact* is part and parcel of every second of the TV commercial.

The *effective* TV spot (1) appeals to a basic instinct; (2) has a selling theme; (3) ties into the campaign used in all other media; (4) further strengthens the impression on buyers and prospective buyers with any selling slogans associated with the product.

Once the basic theme of the TV spot has been worked out, then comes the decision to be made on the best way to present this message to the viewer—shall it be live, on film, 35 MM or opaque slides, flip or easel cards, animation by means of mechani-

cal gadgets, or a combination of two or more of these methods? Facilities at hand, time required for preparation, budget for commercial preparation, and opinion of the agency creative staff on the best way to present the message, all enter into this consideration. Many producers "pooh-pooh" the use of glass or stereoptican slides, flip cards, or still pictures on the ground that they're "static" and don't offer the one big advantage TV has over printed pictures in newspapers and magazines—that of "motion." All of which is true. But it hasn't been proven yet that slides, for all their inanimate characteristics, are not just as effective as live or film spots. There are *effective* and *in-effective* slide spots—just as there are *effective* and *in-effective* live and film spots.

There is a question in TV, as in radio, of the most effective way to present the commercial, once it's ready for presentation. I think everyone appreciates the so-called "painless" commercial that is so well integrated in the body of the show that it actually becomes almost a part of the program contents itself. Certainly before Sid Stone made his weekly carnival pitch a regular part of the Texaco show no one would have predicted that someday the commercial actually would draw as much applause as the funniest skits by the star of the show!

Of course not all shows lend themselves to self-integration of the commercials into the body of the program. If they did, we might find no novelty whatsoever in this type of presentation—and as a result all such commercials might lose their appeal.

Thus far the TV viewer watches or he doesn't — it isn't yet the medium where he can know what's going on

while engrossed in something else. Thus we can assume we already have his attention. Using this reasoning the other way around, we may give him just the lee-way he needs to slip away if we add a few seconds of "attention getter" material at the beginning of our commercials. So, for the most part, at least, it's best to get right into the "meat" of our commercial message before he has a chance to escape from his easy chair.

Another basic consideration in plotting the *effective* TV spot is the form it is to take—that is, whether it's a "demonstration" message, the testimonial type, or straight display. For certain products, in certain types of commercials, the demonstration method seems to work quite effectively.

Yes, television has come a long way in the art of preparing *effective* commercial spots for the sponsors . . . and we're getting even better. That doesn't mean, though, that we can relax our efforts to make our TV spots as effective as possible . . . for even in a "telecasters' market," it's still true that the TV spot that adheres closest to sound advertising principles gets there "fustest" with the "mostest" sales.

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Selling Advertisers on Video

by Arthur Schofield
DuMont Television Network

THE RESEARCH INSTITUTE of America conducted a poll a short time ago. Some of the results were reported by Sales Management. In reply to the question, "What methods businessmen would employ to increase sales in 1950", the number one answer was, "add more salesmen."

This is a very logical conclusion. In fact, we at DuMont agree with this reasoning, and feel in this analysis the real reason for commercial television is stated.

Television is a SALES medium—not merely an entertainment medium. And the business men who said they would add to their sales force to increase sales were thinking in terms of mass demonstration — the very essence of television.

In the past a little of the power generated by careful, thoughtful planning of sales technique at the top level was lost at each repetition of the story. From home office to district office, to distributor, to jobber, to manager to local salesman, to consumer . . . the route most sales stories travel, usually finds the story less effective at the end than it was at the beginning. And the end — that is the point of actual contact with the consumer—is the point it should be at its strongest. In television the advertiser is able to present his strongest, pre-tested sales message direct to the consumer.

If you had just created a revolutionary new design of a basic household appliance, like an iron or washing machine, where else except on television could you demonstrate this to the masses. The printed media could reproduce a picture of it, but it would be static . . . motionless. Perhaps the motion is your story. Hence space advertising would not be sufficient to tell the entire story.

The story could be *told* on radio, but here again the motion would be lost to your prospective customers. But on television and only on tele-

vision your product can be demonstrated and described in all its detail.

Have you ever watched the street hawker — or pitchmen? I mean the ones selling can-openers and kitchen gadgets? I have many times . . . and I have watched them sell items for one dollar, when you could get them in the corner hardware store for 50 cents. How can they do this? The answer is obvious. The hawker demonstrates . . . he adds motion with display. The corner store stocks the item and they remain untouched on the shelves. You have to keep moving if you want to move merchandise.

What other ammunition do you need to sell advertisers on Television?

Just about all the information available. He wants facts . . . and as many facts on his immediate problem as you can assemble. For example you should supply data on:

Coverage, Ratings, Program schedules, Market data, Rates, Success stories, Promotion and merchandising services available, Number of sets, Number of viewers, Forecast of future.

These are just a few of the many subjects the advertiser will want to know about.

On the Howdy-Doody show a humming lasso was offered for two candy bar wrappers. Within 13 weeks 60,000 requests for the lasso were received. Now the most important part is this. The number of wrong wrappers — that is, wrappers of a competitive manufacturer, were negligible, while on radio, with the identical offer, wrong wrappers comprised as much as 55% of the total.

You see, on radio there was no package identification — on television the package plays an important part of the commercial.

The mind automatically translates words into pictures. But you, Mr. Advertiser want to be sure your potential customers see your product the way you want them to see it. Selling on television leaves no doubt.

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- SPOTS ON
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- AMERICA'S
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Film and Television, Inc.
723 Seventh Avenue, New York 10, N. Y.

