

Television
Advertising
and
Production
Handbook

SETTEL, GLENN, AND ASSOCIATES

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MANUFACTURED IN THE UNITED STATES OF AMERICA
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To

WILLIAM S. PALEY

ALLEN B. DU MONT

EDWARD J. NOBLE

SYLVESTER L. WEAVER

THOMAS F. O'NEIL

Five great leaders of commercial television
who have contributed much to the development
of the industry

Preface

This book was conceived and outlined by the editors to meet the need for a comprehensive and practical introduction to the advertising and production aspects of television. To insure maximum coverage and usefulness to advertising agencies, television stations, advertisers, and students, the editors first analyzed the problems most frequently encountered by those actually engaged in buying, selling, and producing television programs and advertising. Then for each major subject they invited a leading authority to prepare a chapter on his specialty. Finally, the resulting chapters were carefully edited and revised for completeness of coverage, avoidance of duplication, and general consistency. To make the volume even more complete and useful as a reference book, 7 appendixes, among them a glossary of television terms, and, of course, an index have been included.

In a field so new and rapidly developing as television, a book such as this tends to become out of date fairly rapidly. The editors therefore hope that sponsors, prospective sponsors, advertising agencies, television station personnel, television producers, and students will find this first edition sufficiently helpful to justify the preparation of subsequent editions at appropriate times.

IRVING SETTEL
NORMAN GLENN

May, 1953

Acknowledgments

Without the encouragement, advice, and assistance of many persons, this book would not have been possible. The authors wish to acknowledge here their deep appreciation for this help.

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Finally, deserving special mention is Daniel J. Duffin, who re-

viewed and edited the entire manuscript with patience, wisdom, and discernment.

I. S.
N. G.

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Introduction

TELEVISION is a medium that has grown from infancy to manhood without having had a period of adolescence. What has been the reason for this quick recognition of television as an important advertising medium?

In my opinion the fight for advertising dollars among the various media will always be a case of survival of the fittest. Advertisers and their agencies have become skilled in the allocation of advertising dollars. Changes in advertising techniques and media are swift. In this fast-moving business, an increasing percentage of today's advertising dollars is going into a medium that did not even exist a dozen years ago, except on a limited, experimental level. An increasing percentage of today's advertising dollars is also being spent on products that did not exist twenty-five years ago.

If today's advertisers and their agencies are beginning to favor television, it is because this medium produces impressive sales results. Despite the fact that television costs have increased tremendously since 1946, television advertising revenue today exceeds radio revenues for certain television and radio networks.

When I first entered the advertising business, it was generally acknowledged that the greatest kind of salesmanship was the person-to-person variety. Next best, and far cheaper, was what Albert Lasker used to call "salesmanship in print." All advertising was then "in print."

Then came radio. Radio seemed to be a step closer to that person-to-person type of salesmanship we all felt was the best. Radio was cheap, and soon it was national in scope. The printed-media people became quite worried; newspaper owners bought radio stations as a form of protection against the new threat.

It was not long, however, before most advertising men and women realized that this important new medium of radio was not really a threat, but simply another powerful tool in our kit of advertising. Radio prospered, but so did all forms of printed media. This new tool really helped us all to do a more efficient, more effective job of advertising and distribution, making it possible for people all over the country to buy more and better goods at lower prices.

So it is with television today. Television undoubtedly comes closest to personal salesmanship of all the advertising media. For that very reason it produces excellent results. But television, as we have already pointed out, is expensive, and as more stations are built and as more cities and towns are reached with the magic of network television, the expense is likely to climb.

This book will be of especial interest and value to anyone associated in any capacity with television, as well as to anyone now planning a career in television. As the title indicates, it covers the whole broad field of television advertising and production, and includes such aspects as operating and financing a TV station, staging and producing the TV live program and film commercial, advertising research, publicity, coverage, package production and syndication, casting, writing, and personnel requirements. Each chapter has been put together by experts, as a glance at the table of contents will confirm. While television is admittedly a relatively new medium, and subject to almost daily change, these experts offer the reader the unique opportunity of profiting by the experience they have gained over the past decade or more, and of learning from them the most up-to-date techniques and practices in the industry. So far as I know, there is no other book available today that presents so many facts and so much sound advice on television advertising and production.

Television is one of the most effective tools in the advertiser's kit. To all those who want to be skilled in the use of every medium of advertising, and who regard with interest each new development in this

field, this book should prove an invaluable guide and a dependable source of reference. The need for such a book has been keenly felt for some time, and I anticipate that the present volume will be widely accepted. Drawing as it does on the skills and knowledge of so many experienced people in the field of television, it gives the reader information that he could not obtain in any other way.

BERNARD C. DUFFY

(1951), according to the FCC, operators of the 108 stations plus the four networks that serviced 63 cities enjoyed a broadcast revenue of \$235,700,000 and a net income of \$41,600,000. In 1951, for the first time, the nation-wide networks (including their owned and operated stations) derived more revenues from television (\$128,400,000) than from radio (\$99,000,000). That same year an average of 5,572 sponsors were using TV network, national and regional spots, and local-retail outlets.

In cities like Chicago, Cleveland, and Washington, broadcasters with both AM and TV outlets have seen the Class A hour rates of television doubling those of radio. The New York picture has been even more impressive. For example, the National Broadcasting Company's key radio station, WNBC, as of March, 1953, was asking \$1,200 per Class A hour. Its TV outlet, WNBT, was getting \$4,250, or more than triple the AM rate.

All this was accomplished by an industry "frozen" for three-and-a-half years during which all new construction stopped. The "freeze" was lifted on April 14, 1952, and the FCC allocation plan provided for approximately 620 channels in the very-high-frequency (VHF) band, plus 1,430 more in the ultra-high-frequency (UHF) band.

The reaction came almost immediately. The broadcast revenue of "frozen" 1951, totaling \$235,700,000 was eclipsed by a "partly-unfrozen" 1952 with \$288,000,000. The station line-up of March 1, 1952, showed 108 TV stations in 63 cities. The FCC figures for March 1, 1953, showed 145 TV stations in 95 markets.

Certainly never in all its history has a new industry gone so far so fast. Radio was fifteen years old before it achieved any such production. It took the automobile thirty years to gain the acceptance television achieved in five. Even the most conservative people in television have reason to look forward with confidence in an industry that has been widely hailed as the most dynamic of the present era.

The men who plan to give their home cities television service in the years to come share one characteristic—they are sound business men, the kind who look before they leap. On their many visits to the Du Mont offices, they sooner or later ask the same two questions of the company's executives. They want to know:

1. How does one size up his community to determine whether it can support TV, and how much should one invest in such an enterprise?
2. How does one move effectively to obtain a construction permit from the FCC?

Buildings, Equipment, and Personnel

Elmore B. Lyford, Du Mont's director of station relations, drawing on his own experience as a radio-television pioneer, gives his answer to the first question:

The average small-market TV station will probably be a one-studio, one-camera operation with a medium-powered transmitter. This lay-out will add up to an investment of about \$250,000, but may be somewhat less when the operator already has a suitable building and his AM or FM tower is adaptable for TV use. The investment may be somewhat more when the building, land, and new tower are included as part of the original investment.

At least five or six people are needed to operate this small-market station, depending upon whether it is a "combination" operation with an existing radio station, or an entirely separate and independent operation.

Such a staff will allow for only limited operation, and is practicable when the station is only on the air for six or eight hours daily. It will, however, do for a start, and is one basis for the estimate that follows.

Operating Expenses

When all other operating costs are added, the small-market operator must plan on a minimum total operating cost of between \$60,000 and \$100,000 per year, the average minimum figure being \$80,000.

If the amortization of the capital investment is allocated over five years, the station operator must meet an annual expenditure for amortization and operation of approximately \$130,000, which includes no allowance for profit, expansion, or contingencies. A safer figure, therefore, would be in the neighborhood of \$150,000 per year.

Under favorable conditions, a TV station can expect to achieve this sort of annual income only with a basic rate of \$125 or more per evening hour. With such a rate, and with the strictest economy in station

operation (plus a network connection to help with the programming), a station may earn the required income.

Today's TV time buyer's criteria (Chapter 2) are such that it takes about 10,000 set installations to justify a rate of \$125. A prospective station owner should be sure that he can offer coverage for \$10 per 1,000 homes or less.

Market Area and Potential Audience

To attain the necessary minimum coverage of from 10,000 to 12,000 sets during the first year of operation, the new TV station (in Mr. Lyford's opinion) should have a total of from 40,000 to 50,000 homes to work on; that is, "new" homes, or homes not previously served by TV, or homes to which the new station will provide indisputably better service than any other present or proposed station.

Thus a new station should bring new or superior service to a TV population of at least 125,000 to 150,000 people, in order to be able to command the time rates that it must have to survive.

Station Construction Permits

Robert Coe, Du Mont station-relations manager, has some advice on the second question referred to on page 3—how to move to obtain a construction permit. Many prospective owners, he says, find it desirable as a first step to secure some guidance either from an established television management consultant or from someone in the area who possesses television or radio experience.

This will become increasingly necessary as additional stations come on the air and as fewer and fewer opportunities exist for establishing stations in so-called "virgin" territory. Here is one of the marked differences between starting a radio station and starting a television station. In the case of TV, capital investment and first-year operating expenses are so substantial that it will become more and more the rule for a prospective owner to have a market analysis made by a competent consultant in order to discover just what the possibilities are in a particular area.

Legal and Engineering Advice

Assuming the prospective owner is satisfied that his market will support a television station, the first step is the filing with the FCC of an application for a construction permit. This generally requires the services of a Washington attorney and an engineer. In a few instances, companies proposing to enter television have attorneys either on their staffs or on retainers who practice before the FCC. These instances are rare, and it is generally considered advisable to retain the services of an attorney who is located in Washington and thoroughly conversant with the FCC procedure. If the prospective owner does not know of a Washington radio or TV attorney, his local attorney can probably direct him to one. Most attorneys today prefer to handle applications on a package price arrangement, i.e., a flat sum for preparing the application, filing it, and following it through the Commission proceedings.

Washington consulting engineers generally work in much the same way. A prospective applicant, having secured a Washington attorney, will usually find it possible to follow the latter's advice on the selection of an engineer. Both attorney and engineer are essential in the preparation and filing of an application. A large amount of technical data must be submitted with the application, and few prospective station owners, even those operating radio stations, have an engineering staff that can handle this.