The TV Employment Outlook

by Robert E. Harris

Managing Editor, *Televiser Magazine*

THANKS to television employment, 195,500 Americans are presently bringing home pay envelopes who otherwise might not be. Most of them aren't very fat envelopes, to be sure, but in an industry that is expected to reach a potential audience of 25,000,000 by the end of the year richer rewards are surely forthcoming.

Of these 195,500 people estimated to be currently engaged in television work, 80,000 are known to be engaged in the manufacture of receivers and other TV equipment. 50,000 technicians earn their wages installing and servicing sets, while 60,000 others are in the distribution and receiver sales end of the industry. Networks and TV stations currently employ approximately 5,500, including part-time and free-lance workers.

This, of course, is still low compared to the million and a half workers in the railroad industry, the million in automobile manufacturing, the 700,000 in printing, publishing and allied industries. Nevertheless, thousands of young people send applications for jobs to television stations every week. They are anxious to get in on the ground floor of what they feel certain is an exciting industry offering tremendous opportunities.

Just what are their chances of gaining employment? What does the future hold for them? In an effort to determine some of the answers regarding television employment a special questionnaire was sent by us to every operating television station. The data thus obtained provides virtually the only research material to be found on the subject.

We learned that the full staff of a non-network originating station averaged 35. Range of answers varied from 13 to 111.

The average technical staff was 16, with a range from 5 to 42.

The average film staff was 2, with a range from 1 to 4.

Program staff averaged 8, with a range from 3 to 20.

The average administrative staff numbered 7, with a range from 1 to 14.

The average sales staff was 2, and here the range was from 1 to 10.

As for salaries, the average weekly range for the various job categories was:

Technical	\$54.00-117.00
Film	46.00- 80.50
Program	53.00-112.30
Administrative	55.50-151.00
Sales	61.50-166.00

What qualifications and background does your station desire in a job applicant, station operators were queried. Here are a few of the answers:—

1. Technical: a). college engineering course or equivalent; b). First or Second Class F.C.C. Radio-Telephone License; c). prior television experience.
Production: a). motion picture and/or radio production, including writing and acting.
2. a). Organization ability; b). Initiative; c). Imagination; d). Durability; e). Creative Ability; f). Integrity; g). Honesty.
3. Ambition; willingness to work under all conditions; honesty; adaptability to changing situations.
4. a). Competence in the television field, acquired either as a result of graduation from a qualified television school, or actual experience working in a television station; b). Agreeableness.

5. Good schooling and at least a little experience in allied fields.

What job category offers the most employment opportunities right now?

43% of the replies said Sales; 22%—Engineering; 21%—Production; 14%—Technical.

What job category will offer the most opportunities in the future?

75% of the respondents said Production; 19%—Sales; 8%—Technical.

What factors generally affect television employment?

1. a). Number of hours station is on the air; b). Proportion of live shows to kinescope and film; c). Proportion of sponsored to sustaining shows.
2. Competition, and development of market areas with TV receiver circulation.
for program directors, producers and talent will be limited.
3. Increase in length of broadcast day; Increase in local origination.

As station operators what are your personal opinions concerning the TV employment outlook for 1950 to 1955?

Range of answers varied from that of H. M. Steed, Manager of WLAV, Grand Rapids, Michigan, who replied: "Slightly better" to Lee Ruwitch, Manager of WTVJ, Miami, Florida, who said simply: "Terrific."

Other answers included:

Harry R. Lubcke, Director of TV Research, KTSN, Hollywood—
"Outlook is good. Television is on its way as an industry. More stations, more sponsors, more viewers and higher budgets, all of which will come to pass within the next few years, will increase the number of persons employed by several hundred per cent."

(Continued on next page)

Reunion of Rivals . . .

When one considers how competitive the television field is, and what unresolved tensions exist between those who strive to win a place in its sun, some by means of video, some by means of film, some by titanic aggregates of capital investment, the annual "Television Institute & Industry Trade Show" plainly merits acknowledgement as a miracle of our time. For it is a yearly reunion of rivals gathered, thanks to TELEVISER, in the friendliest of spirits to share their experiences, their methods of accomplishment, and to pool their reservoirs of wishful thinking on the moot matter of the future of their enterprise in our common vineyard.

MORDI GASSNER,
New York, N. Y.

Donald A. Stewart, General Manager, WDTV, Pittsburgh—"Television is now where radio was after World War I and, in my opinion, offers the most promising opportunity for progressive employees. In fact, no other industry offers the opportunity that television offers to a bright, capable, alert person desirous of getting ahead in this promising field. Competent program producers who can and will produce programs that will attract viewers will always be able to get positions and at worthwhile salaries."

Lawrence H. Rogers II, Station Manager, WSAZ-TV, Huntington, West Virginia—"I believe it will remain almost exactly as it is until the freeze comes off. At that time there will be a tremendous flurry of activity. I anticipate that thousands will be placed a) as new stations are erected after the freeze and b) as stations get in the black and can afford to hire personnel already needed but being done without."

Helen Powers, Administrative Director, WAAM, Baltimore—"Excellent opportunities now and in the future for all phases and categories in TV, but they should study now for it."

Lewis W. Herzog, Assistant General Manager, WTMJ-TV, Milwaukee—"Naturally this depends upon such things as the lifting of the freeze, new standards, new allocations, color, etc. We think that employment will be directly proportional to the number of stations going on the air in this period."

Eugene S. Thomas, General Manager, WOIC, Washington—"Employment should increase by at least 10% each year at stations now on the air, and once the freeze is lifted, the total number of people employed in television should be many times the figure of 1950."

Sid Balkan, General Manager, KLEE-TV, Houston, Texas—"Upon the ending of the freeze by the FCC the job outlook in TV should be excellent, with several

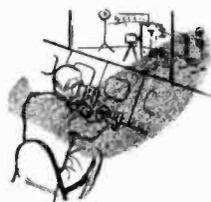
hundred stations opening. All classifications of employment will be available with probably not enough experienced help to fill these jobs. It will be an experienced TV man's market."

T. G. Lasky, General Manager, Station KPIX, San Francisco—"Within the next five years employment (staff employment, not free lance performers) should be increased four to six times. Employment of performers will cause the greatest boom in that type of work that the entertainment field has experienced in the last 25 years."

To sum up, station operators unanimously feel that as soon as the freeze has lifted and the TV baby is once again permitted to grow, the field will offer excellent employment opportunities in sales, engineering, and production, particularly in programming and production, where both men and women have a chance to utilize and capitalize on many varied backgrounds.

The F.C.C. has indicated that by 1955 there will be about 1,000 stations in operation. If we figure six of these as major network originating points employing approximately 300 full-time people, we have a figure of 1800 employees. An average of 45 employees in the remaining 994 stations would bring a grand total of 46,830 estimated full-time employees in stations and networks by 1955.

Television personnel will earn good wages when sufficient sponsors have bought time at rates sufficiently high to permit the stations or networks to pay a higher scale. Sponsors will not be doing this until TV offers a much more adequate market—and video cannot do this until a) receiver prices come down to the level of the common man and b) the F.C.C. freeze is lifted and new stations spring up in all parts of the country.



CLASSIFIED ADS

\$5 for 50 Words; \$8.50 up to 100 Words

COMBINATION MAN—Available in March. Desires permanent position with TV station either in Engineering, or Production. Have had intensive training as a Mike Boom Operator, Cameraman, Audio-man, Video Operator, Floor Manager, and Production Assistant. Graduate of Television Workshop, Production and Studio Courses. Graduate of technical school of Radio and TV. Hold second class F.C.C. Radio telephone license. Understands difficulties of small station operation. Resume, references sent on request. Willing to travel. Write: Max L. Junghans, 423 Lathrop Ave., Boonton, N. J.

TELEVISION IS YOUR BUSINESS and mine too! Making and saving money is to your interest. Believe me that would be my prime consideration in my services to you. Young, skilled, TV creative worker, with knowledge and experience of all studio facilities plus remote operation. Writer-producer of practical commercials and shows. Broad experience as advertising account executive. Am competent in the field of commercial art, enabling me to produce at low cost displays, titles, scenery. My entire background is suited for high gear production for any new television station—For further contact, write Televiser, Box 55.

AVAILABLE AFTER 15 MARCH—TV Producer-Writer, 36, single, with B.A. degree, globe trotter, photographer, puppeteer. Thoroughly equipped by background, training, and experience to write and produce low budget public service, home economics, childrens, participation, dramatic, and "off the cuff" programs. Will gladly assist in the performance of studio, technical, commercial and administrative activities until we "get rolling". If you can use an enthusiastic, imaginative TV showman who is prepared to "sell" your station to sponsor and viewer thru quality productions—contact Televiser, Box 77.

INTERESTED IN FILMS FOR TELEVISION? Capital needed for a series of television films. I own and operate a film studio in New York City. Heavy investment recently on film equipment depleted immediate capital. There is on hand exclusive rights to a series of sure-hit dramatic scripts written exclusively for television, but production is at a stand-still. Type pre-tested a few years ago via radio. Series had sponsorship and successful audience response. Competent staff of writers, directors and technicians available. I have personal and top contacts with a number of television stations. This is a growing business and the time is just ripe. I shall negotiate the most favorable business arrangements with the right principal. The individual must be sincere and genuinely interested. Experience secondary. Will exchange references. Correspondence kept strictly confidential. Write Televiser-Box 49.

Partial Registration, 1950 Television Institute

Amer. Assoc. Ad Agencies..... NYC August A. Nelson	Free & Peters New York John Brooke	Television Workshop New York Dr. John Reich, Ray Abel, Mary Scourby, Evelyn Hellinger
American Broadcasting Co..... New York Robert Morris, Charles Holden	Mordi Gassner New York	Twentieth Century Fox New York Alfred H. Morton
Amer. Telephone & Telegraph..... NYC Will Whitmore, John N. Bornholdt, H. Vanderford	General Teleradio Corp. New York Julius F. Seebach	United Artists New York L. Raphael, W. Raphael, John Mitchell
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		T.B.A. Newsletter..... New York
		Television New York
		TV Digest New York
		Today's Advertising..... New York
		Womans Daily New York

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ways to improve television commercials



Among the activities Tom Wright currently supervises is the motion picture section in the TV department of BBDO. This group has been responsible for the production of hundreds of television commercials.

EVERY television set owner relishes the revealing experience of shifting the chairs, tables and lamps in the living room or den when the much talked about TV set becomes a member of the household. Every owner recognizes that the center of decorative importance formerly occupied by the fireplace has been mutely conceded to the television set. And not only is the furniture and seating plan re-arranged to accommodate TV, but more significantly, the family's entire weekly routine from dinner-time 'till bed-time is often changed to satisfy program preferences.