If it appears that the applicant will be involved in a hearing before the FCC, a Washington engineering consultant, or at least one who practices regularly before the FCC, is a "must." Such an expert is experienced in appearing as a witness, and his qualifications are accepted without question. In competitive markets, it would be poor economy to try to do without such a consultant.

The initial effort in the preparation of an FCC application involves considerable engineering work. One of the first things an engineer will have to determine is the location of a transmitter site for the proposed station. Television transmitters must be located on as high an elevation as is practicable in relation to the area to be served. In mountainous or hilly areas this involves a careful engineering study of the terrain, actual surveys, and eventually the acquisition of a moun-

taintop or hilltop and probably the erection of a tower to gain additional height. In level terrain, lacking tall buildings, a tower of sufficient height will have to be erected.

On this matter of a transmitter site the Washington engineer will need considerable help from the prospective station owner or his staff, and where two or more organizations are planning to apply for stations to serve the same area, it is advisable for both groups to get together and settle on a common site, as did telecasters in New York City when they made the Empire State Building a transmitting center for five stations.

Civil Aeronautics Administration Approval

Another matter the prospective televiewer should bear in mind in connection with the transmitter site is the need for Civil Aeronautics Administration approval. Once a site has been selected, but before any commitments are made, the nearest CAA office should be consulted. Many times an ideal transmitter site lies on an established airway where a tower of any height might be considered hazardous to air travel.

Washington attorneys and engineers are concerned primarily with preparing the application, together with all necessary exhibits in processing it through the FCC and through such hearings as may develop. There are, however, important phases in the preparation of the application, and in planning the station and its programming, in which consultants can give only general advice. Much of the work will have to be done by the applicant himself.

Preparing the Construction Permit Application

This work falls into two general categories:

1. The planning of the station itself, including the selection of equipment, construction of studios, and planning of other facilities.
2. The drafting of program plans to be submitted with the application, and for the hearing (should that be necessary).

Detailed programming is not necessary in connection with the filing of an application, but the application certainly must reflect some thought on the part of the applicant and some study of the community to be served, its needs, its talent potentialities, and educational and

public-service aspects. The Chamber of Commerce, local church federations, and other civic groups should be consulted during this preliminary phase. Their support may prove invaluable when the application goes to a hearing. The Washington attorney will undoubtedly advise the prospective owner about the data he should have. The owner will make the actual contacts, develop tentative program plans, and provide for the public-service features of his programming.

In planning the station and its construction, the prospective owner will also need help, but probably not until his application is designated for a hearing or until he has received a construction permit. His Washington engineer will most likely be too busy and his service too expensive; moreover, few Washington consulting engineers have had experience in actual station planning and construction.

Programming the New Station

How to please all the customers some of the time is the problem every TV operator faces in programming his station. Successful programming, therefore, is a matter of keeping a nice balance between catering to the public's wants and needs and devising a schedule that will leave the station a substantial portion of the advertising dollar.

Costs, of course, are an important component in each consideration.

When a prospective telecaster determines early in his planning the sort of schedule with which he intends to go on the air, he also establishes for himself the transmitting and programming equipment essential to his plan. In other words, having settled in his own mind what he intends to do, it is an easy step to determine the needed tools.

Program Sources

Every telecaster knows that the program fare so important in boosting receiver distribution to the present figure is the type of program transmitted by the major television networks either on a sustaining or commercial basis.

Sports events, local news, children's programs, and feature films are secondary attractions for set buyers, although certainly considerable ones.

Assuming that a station owner contemplates more than one programming source, one of which is a network, he still faces several im-

portant questions: (1) What will the source or sources be? (2) How much programming will he take from each source? (3) Operating so many hours a week, just how much of that air time should the station allocate to network programs?

He must also know whether other program sources would (1) cost less to the station, (2) find as much local favor, (3) allow more local advertising sponsorship, (4) afford more opportunity for service to the community, (5) permit a station to evolve its own blend of scheduling, and (6) give the station opportunity to develop a local show with network possibilities.

Of course, all these questions are not of equal weight, but taken together they point up the telecaster's need for making his own individual adjustment between network hours he must broadcast and the number of network hours he can afford.

Revenue from the Network

The station's need for network material will be greatest when its technical equipage has been reduced to the barest essentials of transmission and identification. What a station owner can afford in actual practice will be a blend of his community's program preferences and the program sponsorship he can obtain at the local level.

The national advertiser foots the bill for most of the productions that come via network facilities to the local station. Aside from getting a program superior to one that it could produce for itself, the station also gets its share of this national advertising outlay—roughly a third of its gross card rate prorated for the programs used. The remainder of the sponsor's dollar goes to the network and the advertising agency.

The station's time-card rate is arrived at only after bargaining between the station and its prime network. Thereafter it becomes the basis of the station's negotiations with the other networks. It is computed in terms of the number of receivers in the station's area of operations, and the quality and solidity of the market. The more desirable the market, the better the bargaining position of the station seeking network programs; this position may be further improved when the station has no competitors.

Network Programming Determines Equipment Needs

A consideration of network possibilities is the most practical point at which to begin determining a station's peculiar need of television equipage.

Where common-carrier connecting links are used, no additional station-owned equipment is needed to handle network shows, and the presence or absence of network programs determines largely the station's need of film, studio, and "remote" material. Inserting local productions into a framework of network originations is far easier and less expensive than building a program structure that is entirely local. Moreover, the amount of equipment required to present chain originations is considerably less.

Many stations, now highly profitable, started as "film-only" or network-relay operations, merely plugging into a coaxial line or relay system for practically all their program fare. Many other stations managed to get along without any local programming facilities other than some means of station identification. For programming by film or plugging in on network programs, only the basic transmitter plant is needed.

Film Programming Facilities

In increasing programming sources, the inclusion of films in the local scheduling is logically the second step. Film requires a smaller increment of equipment and personnel than either of the other available sources.

Basic requirements for programming movie film, along with transparent slides and opaques, would normally call for a minimum of two film projectors, a flying-spot scanner, or a simple slide projector with perhaps an opaque projector. While film projectors are ordinarily used with iconoscope camera chains, the use of image-orthicon cameras is preferable, as these cameras are frequently used also in remote-pickup programming. Another advantage in the use of the image-orthicon camera is that it affords better reproduction of inferior quality films. These items, along with the necessary accessories, can be purchased for approximately \$28,000. No sizable increase in plant space is involved. The additional manpower requirements are not in the

highest-paid categories, and the new program materials are relatively inexpensive.

The Film Scanner

However, a revolutionary new system which offers major improvements in the art of broadcasting film or recorded television programs has been introduced by the television transmitter division of the Allen B. Du Mont Laboratories, Inc. Known as the "Film Scanner" pickup system, the unit combines the manifold advantages of the flying-spot scanner (a standard piece of studio equipment) with continuous-motion film in a single package.

The flying-spot scanner scans the film moving through the continuous-motion unit; this unit transfers the results to a simple photo pickup system where it is relayed to the transmitter equipment for rebroadcasting. The continuous-motion mechanism is a low-cost, compact device resembling a small movie projector, although it receives rather than projects.

By equipping itself with movie projectors a station can use leased film features to round out a schedule more suited to local needs. Network affiliates without direct connections can rely upon teletranscriptions even for their network fare. Every would-be station operator should consider carefully the economic advantage of being able to project still- and motion-picture commercials locally from the very beginning of operations. Much national spot business is available on film.

Local Advertising Relies on Film Programming

The local advertiser has been virtually squeezed out of television by high costs, except for participations, spot station breaks, and either film or sports remotes. Old features, Westerns, and shorts give him some chance to sponsor programs, and in such arrangements the station gets a larger percentage of the advertising dollar.

Remote Sports Coverage

Remote-pickup equipment is essential when there is no substantial schedule of network programs upon which to fall back. The televising of sports, both professional and collegiate, has won a wide audience, and some sporting events, such as the roller derby and wrestling, were

virtually unheard of until they were presented on the TV screen. Now baseball, football, and basketball, each in its season, are staples of television, both local and network, second in popularity only to network entertainment.

Remote News Coverage

The televised Kefauver Committee hearings slowed New York to a walk during the whole period of their broadcasts, and the uninterrupted coverage of rescue workers trying to save a child from a well at San Marino, California, kept viewers from their beds.

Of course, the coverage of these events could be accomplished with only the addition of a movie camera to the equipment on hand, but such coverage would be delayed and probably abbreviated. It would lack the immediacy that the public has come to expect of both radio and television. A sports fan will view a film of last week's football game, but not as eagerly as he watches a televised game in progress, the outcome of which is being decided before his eyes—if a telescopic lens is used he sees action on the field more clearly than if he were seated on the fifty-yard line.

Remote-Pickup Equipment

For the widest variety of programming possible from locations away from the transmitter plant, a transporting vehicle, either one of special design or one improvised to fit the individual station's needs, is the first necessity. Cost estimates for remote-pickup transportation can vary too widely for an improvised vehicle, so here only the ready-made truck and its associated equipment will be considered.

At current prices, a fully equipped mobile truck (that is, a truck with the requisite camera equipment, radio relay circuit, film projectors for an extra-station site of operations and the needed gadgets for a microwave connection) would cost a station approximately \$75,000.

Remote Programming

Remote-pickup facilities for those stations that can make sufficient use of them soon pay their original costs in the good will, and consequently prestige, that accrues to the station, and, more concretely, through the volume of local advertising they open up to the telecaster.

The coverage of sports and civic events appeals to the merchant with something to sell in his home community. His sponsorship of these events assures the station of month-to-month business on the local level.

Relatively little large-scale, live studio programming is done by stations outside of New York, Los Angeles, Chicago, and Philadelphia. In smaller cities, some stations use remote equipment in lieu of studio cameras and control apparatus. Stations with only one dual or triple camera chain have economized on equipment by this expedient, even using the same crew in both operations.

Studio Programming

Locally originated studio programming, though on a very modest basis, is so essential to satisfy today's viewer and local sponsor that Du Mont and other manufacturers are offering, as equipment for a "minimum station," a two-room operation capable of being expanded with regard to both its transmitting and programming facilities. Requiring only five to seven men, the station is equipped to televise network, film, and live pickups, such as interviews, news broadcasts and live commercials.