The purpose of the great quantity of research on television now under way is, of course, to learn the nature of the changes in the routine and living habits of the average consumer, and to provide advertisers with information that will better enable them to attract and hold the viewer's attention during presentation of the product or service message.

Since the advertiser is paying to attract the consumer with TV programming, he is intensely interested in how much attention the viewers give to the program he supplies, and above all, to the commercial message which he presents. Therefore, statisticians have begun to record the average number of hours the average family pays to its television receiver during an evening, or during a week. Data on all phases of TV viewing is rapidly becoming available to the advertiser.

Television advertisers receive a type of bonus from the set owner in that

the owner, without insistence on the advertisers part, automatically provides the most favorable home viewing conditions that can possibly be set up. He adjusts his lights and chairs for the greatest comfort and glare free visibility, turns on TV, relaxes and offers his attention to the screen.

This set-up seems ideal and certainly the attention-getting potential of the advertiser is extremely good, but focused attention on the screen can be a fleeting thing.

Look at a group watching TV. Notice the way each person stares—the number of times someone starts to speak and then changes his mind and remains silent. The thoughts and reactions of each viewer are bursting for release but are stifled. The pictures on TV, the scenes, the actors, the movement—all exert a magic force that—as Goethe said—chains the senses and makes the mind a slave. The mind remains enslaved until a scene with no action or little interest appears on the screen. Then the mind is freed. The suppressed comments are made, sitting positions are shifted, cigarettes are lighted, glasses refilled, a thousand and one possible actions are taken by the viewers because their collective attention has seized a break.

Checkpoint No. Twelve: Will the commercial attract attention?

The situation just described often happens today when the program entertainment on TV pauses, the screen goes to black and the commercial fades in. At this point, attention can be lost easily and the first purpose of the

commercial is to attract the attention of the viewer back to the screen.

As we pointed out, attention is only a fleeting thing. It is just that element that motivates the viewer to stop doing one thing and start doing another. Interest compels the viewer to remain attentive, to watch and listen to the next scene and perhaps the entire commercial, but without attention there can be no opportunity for interest, no desire, no memory, no action.

In this respect, attention-getting in TV commercials does not differ from getting attention in magazine or newspaper advertising. The opening situation or title of a commercial must be a provocation—a provocation to watch the remainder of the commercial, the meat of the selling message. The purpose of the opening title or situation is to capture the attention of prospects, to select people who can be interested in the product or service being advertised.

Space advertising has its tried and true ways of getting attention—famous names, news items, curiosities, benefits, babies, animals, cheesecake, etc., and the tricks of the trade are being dusted off and shined up for TV. One campaign currently on the screen uses as its opening attention-getter, an illustration from old but high rated magazine advertisement which becomes animate on TV.

Types of Attention

Simply attracting the viewer's attention is not the entire answer, however, for some types of attention will do more harm than good to the advertiser. The viewer's attention must be favorable if the advertiser is to sow his message on fertile ground. Unfavorable attention such as that gained by illustrations of tragic accidents, catastrophes, inhumane situations, may

actually cause the viewer to set up a mental barrier in the acceptance of the product advertised. The images people see on a screen make a deep and lasting impression usually. If the attention-getter is offensive, the viewer is led directly away from the main purpose of the message that follows and may experience resentment toward the advertiser.

Commercial writers responsible for planning and preparing TV commercials must be particularly careful in measuring the type of attention-getting power they use to attract the public.

The ideal, of course, is to capture the attention of the prospect and immediately turn it into favorable attention. By doing this, we start off with the prospect in an open frame of mind.

Checkpoint No. Thirteen: Is it pleasant?

The advertiser pays for the opportunity to entertain and please the television set owner. He employs program talent to "gather a crowd" of consumers so that he can tell them about his product or service and persuade them to talk trade with him.

Assuming that the entertainment pleases the consumer, the advertising message that forms a part of the advertiser's over-all presentation should also please the consumer. For if he is pleased by it, the consumer will be more receptive to what the advertiser has to tell him and show him.

In television, pleasantness involves both what is shown and heard. For example, the delivery and manner of announcers, actors or narrators should be pleasant; their actions, expression, personal appearance and demeanor should be agreeable and attractive. Likewise the subjects of all scenes and situations shown should be pleasing and in good taste.

Tricky or too clever situations, strained analogies, offensive remarks or appearance, MBA (Manufacturers Belly Ache) and copy that is so annoying or competitive in nature that it is in poor taste displeases the consumer rather than pleases him.

It is extremely important that a commercial be primarily pleasant since even one unpleasant detail can set up

a resistance prejudice in the consumer's mind which the accompanying sound sales arguments may be unable to break down.

Checkpoint No. Fourteen: Is it simple to remember?

The advertiser wants his prospects to remember what he shows and tells them. Remembrance, first of all, involves proper association and clear identification of the name of the company or its product or service. Second, it involves the presentation that is made to the prospect; that is, the commercial points out the consumer benefits, the product facts, and provides the necessary buying information such as what the prospect will receive, when, where and how he gets it, and perhaps the cost of the item.

And third, remembrance involves pleasantness in that the proposition is offered to the prospects in a pleasing and attractive manner.

For example, in a recent television campaign introducing a new product, commercials were prepared involving a special combination offer. The offer included two items: one, a nationally famous hair preparation and two, a new hair shampoo. The products were shown individually as well as banded together in the special package that would be sold over the counters across the nation. This helped the prospects to identify the "deal" correctly at the point of sale.

The products were sold visually and orally. Consumer benefits were described and product facts explained. The viewer was shown that the offer was a big bargain, a special introductory offer of two 60c items for 59c, available at the local drugstore, barbershop or dime store.

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Flipping Titles . . . with Jack Balch

Jack Balch a writer-director-producer of all types of television shows, was drama editor and critic of the St. Louis Post-Dispatch (the Pulitzer paper) for four years. He has published a novel, "Lamps at High Noon," and a play of his, "Me The Sleeper," was produced in New York last year.

HENRY JAMES, born 1843, died 1916, is a great television writer, even though he never heard of the medium. This was proved by Philco Playhouse over the NBC network Sunday night, Jan. 22, when the Playhouse gave him his air debut with a startling and distinguished presentation of his story, "The Marriages." It took some courage to do this proving.

The story (superbly adapted by H. R. Hays) had, let's face it, two big strikes against it, conventionally speaking. One, in dealing with a domestic triangular situation in which Col. Chart (Henry Daniell) wants to marry Mrs. Churchley (Carol Goodner) but is opposed by his daughter Adela (Margaret Phillips), it recognizes openly an unnatural base to the devotion of the daughter to the father. Two, it has a genuinely unhappy ending in that the Colonel, utterly defeated in his plan to marry Mrs. Churchley by Adela's evil doings, must and does retire into a sort of tragic room of his own silence—outside the doors of which he must forever leave his daughter to writhe in the torments of her subconscious hells.

But (and this is a tribute to Philco and the network) it seemingly was recognized that the truth and power of the whole story was more important than what some critics might consider the sensational aspects of one surface of the script, and the author was left alone. The cast, which included Chester Stratton as the Colonel's weak and confused son, was never better. Production was by Fred Coe, direction by Delbert Mann.

* * *

ABE BURROWS is a fast type guy with a comeback, as he demonstrated recently while giving counsel to Yvonne Adair on Clifton Fadiman's "This Is Show Business" CBS program. Yvonne, mooing away prettily, confessed she is a blonde who became a brunette for her part in "Gentlemen Prefer Blondes." She said she was trying to make up her mind whether to stay brunette or go blonde again when the run of the show is over. "At least she has a choice," said Abe, who is bald.

On the same program, on which Burrows was subbing as emcee for Fadiman, another guest was the comedian Red Buttons, who impersonated a prize fighter. "What do you usually do when the fight is over?" Buttons was asked. "I bleed," said Red. The entertainment values on this show, which is a Sunday 7:30 p.m. regular, makes it a worthwhile half-hour stop for an audience.

* * *

BRIEF MENTIONS: In "The Timid Guy," an Actors' Studio CBS comedy-drama presentation, a bandit fired a gun twice at the hero at point blank range. The hero dropped and his girl friend dashed into the room. Without a moment's hesitation, and without taking a look, she said, "It's just a scratch," referring to the bullet wound (or wounds). How could she tell? . . . You may take your choice whether it was a genuine ad lib or a plant, when Milton Berle was a guest of the Quiz Kids recently and Quizmaster Joe Kelly asked who was the French foreign minister during the XYZ affair (whatever that was) and Quiz Kid Joel Kupperman said Talleyrand and Berle (after a while) asked, "Did you mean Sally Rand?"

Receiver Distribution

(January 1, 1950)

New York	1,015,000
Philadelphia	350,000
Chicago	350,000
Los Angeles	335,000
Boston	248,000
Detroit	145,000
Cleveland	137,000
Baltimore	124,000
Washington	91,000
St. Louis	77,800
Milwaukee	72,200
Cincinnati	67,000
New Haven	66,500
Pittsburgh	64,000
Buffalo	62,200
Minneapolis-St. Paul	61,900
Schenectady	52,000
Columbus	33,900
San Francisco	33,800
Toledo	33,000
Dayton	31,300
Providence	27,000
Lancaster	25,200
Kansas City	25,100
Syracuse	24,600
Wilmington	24,100
Atlanta	22,300
Rochester	21,200
Richmond	20,900
Louisville	20,600
San Diego	20,100
Seattle	19,700
Dallas	18,900
Indianapolis	18,000
Oklahoma City	16,000
Ft. Worth	15,400
Miami	15,400
Erie	15,000
New Orleans	14,300
Memphis	14,100
Houston	13,000
Omaha	12,400
Johnstown	11,500
Tulsa	10,500
Birmingham	10,400
Charlotte	10,200
Salt Lake City	9,800
Grand Rapids	9,500
Greensboro	8,200
Davenport	6,300
Jacksonville	6,000
Utica	5,600
Huntington	4,200
Binghamton	4,000
Phoenix	3,000
San Antonio	2,500
All others	2,200
Albuquerque	2,000
Bloomington	2,000
Norfolk	1,200

Total TV sets.....3,950,000
—NBC Estimates

"The Final Bell"

by Frank Alexander

Producer: Victor McLeod

Director: Garry Simpson

Cast:

FLASHY: Canada Lee
LEFTY: Harry Bellaver
WAITER: George Haggerty
ANN: Romola Robb
HI LO: Bobby Barry
SAM: Charles Gordon
ANNOUNCER: Harry Balough

OPENING reveals the upper portion of an office door. Lettered on the glass is: "Lefty Owens' Gymnasium—Midwest Enterprises." The camera dissolves into an inner office. Here, various small-time promoters throughout the country can obtain fighters to fill their cards. Lefty Owens is sitting with his feet on his desk . . . The door opens and a Negro in trunks with a robe thrown over his shoulders enters. He is unwrapping tape from his fists . . . After some preliminary conversation . . .