These last three have become staples of practically every station broadcasting today. News, weather forecasts, local notables interviewed by a station employee, hints for the home, and shopping news by a woman who may or may not be on the station's payroll, are part of television's inheritance from radio. Such programming seldom involves large sums and usually more than pays its own way through local sponsorship. Moreover, FCC regulations require every station to telecast some public-service programs, a fact that should not be overlooked, nor underestimated from a public-relations standpoint.

Cost of Equipping a TV Station

Writing in *Radio Communication* magazine for March, 1952, the directing engineers of Manhattan's five major TV stations noted that while there was an irreducible minimum sum required to put a TV station on the air, experience indicated that there was no maximum. The FCC and the number of viewers set the minimum figures more or less exactly, but several variables, including competition and an opera-

tor's own conception of service to his community, can add very substantially to minimum figures.

Establishing the Station's Power Requirements

Although the FCC has set a table of minimum allowable Effective Radiated Power (ERP) for stations (the power varying with the population to be served), most engineers feel that station owners will want to utilize markedly greater power in most cases, in order to be sure of putting a strong, clear picture in the living rooms of the area. Nonetheless, it is possible roughly to classify cities of the country and to determine equipment requirements that will satisfy the FCC. To the figures required for basic equipment should be added whatever amounts owners wish to provide, as a margin of safety, for additional equipment.

In this connection it is interesting to note that a study of the first 170 bids on file July 1, 1952, when the FCC started to process postfreeze applicants, disclosed that applicants eager to get into the industry then planned to spend a per-station average of \$373,959 in construction of their facilities. But, as indicated earlier, it requires only a fraction of that figure to get into TV on a modest scale in a small city.

Minimum Equipment Costs for Station Serving up to 125,000 Population

In providing for TV service in two thousand towns and cities, the FCC went to great lengths to assure channels for even the smallest of communities, and equipment manufacturers have matched the Commission's solicitude for small towns. Almost all manufacturers, in fact, have applied considerable ingenuity in assembling a group of essentials adequate to service communities up to 125,000 population. They make all this available at a price ranging around \$100,000, whether assignments are in the very-high or the ultra-high frequencies.

Du Mont's package, for example, is so designed that owners can start telecasting and then add to their basic equipment as time goes on without having to replace a single unit because of obsolescence. This "Acorn" package, as Du Mont calls it, includes a 500-watt transmitter, a synchronizing generator, a monochrome scanner for still slides and

test pattern, a single image-orthicon camera chain for live pickup and film pickup, two 16-mm projectors, and a stabilizing amplifier.

Major expenditures for this package are \$70,000 for a 500-watt transmitter and antennae complement, and \$35,000 for studio equipment. All this can be housed in a two-room cinder-block building that need cost no more than \$25,000. Total outlay thus comes to around \$130,000.

Minimum Costs for Station Serving from 50,000 to 250,000 Population

A clear picture in a viewer's living room is a prerequisite to station success. To assure this in a city ranging from 50,000 to 250,000 population, the FCC calls for a VHF transmitter capable of delivering a minimum ERP of 2 kilowatts with a 500-foot antenna. More than adequate to meet this requirement is a 5-kilowatt transmitter and antennae complement, which will cost about \$100,000.

Supplemental equipment will cost about \$73,500, distributed in this manner:

Central control equipment	\$26,500
Studio camera	15,500
Audio equipment	5,000
Test equipment	3,000
Lighting equipment	3,000
Film studio camera	20,500
TOTAL	\$73,500

Thus, allowing \$100,000 for the transmitter and antennae, \$73,500 for studio equipment, and \$35,000 for a four-room building and site, a TV applicant in a relatively small city should plan on spending roughly \$208,000.

Minimum Costs for Station Serving from 250,000 to 1,000,000 Population

For a city with a population of 250,000 to 1,000,000, the FCC asks for minimum ERP of 10 kilowatts at 500 feet. To more than provide this, via the very-high frequencies, many engineers recommend a 25- or 50-kilowatt transmitter. Such a transmitter with its antennae complement costs about \$160,000 to \$225,000.

Supplemental equipment for an operation adequate to a community of this size would include:

Central control equipment	\$ 28,500
6 studio cameras	93,000
Audio control equipment—3 studios	15,000
Lighting—2 studios	7,000
*Video studio control equipment	21,000
Film studio camera	20,500
Test equipment	3,000
TOTAL	<u>\$188,000</u>

Housing, if new, for such a setup will cost approximately \$75,000, making the total expenditure to serve a community of 250,000 to 1,000,000 reach a figure of \$423,000 or more.

Minimum Costs for Station Serving over 1,000,000 Population

Figures jump sharply for owners planning to serve cities of 1,000,000 population or more.

In the first place, in a community of this size, although the FCC requires effective radiated power of 50 kilowatts and an antenna of 500 feet, it is considered mandatory to radiate maximum ERP of 100 kilowatts and 316 kilowatts. Such transmitting equipment costs \$160,000 to \$225,000.

Equally important and contributing to the over-all cost is the fact that competition will force the station to provide quality programming, such as live studio originations, remote coverage of local events, the projection of many hours of feature film, and so on. Accordingly, TV men eying a city of this size should think of a minimum of four studios with three or four camera chains and an operation in keeping with this setup throughout. They will be wise, therefore, to allow a minimum of \$500,000 for studio and programming equipment.

Thus, transmitter and studio equipment together for a metropolis will call for a minimum outlay of \$660,000, without allowing for the purchase of studio or transmitter sites, building costs, and similar incidents.

Ultra-High-Frequency Channels

Of the 2,000 stations provided for by the FCC's Final Allocation Plan, a total of 1,430 will be in the ultra-high frequencies. Because this band has only recently (1952) been thrown open for commercial use, competition for channels there is markedly less than for space in

the very-high frequencies, and assignments of UHF channels are likely to come through faster than allocations in the VHF band.

Prospective station owners will find it to their advantage, therefore, to study the promise and possibilities of the UHF spectrum, all the more so since total costs of equipping a station for service in the UHF band are about the same as those required for service in the VHF range.

Studio and camera chain requirements are identical for both UHF and VHF stations. Whatever minor differences exist are in the type of transmitter and antenna setup required.

Equipping the UHF Station

Prospective TV station owners, as indicated above, will probably find that their applications for operating in some cities through the UHF band will get quicker action from the FCC than applications for VHF channels. They may have heard that UHF transmitters are much more expensive than VHF installations, but this is no longer true.

Comparative Costs of UHF and VHF Equipment

Du Mont has available, for example, a new type of 5-kilowatt transmitter for UHF, designed around a new klystron tube, which today costs about \$70,000, approximately the same as the cost of a 5-kilowatt VHF transmitter. This new transmitter is of simple construction and design; tube replacement, usually a significant maintenance item, should be greatly reduced in the new unit. If the UHF station operator is authorized to increase his signal strength at a later date, the only change needed in the unit would be the substitution of a klystron amplifier of greater power, together with its associated power supply.

With this transmitter, in combination with the "Acorn" plan camera and studio equipment, a station could broadcast network or film programs, as well as simple types of live pickup such as interviews, news announcements, or live commercials. A monochrome scanner provides still slides while the single camera moves from film to live pickup. This studio equipment, with a five-kilowatt transmitter, antenna, and transmission line, costs about \$160,000.

A variety of live studio programs can be originated by the addition

of another studio camera with mobil-mount dolly, additional lighting and audio equipment, and a more flexible central control system. These increases would bring the cost of the station equipment investment to about \$200,000, but none of the initial cost of the station would be lost in the process of growth.

Estimated UHF Equipment Costs by Population Served

On the basis of the various population categories, the costs of transmitter and antenna system, along with those of site and construction requirements, are estimated as follows:

<i>Population</i>	<i>Minimum Radiated Power</i>	<i>Total Station Cost</i>
Less than 50,000	1 kw.	\$130,000-208,000
50,000-250,000	2 kw.	\$208,000-423,000
250,000-1,000,000	10 kw.	\$423,000-660,000
More than 1,000,000	50 kw.	\$660,000-above

The figures for population in excess of 1,000,000 presume the largest transmitter now available, this transmitter being capable of being used for maximum ERP of 316 kilowatts. This type of station may run to about \$535,250. However, if maximum ERP is desired, but with a limited program source of film and network only, the cost would be about \$286,000 instead of \$535,250.

But let us look again at the estimated costs of starting telecasting in an area of 250,000 to 1,000,000 population, this time using the UHF band at the minimum ERP. The complete list of cost items breaks down to ten, only eight of which require consideration when the operator limits his program sources to film and network.

Here are the estimated costs by items:

Transmitter and Control	\$ 67,500
Antenna and Diplexer	18,500
Associated Equipment	30,000
Control Room	32,000
Program Source, Film and Network	25,500
Transmitter Installation	2,500
Site and Construction	61,500
Contingency Fund	7,500
TOTAL	<u>\$245,000</u>

For \$62,250 more this station could be equipped with a dual camera studio; another \$32,500 would furnish it with the tools needed for remote pickups. These additions bring the total to \$239,750. The foregoing figures, however, presuppose a 500-foot structure with guy supports. An additional \$38,500 would afford a self-supporting structure, moving the total costs up to \$378,250.

Actual Construction Costs

Perhaps some actual rather than estimated total costs of starting TV operations will provide even firmer ground on which the prospective station owner can base his planning.

The Washington engineering firm of Kear and Kennedy presents actual cost figures in a study based on reports from fifteen stations on FCC License Form 302, which requires book figures.

Average Building Costs

According to this study, the average cost of building a station in eleven representative TV markets was \$540,000. Where stations did not construct their own buildings, or had no extensive alteration costs, the average cost was \$430,000. The figures from the license files included costs on transmitter (5-kilowatt), antenna, monitors, studio equipment, land, buildings, and miscellaneous. (The stations itemized from license files were as follows: WTAR-TV, Norfolk, Va.; WBAL-TV and WAAM (TV), Baltimore, Md.; WMAL-TV and WTOP-TV, Washington, D.C.; WCC-TV, Davenport, Ia.; WHBF-TV, Rock Island, Ill.; WBNS-TV, Columbus, O.; KMTV (TV) and WOW-TV, Omaha, Neb.; WDAF-TV, Kansas City, Mo.; WMBR-TV, Jacksonville, Fla.; WOI-TV, Ames (Des Moines), Ia.; WFBM-TV, Indianapolis, Ind.; and KOTV, Tulsa, Okla.)

The study also listed estimates of construction costs made by fifteen applicants in eight representative markets, including some not served by TV. Based on figures in applications, the average construction costs came to \$365,000. The average costs where stations were not planning to construct their own buildings amounted to \$295,000. (The construction estimates were obtained from applications for Oklahoma City, Okla.; Fargo, N.D.; Lincoln, Neb.; Columbus, O.; Waco, Tex.; and Waterloo, Ia.)

Comparative Building Cost Estimates

A comparison of the estimates and the actual construction costs between roughly comparable cities shows some interesting divergencies.

Ohio State University estimates it can build a noncommercial video station, without any land costs, for \$247,000, while the *Columbus Dispatch* paid \$956,500 to build its station, WBNS-TV. Columbus ranks thirty-second in population in the list of United States metropolitan districts in the Census Bureau's 1951 report. Oklahoma TV Corporation estimates construction costs in Oklahoma City, including those for a 1,500-foot antenna, at \$1,350,000, while the Mid-South Television Company puts the figure at only \$159,000, including leased land and building. In comparable Jacksonville, WMBR-TV spent \$206,522.95, even though it owned its own land. Oklahoma City ranks fifty-third among U.S. cities and Jacksonville fifty-sixth.

A Fort Worth applicant estimates that building costs will be \$373,500 with leased land. Station KMTV, Omaha, also on leased land, cost \$340,633.60 to build. Fort Worth is forty-sixth and Omaha forty-fifth in rank among metropolitan districts.

Station Operating Costs

The impossibility of estimating specific costs of station operations within a narrow range becomes obvious in view of the many variables involved. A few of these are outlined in the following paragraphs.

Continuity, Time, and Labor Costs

For example, programming expenses depend primarily on what sort of program fare a station intends to offer its community. If it is to serve almost entirely as an outlet for network shows, the staff can be limited to a handful of employees. It takes only a few persons to handle the contacts with the networks, throw the proper switches on time, make the sign-ons, station identifications, and sign-offs, and maintain the transmitting equipment.

But neither the FCC nor the prospective new telecaster is likely to be content with a mere "switch-flipping" operation. Costs rise sharply as film and kinescoped programs are added, then "live" studio shows,

and finally remote pickup coverage of sports public events and so on.

Another important variable is time on the air. Extending telecast time only a couple of hours a day adds hundreds, sometimes thousands of dollars to the total daily operating cost. Not only are wages and programming expenses boosted, but increases in maintenance and operational costs become a consideration.

The general level of labor costs is an important factor. Running a station in a large city, where salary scales are established and living costs high, may be different, budgetwise, from operating one in a small outlying community.

Other Factors in Operating Cost

There are other variables. Programming costs can be affected by the availability of local talent. Geographical location can affect power, heating, and air-conditioning costs, and the differences in rent from region to region are wide. Selling, promotion, and publicity expenses may rise in almost direct proportion to the intensity of competition in a given market from other television stations and radio stations.

On the other hand, a station operated in conjunction with an established business may have a considerable advantage in several respects. If the parent concern is a newspaper, the TV station may obtain telephone-switchboard, news-photo, utilities, legal, accounting, and other services at reduced costs, and may be able to draw on invaluable know-how resources.

One generalization that can be made about TV operating costs is that they have climbed year by year since 1946. Higher wage scales and soaring material costs reflect the inflationary economy of the times. In addition, most TV stations have expanded rapidly, enlarging staffs, building more and bigger studios and increasing equipment expenditures, adding more hours of air time, offering more money to show talent and skilled personnel of all sorts in an effort to maintain or improve their positions in a new field.

Most new stations to be built within the next year or two are likely to be in small and medium-sized cities, chiefly because FCC policy in granting new construction permits and allocating broadcasting channels

is expected to favor areas which either have been without TV or have been monopolized by a single outlet.

Personnel Costs

A new TV station in a medium-sized city, with a metropolitan area population of roughly one million within broadcast range, is typical of those that will be built. Since the payroll usually accounts for about half of the individual TV station's operating budget, the specific costs should be considered first. Payroll costs, like so many other cost factors, are determined largely by how many hours a week the station stays on the air.

The FCC requires stations to broadcast a minimum of twelve hours weekly during the first eighteen months of transmission to retain their licenses. This requirement is raised four hours weekly for each six months until the stations are transmitting twenty-eight hours weekly after three years of operation. The minimum of twenty-eight hours must be maintained thereafter.

Assuming, however, that our station is to be an independently owned operation, originating at least part of its program, the minimum control staff in these departments probably would consist of one station manager, one chief engineer, one program director, one sales manager, one salesman, two secretaries (who might also serve as bookkeepers and file clerks), one receptionist-telephone operator, and one janitor. The size of the staff for engineers, programming, and sales would grow with sources and time on the air.

However, it is unlikely that many new stations competing successfully in today's medium-sized cities could get by for very long with this staff. The addition of more secretaries, a bookkeeper, at least one more salesman, and an assistant station manager probably would be found desirable in a short time.

Also, while the highly important work of handling a new outlet's public relations, publicity, advertising, and promotion might be farmed out during the station's infancy, it has been the experience of most telecasters that the sooner these jobs can be done by an inside staff, the better.

The minimum basic staff for a new station would total roughly thirty-

four persons if the station made use of all the programming facilities in something like the conventional proportions. Many television stations on the air today started with staffs only a fraction as large, but it is doubtful if more than few have less than thirty-four employees today while operating on the scale described above.

Another big general-cost item in a station's budget is depreciation and maintenance of television equipment. As recently as 1948, an industry survey showed that television stations were writing off their investment in TV equipment over a period of four to eight years with the majority leaning to the briefer span. By 1952, a period of ten years was more usual.

CHAPTER

2

Choosing the Right TV Station for Your Product

IT MUST BE LEFT to the historians of the future to assess fully the impact of television on our social and economic way of life. As this chapter is being written, it is clear to all of us that television as an advertising medium has demonstrated itself to be the most persuasive force yet devised. Because of the great strides and rapid changes in television technique, the present discussion must of necessity be confined to conditions as they exist at the moment. Statistical analyses, therefore, will be avoided wherever possible. There are, however, certain basic guiding principles that, it is safe to assume, will remain valid and operable for a long time to come.

TV as an Advertising Medium

If the art or science of advertising could be reduced to formulas, there would be no need for advertising men. As always, experience and judgment still play major roles in the planning and execution of any advertising campaign—and probably will continue to do so, particularly in the field of television advertising. Commercial television in 1953 is really only about five years old. During this short period of rapid development, stations, networks, and advertisers and their agencies have worked and watched this phenomenal medium grow.

Although the extraordinary impact of television has sometimes been almost unbelievable, most advertisers have long been aware of its potentialities. Through the years, advertising men have had a thor-

ough demonstration of the impact of "sight" media—the printed page, window displays, animated displays and exhibits, billboards, flashing electric signs of the "spectacular" type, and the like—and also of radio itself, the sound or aural medium. It is understandable, therefore, that sight, sound, and motion when blended together should have infinitely more impact than either sight or sound alone. Yet in the final analysis, sales results must always be the yardstick for the advertiser who uses this medium.

Cost Not the Only Factor in TV Advertising

A high-priced network TV show or an expensive animated-film spot announcement does not necessarily lead the advertiser to successful sales. Experience and continuing research are showing the way, but there is yet no magic formula to apply and good judgment must often rule. No agency can advise the advertiser how or where to buy time unless the agency knows what the advertiser is trying to sell, together with all pertinent facts and facets of the marketing objectives of the product or service. A discussion of some of these considerations and problems will prove of value.

Time and Spot Buying

It is often said by TV broadcasting people that the "show" itself is the all-important consideration in TV advertising. The importance of the program cannot, of course, be denied. Nevertheless, proper selection of the time, spot, and facilities is of equal importance. A program or announcement that is judged to have good audio and video potential cannot "deliver" this audience unless it is based on facilities and placed in a time spot best suited to attract the maximum customer audience desired by the advertiser, and at a fair return per dollar of time cost. Accordingly, the importance of the time buyer becomes obvious.

Time buying as compared with space buying is a complex business procedure. The function and scope of a time buyer's job is therefore a primary consideration.

To a great extent, the responsibility for recommending or changing a client's time position rests with the buyer assigned to the account. Time is a limited commodity. Under normal conditions a magazine

or newspaper can increase its advertising space by increasing the number of pages printed. A station or network enjoys no such advantage. Advertising space is limited by the number of hours in a day, so that time on the air assumes a somewhat different value for the advertiser.

A good time spot is a property to protect and hold. Some advertisers have spent years getting outstanding spots on the air, changing from relatively poor positions to better ones as they become available. A time buyer must be familiar with all available time periods and find ways to get the best spot for his client when the latter needs it. In television this is a more difficult assignment than in radio.

Time-Buying Requirements

The time buyer should be well versed in his knowledge of networks, stations, management, markets, rates, and broadcasting policies of stations and networks. The recommendation of a specific time period to a client results from intensive study and knowledge of such basic yardsticks as the number of sets that are in use at any given hour of the day or evening; the audience-value of programs preceding and following the desired program; the competing programs on other stations and networks at that particular time; and last, but certainly not least, the program appeal of the client's own show. These yardsticks must be considered and applied in the light of the advertiser's marketing objectives and his distribution, budget, and merchandising considerations, and with reference to his other advertising media and his over-all advertising strategy.

Services Performed by Time Buyer

Once the authority for purchase of time has been given by the client, the services performed by the time buyer are numerous indeed. Not only must the formal order be issued for the time, but station clearance for the program or spot must be obtained. Often the buyer, through personal contact with stations and networks, can work out time clearance. Budgets must be figured, and final estimated costs together with formal estimates prepared for the client's signature before contracts can be placed with stations and networks.

Arrangements for special local cut-in commercials must be handled by the time buyer also. Buying time on a local basis as compared with

a network basis is even more exacting in selectivity of purchase. Here an intimate knowledge of markets, local conditions, station management, and programming is essential. Local spots require constant attention because of ever-shifting programming on networks and stations. Billing and accounting problems are manifold, for the time buyer is dealing with many individual stations and individual rate cards. Over and above all this detail, a good station-relations job must be done by the buyer. If he fails in this respect, he can't get the best for his client.