• • •

TAKE ONE FLASHY: I've been goin' good in the (Medium Shot) gym—I'm ready to go to work.

LEFTY: Look, Flashy. I won't give you a fight.

FLASHY: But, Lefty—

LEFTY: (Interrupting): Why don't you look the facts in the face? It ain't that I don't want to give you work, there's nothing I'd rather do. Its just that you're through, all washed up.

* * *

TAKE THREE (The phone rings. Lefty picks it up.) (M.S. Lefty and phone.)

LEFTY: Hello?—Okay, I'll hang on. (To Flashy) A jerk town in Kansas callin'—I sent them a boy to meet their local pride—(into phone) Hello. Hello, Sam—How's tricks? What? You sure? I don't know, Sam, this is pretty short hen's teeth for the kind of dough you're willin' to pay—

TAKE ONE FLASHY: (Trying for Lefty's Attention): (M. 2-Shot. Lefty—

Lefty on Phone. LEFTY: (Into phone) Just a minute. I'll Flash by door.) have ta look in my files.

FLASHY: Give me that job, Lefty—

* * *



FLASHY: "Give me that job, Lefty . . . "

(The camera dissolves to a restaurant that is part of the arena where the fight is to take place. There is a counter, a few stools, and a portion of the counter without stools.)

TAKE TWO ANN: (A customer in the restaurant): (M.C.U. Flash) Do you think you'll win tonight?

FLASHY: I don't know—I hear this Bill Boyd hits pretty hard. (Looking at her) I heard you talking to the waitress. Is Bill your brother?

TAKE THREE ANN: No—husband. Bill's only been (M.C.U. Ann) fighting this past year. Mr. Martin—?

TAKE TWO FLASHY: Yes?

TAKE THREE ANN: All this, this fighting—I'm, I'm (M.C.U. Ann) afraid.

FLASHY: For your husband? (She nods) Don't be. It'll worry him, and fighters shouldn't worry about nothin' but their fightin'.

TAKE ONE (M. 2-Shot) *(A small boy of five runs in, sits on a stool.)*

RONNIE: Mother, can I have a coke?

* * *

TAKE ONE ANN: Ronnie's one of the reasons I don't want Bill to get like some of the other punch drunk—*(Pausing)*—I'm sorry, I didn't mean—



ANN: "I'm sorry, I didn't mean . . ."

FLASHY: That's all right, Mrs. Boyd. I know how you feel.

* * *

(Dissolve to dressing room. A wizened, older man—a handler, is putting the tools of his trade in a little satchel—tape, iodine bottle, smelling salts, etc. He keeps up a running line of chatter to flashy who, though unseen, is shadow-boxing in the room. Occasionally, we see his fists in the foreground.)

* * *

(Flashy, in trunks, his body moist, moves into the scene. He lies on the table on his stomach, while High-Low kneads his back and shoulder muscles.)

TAKE ONE FLASHY: You know your business, Hi-Low.

HI-LOW: Should—been rubbin' boys down for twenty years, about as long as you've been fightin' 'em.

FLASHY: Funny we ain't met before.

HI-LOW: We have. You cooled three boys I was workin' for way back in '36 and '37.

TAKE TWO FLASHY *(Reminiscently)*: '36—I was a pretty good boy in those days.

HI-LOW: Pretty good, nothin'. You was perfect. Neat a left as ever I saw, and a dreamboat right . . .

* * *

(The promoter, Sam Noto, has entered, and ordered Hi-Low to leave as he wishes to talk to Flashy . . . Sam pushes his hat on the back of his head, and puts his foot up on a chair.)

TAKE TWO SAM: My boy is pretty popular around here.

FLASHY: So I'm told.

SAM: He's got a good future ahead of him, oughta make a lot of money. In fact, we both stand to make a lot of money. *(Looking steadily at Flashy)* Don't spoil that, Flashy.

TAKE ONE FLASHY *(Uneasy)*: I do what I'm paid for.

SAM: Sure, sure. How much did Lefty say you was to get?

FLASHY: A hundred and transportation. He said you'd give me the hundred.

SAM: *(Pulling out a roll of bills and leafing through them)*: A hundred, huh? Well, here's two hundred. It's yours if everything goes right. *(Folding the two hundred and placing it in his vest pocket.)*

TAKE TWO FLASHY: Lefty said I was to let your boy decision me. That's what I promised. That's what it'll be.

SAM: *(Shaking his head)*: Uh-uh. Not decision—a kayo.



SAM: "Not decision . . . a kayo."

TAKE THREE FLASHY: Lefty didn't say nothin' to me about no kayo. I never been kayo'd in my life.

TAKE TWO SAM: There's always a first time for everything, and a kayo would look good on my boy's record. Of course, if you don't need the two hundred—

TAKE ONE (C. 2-Shot) FLASHY: I need it all right. Why else do you think I'd work in this flea-trap?

SAM: I could call the fight, you know, I could *claim* my boy hurt a hand, twisted an ankle—

FLASHY: Does he know this is a tank job?

TAKE TWO (M.C.U. Sam) SAM: Nope. So far's he's concerned, it's strictly on the up and up. (*Grinning*) You know, Flashy, it could be he'll knock you stiff anyway. Bill's got a kick in both mitts.

TAKE THREE (M.C.U. Flash) FLASHY: (*Doggedly*) Nobody ever kayo'd Flashy Martin—nobody.

TAKE ONE (M. 2- Shot) SAM: Okay, if that's your answer, you might as well pack and leave now. (*He starts to leave*)

FLASHY: Wait—

SAM: (*Turning*): Yeah—?

FLASHY: (*In a low voice*): Okay—I'll do it. * * *

(*The camera dissolves into ring. We hear the usual shouting of a fight crowd. Flashy is standing in his corner with Hi-Low hovering about him. The bell clangs several times. Then we hear the announcer's voice.*)

TAKE ONE (Medium Shot) ANNOUNCER: La-dees and Gennelmen—this is the last and final bout of the evening . . . ten rounds to a decision. In the black trunks, weighing 167 and a half, direct from sensational victories in the East—the all-time favorite—FLASHY MARTIN!

(*Flashy turns waving a raised glove to the crowd. As the announcer continues he stares down at the ringside seats at him. The camera shows him turning. The camera picks out Ann. She smiles at him. The camera shows him turning away.*) * * *

(*We hear Flashy's voice, as if his mind could be overheard. This continues throughout the fighting, only occasionally interspersed with orders from the referee and yells from the spectators.*)

FILM CUT 1. FLASHY: Nice looking kid. Not marked up yet. But he will if he stays in the racket—no matter how clever he is everybody'll be able to tell he's a fighter—just like his wife was able to spot me in the restaurant.



ANNOUNCER: " . . . the all-time favorite . . . "

(#1 on ring,
#2 on audience
for integrated
live shots)

TAKE TWO (C.U. Ann) REFEREE: Shake hands now, come out fighting, and may the best man win.

* * *

FILM CUT 2. FLASHY: Listen to the crowd—he looks good to them. They always cheer a trier. Timin', thinkin', mean nothin' to the crowd. So long as you chop wild, they'll yell—Oohh!

TAKE ONE (*Flashy is down, and the referee is counting over him.*)

FILM CUT 3. FLASHY: Lefty was right. I *have* slowed down to a walk. I saw that coming and couldn't slip it. (*The camera picks out Ann.*) There's that girl. Look, lady, knockin' old Flashy down don't mean nothin'. Listen to that count—Seven—Eight—*up* we go! Won't have to take many more of those. Only two more rounds to go and then the kayo. Flashy Martin kayo'd in three. *Me*, Flashy Martin who ain't never been knocked out kayo'd by a boy who ain't got nothin' but a swing and a prayer . . .

* * *

FILM CUT 4. FLASHY: Poor old Hi-Low. Loves the game— That girl's wavin' at me. Smile at her, Flashy. Smile at her, let her know everything's going to be all right—(*The ten seconds buzzer sounds.*)

HI-LOW'S VOICE: Shift him, Flashy—you hear me? Shift him then—

FLASHY: Everything's goin' to be all right. (*Moving out*). 'Cause *this* is going to be the last round, we're swingin' for the moon. What's that I heard about everyone's got a price tag? Well, it ain't true. Flashy Martin can't be bought for two hundred nor no ten *times* two hundred. All that counts is this boy in front of you. Kid, God willin' I'm goin' to send

you back to your wife, your little boy, and your trees. Some day you'll thank me, I know your wife will. You're going to live to enjoy that family of yours, not just stumble around 'em with a beaten pulp for a brain. We're both goin' to quit winner! OK Flash, everything you got!

(The crowd begins to yell wildly as Flashy leaps to the attack.)

Zi-ip! — now feint — shift — zi-ip! — feint, feint—he's tyin' up—watch *this* Hi-Low, watch *real* close—shift!—low, low, now he's goin'!—straighten him! —don't let him get away! Okay, kid, this is it—*High!!*

(The camera shows the usual pandemonium accompanying a slugging finish. The referee is holding Flashy's glove up in victory. Hi-Low is jumping around. The camera picks out a tearful smiling Ann nodding to Flashy up in the ring.)

* * *

(Dissolve to dressing room.)

TAKE ONE
(M.S.)

SAM: *(Who has come into the dressing room and been arguing with Flashy):* You'd never have knocked out my boy if you hadn't crossed us.

FLASHY: I crossed *you*, not your boy. You told me yourself he didn't know it was a fix.

SAM: Wait'll I tell Lefty.

FLASHY: Lefty'll understand.

SAM: Well, see if you can understand *this*. Our deal is off. I'm not payin' you a dime, not a thin dime. I'll black-ball you with every promoter in the country.

FLASHY: You might not believe me, but that's all right.

* * *



FLASHY: "I crossed you, not your boy."

TAKE TWO
(M. 3-Shot)

(Dolly in to tight 2-Shot of Bill and Ann.)

(The camera dissolves to the long corridor-like ramp in the back of the arena. Ann, child and Bill are waiting for Flashy.)

BILL: He said he'd be right out. Ann—?

ANN: Yes, dear—?

BILL: Hi-Low told me Sam Noto tried to fix the fight tonight. That Flashy refused to go through with it.

ANN: I don't think that Flashy Martin would ever do anything underhanded.

BILL: I know one thing, he's cured me of the fight game

* * *

(Flashy appears. His coat collar turned up, a small satchel in his hand.)

* * *



ANN: "Good luck, Flashy."

TAKE ONE
(Tight group)

ANN: Good luck, Flashy—

BILL: Flashy—?

FLASHY: Yes—?

BILL: Hi-Low told me about the deal Sam tried to put over. I know you need the money—and now you'll be black-balled for good. Why did you—? Well, what was the reason you refused to go through with it, why?