Station Coverage

The first thing a time buyer wants to know is the physical coverage of a station or network in terms of television homes that can be reached. As shown by the following table, striking changes have occurred in this coverage.

<i>Year</i>	<i>Total TV Homes</i>	<i>TV Markets</i>
January, 1949	1,000,000	29
January, 1950	3,950,000	58
January, 1951	10,549,500	63
January, 1952	15,766,000	63
January, 1953	21,214,300	74

It can be seen from this rapid increase that some uniform measurement has had to be established by the industry for the evaluation, on a market-by-market basis, of television home coverage and market statistics, because agencies and advertisers must have a uniformly accurate source of media marketing information. Since an individual count of TV homeowners is too costly and time-consuming, the industry set out to find an interim method of determining television coverage.

All things being equal (height of antenna, physical terrain, power of the station, and channel of operation, plus many other physical and engineering factors), a very-high-frequency (VHF) station is supposed to deliver a satisfactory signal to an area of 60 miles' radius. For most TV stations, this generally approximated the area covered by a one-tenth-millivolt signal strength.

After a thorough analysis (for network coverage purposes only) it was decided that if a station's one-tenth-millivolt area included at least

50 per cent of all the families in a county, then television would claim coverage of that county as far as marketing data was concerned.

A detailed study of manufacturers' and wholesalers' set shipments, dealer sales, local utility checks, and station and dealer surveys led to a month-by-month determination of the number of TV homes in a television market. With the TV coverage area now defined by counties and with fairly accurate knowledge of the location of these TV homes, market data could then be provided to show the ratio of penetration of television homes to total homes, both within the station area and in the entire United States.

Table I
TV SET PENETRATION

(Spring, 1953)

City	# Of Stations in Market	Time Zone	# Families in NBC Service Area	# TV Sets Installed 1/1/53 **	% TV Sets to Families	% TV Sets to Total U.S. Sets
Ames	1	C	211,700	122,000	57.63	.58
Atlanta	3	E	431,600	270,000	62.56	1.27
*Atlantic City	1	E	43,900	5,000	11.39	.02
Austin	1	C	79,500	18,200	22.89	.09
Baltimore	3	E	474,600	453,000	95.45	2.14
Binghamton	1	E	219,200	95,000	43.34	.45
Birmingham	2	C	265,200	146,000	55.05	.69
Boston	2	E	1,121,100	1,002,000	89.38	4.72
Buffalo	1	E	357,600	328,000	91.72	1.55
Charlotte	1	E	381,800	198,000	51.86	.93
Chicago	4	C	1,750,700	1,360,000	77.68	6.41
Cincinnati	3	E	426,100	365,000	85.66	1.72
Cleveland	3	E	897,000	711,000	79.26	3.35
Columbus	3	E	343,600	251,000	73.05	1.18
Dallas	} 2	C	409,500	239,000	58.36	1.13
Ft. Worth						
Davenport-Rock Is.-Moline	2	C	203,000	169,000	83.25	.80
Dayton	2	E	280,800	216,000	76.92	1.02
Denver	2	M	264,900	85,000	32.09	.40
Detroit	3	E	947,600	773,000	81.57	3.64
Erie	1	E	155,800	105,000	67.39	.49
Grand Rapids	} 1	E	383,600	200,000	52.14	.94
Kalamazoo						
Greensboro	1	E	291,300	105,000	36.05	.49
Houston	1	C	338,200	221,000	65.35	1.04

Table I (continued)

City	# Of Stations in Market	Time Zone	# Families in NBC Service Area	# TV Sets Installed 1/1/53 **	% TV Sets to Families	% TV Sets to Total U.S. Sets
Huntington	1	E	207,300	132,000	63.68	.62
Indianapolis	} 1	C	535,400	362,000	67.61	1.71
Bloomington						
*Jackson	1	C	93,600	2,000	2.14	.01
Jacksonville	1	E	121,500	95,100	78.27	.45
Johnstown	1	E	337,700	184,000	54.49	.87
Kansas City	1	C	462,700	264,000	57.06	1.24
Lancaster	1	E	211,900	183,000	86.36	.86
Lansing	1	E	218,900	108,000	49.34	.51
Los Angeles	7	P	1,695,900	1,375,000	81.08	6.48
Louisville	2	C	251,400	178,000	70.80	.84
Memphis	1	C	272,500	180,000	66.06	.85
Miami	1	E	202,200	131,000	64.79	.62
Milwaukee	1	C	411,500	398,000	96.72	1.88
Minn.-St. Paul	2	C	460,100	332,000	72.16	1.56
Nashville	1	C	255,500	96,200	37.65	.45
New Haven	1	E	512,900	347,000	67.65	1.64
New Orleans	1	C	286,500	150,000	52.36	.71
New York	7	E	4,239,900	3,290,000	77.60	15.50
Norfolk	1	E	231,700	152,000	65.60	.72
Oklahoma City	1	C	241,400	141,000	58.41	.66
Omaha	2	C	224,400	165,000	73.53	.78
Philadelphia	3	E	1,386,900	1,181,000	85.15	5.57
Phoenix	1	M	117,100	51,900	44.32	.24
Pittsburgh	1	E	776,500	550,000	70.83	2.59
*Portland	1	P	165,300	53,000	32.06	.25
Providence	1	E	406,000	270,000	66.50	1.27
Richmond	1	E	160,500	157,000	97.82	.74
Roanoke	1	E	314,600	39,800	12.65	.19
Rochester	1	E	205,000	170,000	82.93	.80
Salt Lake City	2	M	91,500	81,000	88.52	.38
San Antonio	2	C	174,100	118,000	67.78	.56
San Diego	1	P	187,000	130,000	69.52	.61
San Francisco	3	P	986,800	538,000	54.52	2.54
Schenectady	1	E	332,600	250,000	75.17	1.18
Seattle	1	P	434,100	224,000	51.60	1.06
*South Bend	1	C	147,300	13,000	8.83	.06
St. Louis	1	C	596,000	480,000	80.54	2.26
Syracuse	2	E	218,400	180,000	82.42	.85
Toledo	1	E	317,400	223,000	70.26	1.05
Tulsa	1	C	182,800	88,700	48.52	.42
Utica	1	E	117,400	81,000	68.99	.38
Washington	4	E	490,900	425,000	86.58	2.00

CHOOSING THE RIGHT TV STATION

City	# Of Stations in Market	Time Zone	# Families in NBC Service Area	# TV Sets Installed 1/1/53 **	% TV Sets to Families	% TV Sets to Total U.S. Sets
*Wilkes Barre	1	E	213,400	17,000	7.97	.08
Wilmington	1	E	145,200	128,000	88.15	.60
	<u>116</u>					
Total Connected (70 Markets)			29,920,000	21,151,900	70.69	99.71
Albuquerque	1	M	49,800	19,200	38.55	.09
El Paso	2	M	51,500	11,700	22.72	.06
Mobile	2	C	128,900	17,000	13.19	.08
Spokane	1	P	116,300	14,500	12.47	.07
	<u>6</u>					
Total Non-Connected (4 Markets)			346,500	62,400	18.01	.29
GRAND TOTAL			30,266,500	21,214,300	70.09	100.00

* UHF markets only.

** Source: NBC as of 1/1/53.

NOTE: The above set estimates are unduplicated totals and may be added together for network purposes. However, it is suggested that anyone interested in individual stations for spot or local purposes write to the station for complete television coverage picture.

Table I gives TV coverage data for the medium on a national basis, representing a total of 74 television markets with 122 stations and showing penetration of TV ownership to total homes in each station's area. (By late 1953 these statistics will have changed radically due to increase in set sales in present TV areas and to the construction of new VHF TV stations as well as a large number of UHF [ultra-high-frequency] TV stations.)

On September 30, 1948, the Federal Communications Commission, which has jurisdiction over the licensing of radio and TV stations, issued an order withholding the licensing of new TV stations. The purpose of this so-called "freeze" order was to give the Commission time to study and re-evaluate the whole question of mechanical and electronic color telecasting and the present VHF and future UHF transmitting possibilities, and to make decisions with regard to the technical qualities of each system and the licensing allocations of these systems to specific markets. This freeze on the construction of new TV stations has affected the sale of television receivers to a certain extent, although the recent "unfreezing" order of the FCC (April 14, 1952),

together with the fact that most manufacturers of 1952-model TV sets advertised some type of built-in adaptor or connection for UHF reception, has materially helped the sale of new sets. (A considerable number of UHF and VHF stations are already under construction for operation in early 1953.)

Of the 122 TV stations located in 74 U.S. markets as of Spring, 1953, the number of stations per market ranges from one to seven. Table II

Table II
NUMBER OF STATIONS PER MARKET

<i>Cities with—</i>	<i>Connected</i>	<i>Non-Connected</i>	<i>Total</i>
1 Station	46	2	48
2 Stations	12	2	14
3 Stations	8	0	8
4 Stations	2	0	2
7 Stations	2	0	2
	70	4	74

shows the single- and multiple-station markets, indicating that of 63 television markets, 40 are single-station cities. Television stations are interconnected by coaxial cable and microwave relay facilities, making it possible for stations in these areas to carry "live" network-originated programs simultaneously; stations in 40 interconnected markets thus can carry live network programs while the remainder can carry network shows only by kinescope (film recording).

Television Rates

TV rates are established on the basis of the number of homes within the station's primary viewing area. Because set sales have accelerated at great speed, so have the upward adjustments in time rates. Owing to the large capital investment in the construction of a TV station, the base rate is usually not lower than \$200 per hour, even though there may have been less than a thousand receivers in the market when the station first went on the air.

The evening hour is always established as the base rate; other time segments are always a fixed percentage of the Class A evening hour: a half-hour costs 60 per cent of the hour, a quarter-hour 40 per cent, etc. Table III illustrates the various time classifications and

Table III
NETWORK TV TIME RATE PERCENTAGES

<i>Minutes</i>	<i>60</i>	<i>45</i>	<i>30</i>	<i>20</i>	<i>15</i>	<i>10</i>	<i>5</i>
	(Base)						
ABC-TV	100%	80%	60%	46 $\frac{2}{3}$ %	40%	33 $\frac{1}{3}$ %	26 $\frac{2}{3}$ %
CBS-TV	100%	85%	60%	50%	40%	33 $\frac{1}{3}$ %	30%
DU MONT	100%	80%	60%	50%	40%	35%	25%
NBC-TV	100%	80%	60%	50%	40%	35%	25%
CLASS A	Gross Rates				ABC-TV, CBS-TV, NBC-TV		
	6 PM-11 PM, Mon. thru Fri.						
	1 PM-11 PM, Sat. and Sun.						
	6:30 PM-11 PM, Mon. thru Fri.				Du Mont		
	12 Noon-11 PM, Sat. and Sun.						
CLASS B	75% of Gross Rates				ABC-TV, CBS-TV, NBC-TV		
	5-6 PM, Mon. thru Fri.						
	5-6:30 PM, Mon. thru Fri.				Du Mont		
All Other Time	50% of Gross Rates				ABC-TV, CBS-TV, Du Mont, NBC-TV		

rate structures. Generally speaking, daytime rates are one-half of Class A evening rates. This system is used by both stations and networks with little variation.

As a general rule, network rates are approximately 15 to 20 per cent higher than individual-station rates. The higher network rate is partly due to the network expense for line (cable) charges involved in the interconnecting of stations, and partly to the network's cost of programming sustaining (nonrevenue-producing) programs to its affiliated stations, plus the network sales expenses.

Commercial time allowances for the advertiser's message are fairly fixed and go according to the amount of time purchased. Table IV shows the network commercial time allowance for total time purchased.

Kinds of Time Available

To get down to the specific details of buying TV time, let us first consider the kinds of time that are available for purchase, and how they might be used by a prospective TV advertiser.

Table IV
COMMERCIAL TIME ALLOWANCES
IN MINUTES AND SECONDS

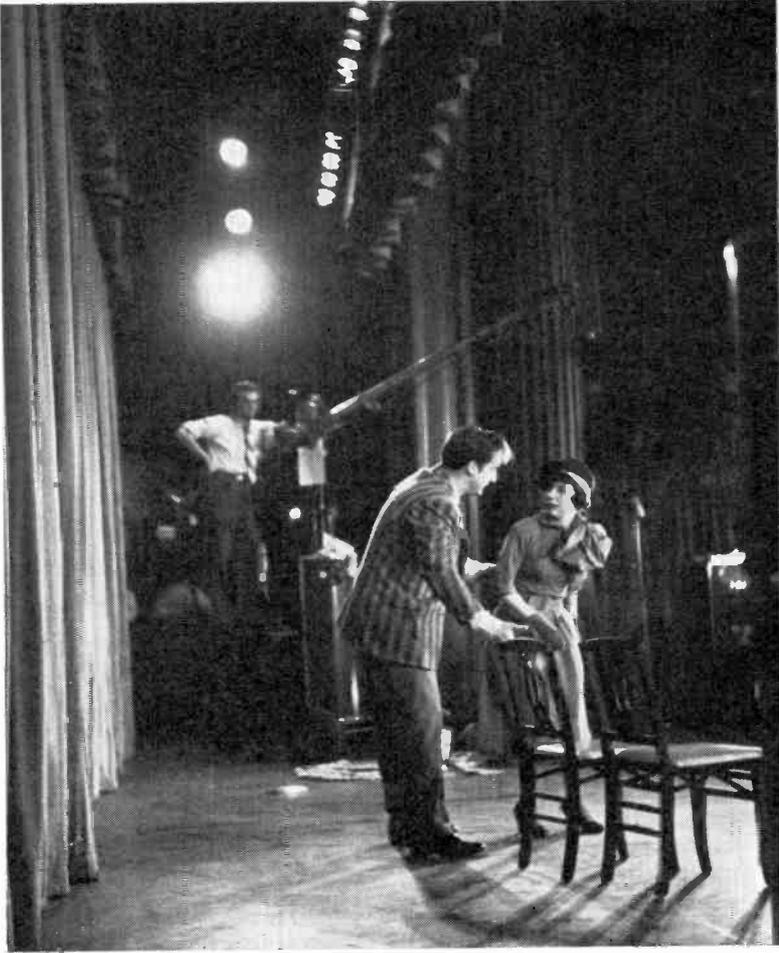
<i>Minutes</i>		<i>60</i>	<i>45</i>	<i>30</i>	<i>20</i>	<i>15</i>	<i>10</i>	<i>5</i>
<i>ABC-TV</i>	Day	7:00	5:45	4:15	3:30	3:00	2:10	1:15
	Eve	6:00	4:30	3:00	2:40	2:30	2:00	1:00
<i>CBS-TV</i>	Day	9:00	6:45	4:30	3:50	3:15	2:20	1:25
	Eve	6:00	4:30	3:00	2:40	2:30	1:50	1:10
<i>DU MONT</i>	Day	7:00	5:45	4:15	3:30	3:00	2:10	1:15
	Eve	6:00	4:30	3:00	2:40	2:30	2:00	1:00
<i>NBC-TV</i>	Day	7:00	5:45	4:15	3:30	3:00	2:10	1:15
	Eve	6:00	4:30	3:00	2:40	2:30	2:00	1:00

NOTE: Commercial time allowances for news programs vary but are usually less than those for other types of programs.

There are three basic ways of using the television medium, namely, network programming, local-station programming, and spot announcements. All three break into several subclassifications or types of use.

Network program purchases, for example, may vary all the way from a single quarter-hour daytime program (as, for example, the weekly quarter-hour "Kate Smith" show) to the full-hour, once-a-week show (such as "Studio One" or "Colgate Comedy Hour"). Between these extremes are the half-hour, once-a-week program; the 15-minute, five-times-a-week newscasts; the alternate half-hour and hourly programs, the hour-and-a-half multiple-sponsor show (such as the Sid Caesar-Imogene Coca "Your Show of Shows" or "Robert Montgomery Presents"), and many other combinations of program and time segments. All these programs share one thing in common—they are a single-program origination going out over coaxial cable and/or microwave relay to affiliated stations on a particular network hookup.

Local programs are bought on an individual-station basis, market by market, and may take many forms also. Some of the types available are the following: locally produced live shows; network cooperative programs; film shows arranged through the local station's film library; and film shows produced by the advertiser and placed on a local-station basis throughout the country.



Courtesy, NBC

A MULTIPLE SPONSOR SHOW

A backstage view of the Sid Caesar-Imogene Coca "Your Show of Shows," an hour-and-a-half multiple-sponsor show.

Spot announcements are the "commercials" which generally break down into time segments of 10, 20, and 60 seconds. These are usually on motion-picture film.

Network Programs. Foremost among the advantages of a network program is the over-all prestige that the program delivers. A network

program gives the advertiser a huge framework within which he not only sells his individual products but also is provided with a kind of mirror that reflects the total philosophy and public-relations efforts of the company itself. Thus institutional as well as product selling can be accomplished with the same vehicle or medium, which is certainly not always true of newspaper or magazine advertising. Network program commercials assure the advertiser of the same quality of presentation and emphasis in each market. A network program also lends itself readily to merchandising—merchandising within the company itself as well as to the retail trade. Network television, well positioned with regard to both time and type of program, is a franchise that can secure large audiences, in many instances at low cost per thousand customers reached.

On the other hand, such a network franchise calls for a large investment. Moreover, the important factors of time and program may not be readily available. The present unavailability of time spots at night, plus the continuing difficulty in securing satisfactory station clearances, means that talent costs go up in direct ratio to the necessity of securing audiences in less favorable time spots. A further disadvantage of network television is the long-term commitment required, the minimum being 13 weeks, with some time-and-talent combinations asking for 26- and 39-week commitments. As of Fall, 1952, there was a real seller's market in TV time buying.

Local Programs. The purchaser of local programs on individual stations has the advantages of being able to select markets and stations and of being able to choose the best available times. Programs can be "live," and film can be purchased through the local station or direct from the sponsor. The film show has the distinct advantage of being amortized costwise over many stations, with the possibility of second- and third-run showings over a period of time. Such films can be promoted and merchandised very effectively on a national scale, since in essence the procedure is like establishing a network with a common program but different broadcast times. Furthermore, the ownership of such film can be important in the transition from spot to network, if such a move becomes desirable at some future time.

However, there are distinct disadvantages to the purchase of local programs that must also be pointed out. In the first place, the com-

bined individual program costs for any considerable number of markets generally will run in excess of costs for a medium-priced network show. Furthermore, the average local station does not have adequate studio, camera, and crew facilities to do a representative program for more than a very few sponsors. Commercial production is hard to control unless it is on film and, again, favorable time is hard to obtain.

Spot Announcements. In spot announcements, as in other local media, there is the great advantage of extreme flexibility with regard to market, station, and time selection. Once the spot schedule is established, it may be used to rotate various products of the sponsor and thus permit multiple brands to support the over-all budget. Local, regional, and seasonal sales drives may be supported as required by the product marketing problems.

Spot announcements can readily be merchandised to a sales organization, as well as by that organization at the local retail level. Spots develop a high degree of audience- and sales-penetration through their greater frequency and spread throughout the week. In general, spot announcements deliver maximum efficiency for the advertising dollar, since the latter is spent almost entirely for circulation, with no major program expenditure to achieve that circulation. Spot-announcement advertising keeps a budget extremely fluid, because announcements have a short-term contractual commitment and can be canceled on two weeks' notice.

Summary of Time Buying

From the foregoing it should be clear that the very first thing a time buyer must know is the marketing objectives of the advertiser's product or service. Is the advertiser trying to reach an all-family audience, or is he primarily interested in the woman audience alone, and if so, what age group or occupation group of women—housewives, older women, or perhaps teen-agers, or June brides?

Second, the time buyer must know how much money the client has to spend in advertising generally in order to reach this market. He must know the location of this market by city-size groups and the relative sales importance of one market to the other and to the whole. Obviously, unless specific strategy dictates otherwise, the buyer should not recommend an expenditure in a market out of proportion to its

potential to the advertiser. In other words, each market should get equal pressure both in dollars and in advertising weight in relation to its share of the total marketing areas.

Third, the nature of the advertiser's message must be clearly understood by the buyer so that he can place the advertising at a time and on a day when the consumer will be available and perhaps in the most receptive frame of mind.