TAKE TWO
(C.U. Flashy)

FLASHY: Why? *(He looks at Ann)* I guess it's like the referee orders—when you're all snarled up in a clinch and it's time to break — *(throws punch)* break clean.

(He exits. The camera shows Bill with his arm around Ann raising one hand in farewell . . . Then catches Flashy walking steadily down the lonely corridor.)

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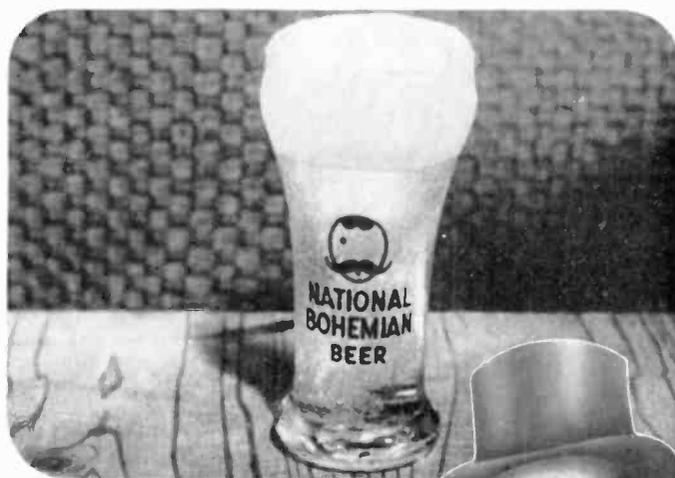
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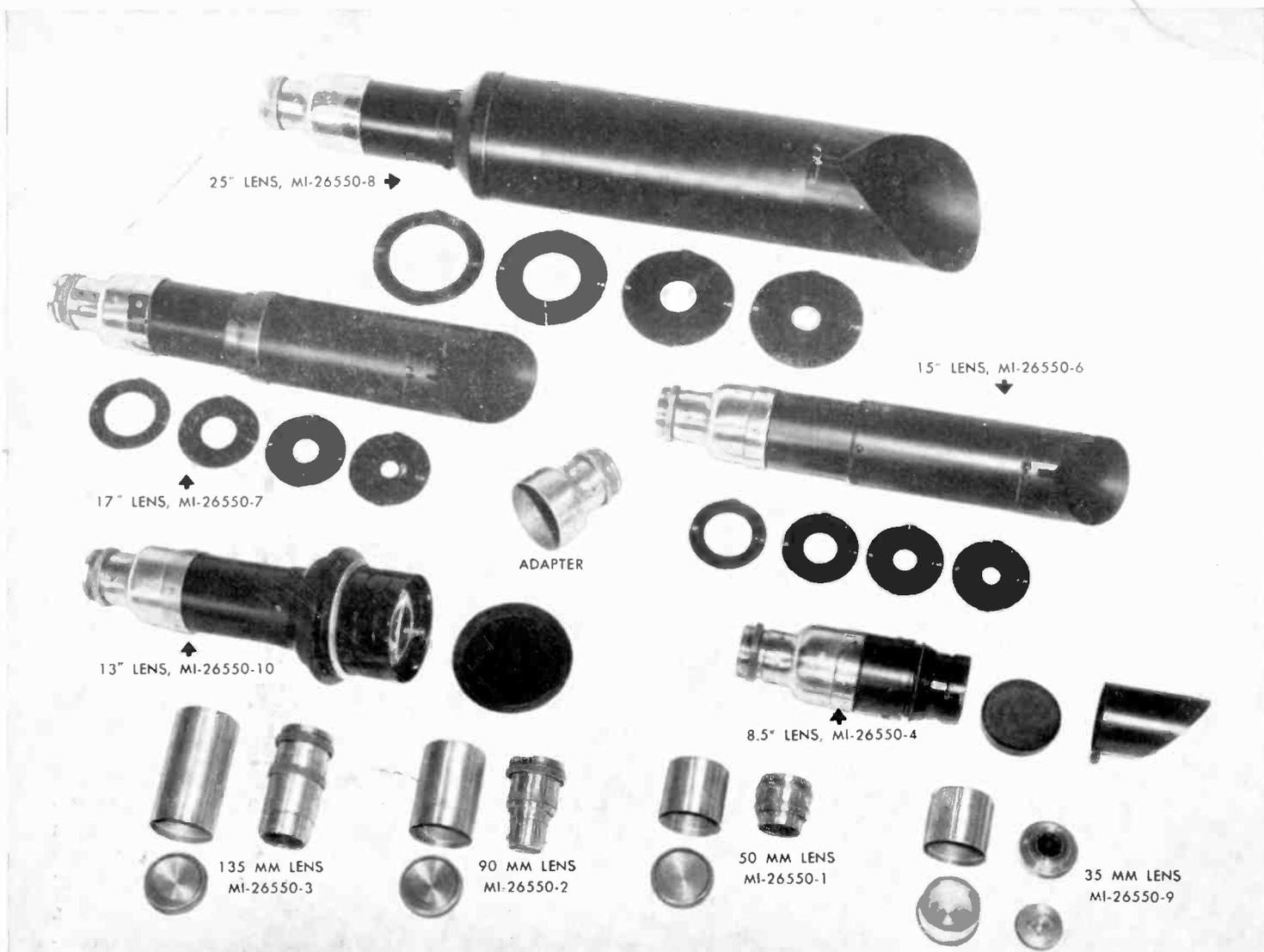


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13"	studio and field	f/3.5	5°	MI-26550-10
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