With this basic information at hand, the time buyer can then select his markets for advertising and determine, along with the creative people in his agency, the type of commercial to be used, the length of the broadcast, and the length of the campaign. The buyer then approaches all stations in each market being considered in order to find out what time is available for sale. He turns to the various audience-measurement services, which will give him such information as the number of sets in use during any particular time of day, the average number of people tuned to a station or program at any given time, plus the audience composition of the listening homes in terms of percentage of men, women, teen-agers, and children.

Analyzing this information on two or more stations in a market, the buyer now comes to grips with the final determination of station and time selection for the advertiser's message on the basis of the highest audience return per dollar invested. It is at this point that he has reached the crux of his considerations and must make his selection based on information at hand, aided by his experience and judgment. If the foregoing analysis has contributed to the reader's knowledge, he now needs only to add a dash of intestinal fortitude and a sense of humor, mix well, and he is well on his way to becoming a successful timebuyer.

Conducting Research for TV Advertising

AS IN MOST PHASES of television, a large part of the medium's research has taken cues from radio. Many of the leading television researchers are men who grew up in radio. All television research methods are adaptations of methods that were developed by radio people. In fact, many of the principal ratings services are organizations that are adapting for television use the same techniques they used for radio research.

Kinds of Television Research

Basically there are two kinds of television research, just as there are two kinds of radio research. *Quantitative research* is concerned with (1) the estimation of audience sizes for specific programs, and (2) the distribution, quantity, and ownership of television sets. *Qualitative research* is concerned with the effect of programs and commercials on TV audiences.

Quantitative research, which consists primarily of counting noses to determine coverage and audience sizes, is performed by various organizations, and audience size estimates are principally available from the rating services. Some of these services report on a national basis, some on a modified national basis, and some on a local basis. For television, local ratings are believed to be of particular importance because of the present existence of a large number of one-station TV markets and the consequent competition for airtime—a situation that

does not hold true for radio. Moreover, network TV, because of the mechanical difficulties and high cost involved, presents more problems than did network radio; kinescope recordings of live shows and reruns of filmed programs (telecast at different times on different stations) are still very frequent.

Estimates on the number and distribution of television receivers by market with an originating TV station are compiled by the National Broadcasting Company on a monthly basis. Two extensive surveys of the distribution of TV sets, by counties, have been conducted—one by the Standard Audit and Measurement Bureau and one by the Nielsen Coverage Service. Ownership data by broad classes of homes are available from various sources and are listed later in the present chapter.

Qualitative research, in addition to gauging consumer reaction to TV programs generally, is also concerned with the effects of other advertising media, with the specific and over-all interests of the viewing public, and with new and better ways of making TV programs and their associated advertising more effective and more entertaining.

Definition of Principal Terms

One of the principal causes of misinterpretation and confusion in TV research lies in the inexact use or misapprehension of the research terminology. In order to insure fuller understanding of subsequent paragraphs it is necessary at this point to define a few basic terms that are used throughout this chapter. These definitions are referred to in the pie chart (Fig. 1), which also serves as a hypothetical example of quantitative research.

Let us take the entire audience or potential audience we wish to measure—for example, all the homes in the Detroit area which have a television set—as 100 per cent. Then, during any given interval, if, say, 60 per cent of all TV sets in homes in the sample are found to be turned on, we express this fact as “Sets-in-use, 60 per cent.” This means, naturally, that in the remaining 40 per cent of television homes the occupants either did not have their sets turned on at the time or were not at home.

Now let us suppose that there is more than one TV station in the area, and that 15 per cent of all the sets in the area are tuned to Program A. Then the “rating” for Program A in TV homes is 15, mean-

ing that 15 per cent of *all* TV sets in the area (including those known to be turned off) are tuned to Program A. Since 15 is one-fourth of 60, we also know that Program A is being seen on one-fourth or 25 per cent of the total sets-in-use, a percentage which is referred to as Program A's "share of audience." If the statistical base is broad enough—that is, if a sufficient number of contacts have been made to a fair

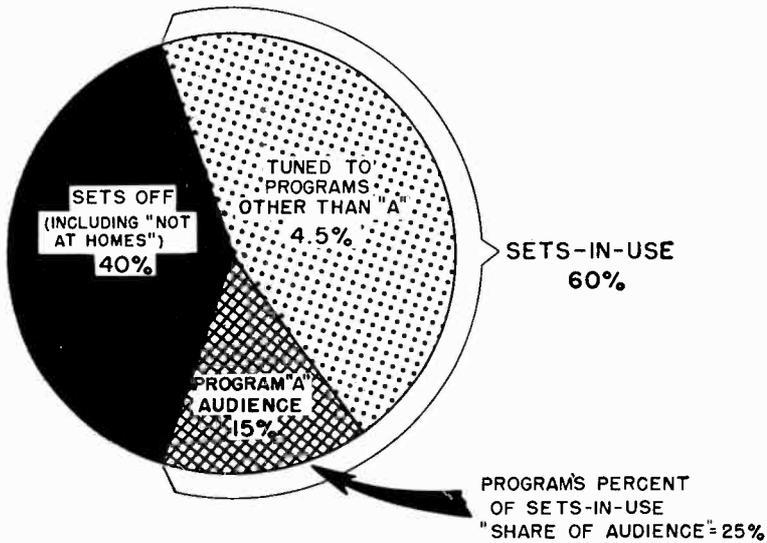


Figure 1

DEFINITION OF FUNDAMENTAL TELEVISION RATINGS TERMS

cross-section of the area being tested—this "share of audience" rating may be safely projected to include the estimated known number of TV sets in the area, so that we can then say, for example, that approximately 25,000 TV sets are tuned to Program A during the measured period, assuming for convenience a total of 100,000 sets turned on.

QUANTITATIVE TELEVISION RESEARCH

It is almost needless to point out that TV would like to have a measurement of *sales effectiveness* as its guide to program and time period purchases. In the absence of any such universal yardstick (no other medium has found one, either) *audience-size* measurements become TV's guide to comparative performance.

Types of Ratings

Audience-size measurements in television, as made by commercial organizations at the present time (1952), are of the following types:

Mechanical Recorder. In the mechanical recorder system of measuring the size of audiences special instruments are placed on a number of television sets, selected in such a way as to be reasonably representative of the total number of sets in the area being measured. The A. C. Nielsen Company of Chicago, which has installed recorders (known as audimeters) in approximately fifteen hundred radio homes throughout the country, has "picked up" TV sets located in these same homes as the owners purchased them. The instruments record twenty-four hours a day and indicate at what time and for how long the set is turned on, and also the channel to which it is tuned.

The mechanical recorder can only indicate that the set is turned on and tuned to a given program at a certain hour; it cannot, of course, show the size of the family audience or even establish that anyone was actually looking at the screen. The Nielsen Company, however, has been able to prove by careful surveys that the difference between tune-in and actual viewing or listening is generally of small magnitude. In addition to the national sample, the Nielsen Company conducts a separate sample of TV homes in the New York City area.

The Radox Company, operated by Albert Sindlinger, produced audience-size data for the Philadelphia area by means of its own electronic system for some time, but is now inactive. v C. E. Hooper, Pulse, and others have also experimented with electronic recording devices.

Telephone Coincidental. The system in which telephone inquiries are used to measure the size of audiences is called coincidental because the viewing information is received almost coincidentally with the program being rated. Virtually throughout the duration of a given program, telephone calls are made in a city or group of cities and respondents are queried regarding their own viewing, or other television viewing in the household, or both. From the information thus obtained, estimates are made (using a telephone-determined proportion of homes with TV sets) of the number of sets turned on and the percentage of sets tuned to any one station at an "average instant" over a given time

period, or over the duration of the program or a defined segment thereof.

Principal exponents of this system now in commercial operation are the C. E. Hooper Company¹ (which operates in many of the originating television markets, providing individual-city reports); the Trendex organization (which operates on a network basis in several cities, selecting for reporting only those cities in which several networks are represented); and the Conlan Company of St. Louis (which operates on an occasional basis). At times the telephone coincidental method is used to produce "audience composition" data, giving the number of men, women, and children who view a particular show at an average instant.

Diary Method. In the diary method of audience-size measurement the respondent is asked to keep a record of all viewing in the household over a specified period. The respondent, of course, is provided with a diary form in which to record such viewing. Depending on the type and extent of service, the same home may or may not be contacted to do the job more often than once a month. Principal commercial exponents of the diary system are The American Research Bureau (which operates a national service and also a service in a limited number of major markets); and Videodex (which also operates a national service and a service in most of the important metropolitan television markets). In the diary method, a respondent is usually asked to record not only whether or not a given program was listened to, but also how many men, women, and children comprised the audience for that particular program.

Roster Recall. In the roster recall method of audience-size measurement personal interviews are conducted in TV homes at various hours of the day, at which times respondents are shown printed lists of programs and are asked to identify those they viewed during a preceding period. Interviewers make an attempt to extend any particular survey to include everyone in the family group who is likely

¹ At the present time the C. E. Hooper Company obtains its television ratings through a combination of diary and telephone calls. On the telephone calls, in addition to information on coincident television viewing, questions are also asked about viewing fifteen minutes previously. The combination of coincidental and recall telephone information is called by Mr. Hooper "duplex" data.

to have been at home during a given program. If the program was shown at night, it is reasonable to assume that the male members as well as the female members of the family *may* have seen it. Accordingly the interviews are made the following evening (not earlier), at which time there is greater likelihood that the male members can also be reached. In addition, the respondent is asked a series of questions to help him recall his viewing during the period in question. The principal commercial exponent of this system is Pulse, Inc., operated by Dr. Sydney Roslow in many television areas.

Summary. The mechanical recorder, telephone coincidental, and roster recall methods of ratings all grew up from early radio days; all were active and prospered in radio-audience research. The principal exponents of three of the four methods—Nielsen in the mechanical recorder, Hooper in the telephone coincidental, and Pulse in the roster recall—merely extended their services to include television as the new medium grew. Only one principal television rating system, the diary method, had not been syndicated on a continuing basis prior to television's growth. The Columbia Broadcasting System and the C. E. Hooper Company, among others, had conducted diary-type polls, but not on a continuing basis.

Types of Measurements Obtained

Three principal pairs of rating types are obtained by the different rating systems: (1) average and total audience, (2) individual and home viewing, and (3) tuning and viewing.

Average versus Total Audience. Greater difference exists between "average audience" and "total audience" than between individual and household listening or between tuning and listening. Average audience and total audience refer to the percentage of homes viewing a given program from beginning to end. The audience at the beginning of a program may total 10 per cent of all sets. With some sets tuning off and new ones tuning in as the show goes on, the audience size is different at different moments. Although the total is continually changing, the *average* size of the audience tells us the number (or per cent) of homes that viewed (or were tuned to) an average part of the program. The "average audience" counts as the same 30 homes tuned for one minute or one home tuned for 30 minutes. Now, if homes

tuned for any *part* of the program are counted as the same, then a new figure, or "total audience," is obtained. This figure is always larger than the average audience because it *adds* up *all* viewers, while the average audience averages the audience size throughout the duration of the program.

The Nielsen system can provide either average-audience ratings or total-audience ratings. The Nielsen Company places considerable emphasis on what it calls its "Nielsen rating," which totals all homes that listen to a given program for six minutes or more. This rating eliminates those who are merely "riding the channels" in search of another type of program, for example.

The telephone coincidental method provides only an average-audience measurement, while the diary and roster recall methods yield a kind of total-audience measurement. An average-audience measure permits comparison of levels of listening to programs of different duration, while a total-audience measure permits a calculation of net viewers obtained per dollar invested.

Individual versus Home Viewing. An uncounted number of TV sets are installed in clubs, restaurants, bars, and other public and semipublic places. As of this writing, none of the rating services attempts to measure viewing anywhere but in the home. Some systems, which regularly seek to obtain a measurement of the number of viewers per set, try to cover a portion of the viewing in homes other than the individual's own home. This part of the "out-of-one's-own-home" viewing is not generally thought of as "out-of-home" viewing, which (strictly speaking) applies only to viewing in bars, restaurants, and other public places already mentioned. (For radio, out-of-home listening would include listening to portable and automobile radios.)

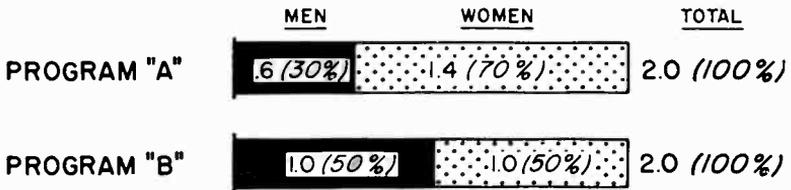
Up to the present time, however, out-of-home and secondary-set viewing are not believed to be as important to the totality of TV viewing as to the totality of radio listening. Omission of this type of listening from radio-listening measurements can result in serious underestimation of the audience size. Individual viewing will assume increasing importance to the TV advertiser when and if secondary TV sets in the home become a significant factor.

The manufacturers of certain household products are interested

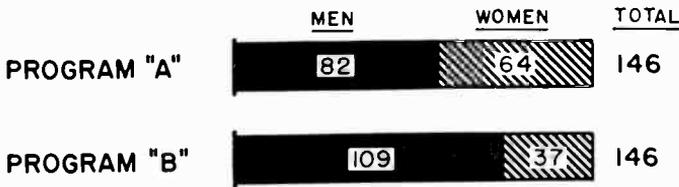
primarily in reaching only one person per set—the housewife. Since the number of women viewers per set does not vary substantially from one home to another, a correction in ratings for number of viewers

	<u>WEEKLY COST PER TELECAST</u>	<u>HOMES REACHED</u> <small>(MILLION)</small>	<u>HOMES PER \$</u>
PROGRAM "A"	33,600	4.2	125
PROGRAM "B"	42,000	4.2	100

A



B



C

Figure 2

AN ANALYSIS OF TWO TV PROGRAMS

- A. Homes Reached Per Dollar.
- B. Adult Audience Composition Per Set.
- C. Consumption Index Per Dollar.

per set is not important to this type of advertiser. However, to manufacturers of general-use products—chewing gum, cigarettes, aspirin, and the like—the audience composition and a correction for number and character of viewers per set are of some importance. For example, Figure 2A compares homes reached per dollar on both

a daytime and evening TV show, each of which was being considered for purchase by a fast-turnover, universal-use commodity. Figure 2B indicates the difference in character of the two audiences.

With the assumption that 75 per cent of all cigarettes sold is consumed by men, a product consumption per dollar index is estimated as shown in Figure 2C. Although audience composition is not the only factor to be considered in the selection of a TV program, it does point up for some brands the importance of audience-composition considerations in terms of dollar-efficiency evaluations.

Tune-in versus Viewing. As noted earlier in the chapter, mechanical recorders cannot obtain a measurement of actual viewing, but can only indicate number of sets tuned to a particular program. We have already seen how surveys made by the Nielsen Company of correlations between tuning and viewing tend to prove that, for all practical purposes, tuning in to a program is equivalent to viewing it.

Projectable versus Popularity Ratings. All ratings are given as a percentage of a certain number of homes taken as a base. Astute TV researchers will distinguish between ratings that are projectable to an entire area being measured and ratings that are not projectable in the same sense but serve to indicate popularity trends. If, for example, a good sample of homes in the St. Louis area is reached to obtain a rating, then this rating is projectable to all homes in the St. Louis area. If, however, the sample is not representative of the St. Louis area as a whole, the rating thus obtained may be used (together with similar samplings drawn therein from time to time) to indicate trends only.

In rating network shows where competitive programming is the same in all markets combined, city differences tend to fade away and the trend value of a popularity rating is enhanced. But some viewers tend to tune to one station more frequently than to another, thereby increasing the chances for a given program to reach a larger audience on one station than on another. Also, a program may "inherit" a larger audience from the preceding show; or the time spot may be too late in the evening to draw the maximum audience. These and many other factors must be taken into consideration when evaluating a popularity rating.

Advantages and Disadvantages of Various Rating Methods

Mechanical Recorder: Advantages. The mechanical recorder method gives an exact measurement of tuning in the homes in which it operates. With it, a measurement of both average and total audience is possible. Furthermore, a rating obtained by the use of a mechanical recorder is projectable in the sense that if the rating is multiplied by the number of television sets in an area, an estimate of all homes reached can be obtained. (Whether or not a rating is projectable is a function of the size and representativeness of the sample on which it is based.)

The mechanical recorder method also makes available considerable collateral information, such as the flow of audience from one program to another, minute-by-minute audience size, number of homes reached in a month, and related data. Such information is of value in comparing performances of shows and show types.

The fact that the mechanical recorder produces a continuous sample tends to eliminate variability due only to changes in persons contacted, which causes a purely random fluctuation. Thus trends are less likely to be disguised. Another advantage is that once a meter is installed it causes no further inconvenience to the occupants of the home except for monthly mailing of the tuning record by respondents.

Disadvantages. This method is expensive compared with other methods of rating, and is also relatively slow in the production of data. In addition, there is a possibility that a sample obtained in this manner may be somewhat biased, even though the placing company generally attempts to disguise the true purpose of the recorder when it is installed.

Cost factors influence some rating companies to place recorders only in homes with one or two radios. Such a procedure is apt to result in undermeasurement of radio listening and may possibly affect, to some extent, the accuracy of TV measurement. A further disadvantage of the mechanical recorder method as a whole is that a rating of viewing can be obtained only for a family group, not for an individual. And there is always the question of who (if anyone) is viewing at a particular moment. Further, there is the risk that possible

unrepresentativeness of the sample may develop if the fixed panel is permitted to become overweighted with older set owners.

Telephone Coincidental: Advantages. Rating by the telephone coincidental method permits rapid sampling at relatively low cost.

If reasonable care is exercised in the selection of telephone numbers, a good random sample is obtained, except for minor variations that can exert an "unrandomizing" effect. Ratings are obtained in this manner with a minimum of inconvenience and time-lapse between the act of viewing and the viewer's reports on it, thus virtually eliminating memory failure as a factor.

Disadvantages. As the name implies, the telephone coincidental method can be used only in those homes that have telephones, and the results may not necessarily reflect the viewing in all homes. Another disadvantage is that a rating so obtained depends on "projection" from homes in which someone answers the telephone. Such a projection may, to some degree, include a larger proportion of TV homes, since the occupants of TV homes tend to be at home more often, and have, in most cases, larger families.

Furthermore, the method relies upon the testimony of the respondents for accuracy. As may well be imagined, not every respondent is overly concerned with accuracy.

Inevitably, because of the mechanics of the method, the sample obtained is always a changing one, a fact which introduces an additional random fluctuation into the estimation of a rating. The problem of estimating TV ownership for "not-at-homes" on the same basis as that for completed calls suffers from the greater tendency of TV set owners to be home at any one instant, particularly at night.

A total-audience-rating measurement can be obtained by *coincidental* telephone calls, although an *estimate* is possible through recall questions on listening during a previous period.

Roster Recall: Advantages. The roster recall method allows for the choice of a good area sample in home selection. Also, since it requires a personal call on the viewer, the method permits a considerable amount of related information to be gathered. All programs have been completed before the time of interview, so the likelihood that the interviewee has heard station and program identification is maximized. Another advantage of the roster recall system

is that it utilizes a fixed sample over an extended time period, thus eliminating the chance fluctuations which are due only to sample changes.

Disadvantages. As with the telephone coincidental system of rating, prospective interviewees who are not at home are entirely omitted from any calculations in the roster recall method. Since they cannot be interviewed, it is not known whether or not they were viewing TV during the period covered by a given roster. Also, the "forgetting" factor enters into consideration in this type of system. The better-known programs that are viewed closest to the time of interview may well show a favorable bias on recall.

An average audience measurement is not possible by this method, because there is no way to estimate the rate of increase of tune-in. Moreover, there is no assurance that the interviewee is the person in a given family group who viewed a specified program, so that the viewing or not viewing thereof may be faultily reported. For the same reason, testimony regarding viewing may also be inaccurate.

The respondent's ability to recall specific properties is, to some extent, a function of the adequacy of title listing, which may again lead to an inaccurate rating. Lastly, the lack of fixed sample for most time periods introduces an additional chance variable.

Diary: Advantages. Like the roster recall, the diary system of rating makes it possible to choose a good area sample in diary placement, and also makes possible the gathering of considerable collateral information. If set up on a continuous basis, it has the advantages of a fixed panel. Besides, since the sample is fixed, one type of chance variation is eliminated.

Disadvantages. Here, the acceptability of sample is largely a function of the degree of representativeness of cooperating families. Because the method requires some writing, the low-literacy group is virtually excluded and the high-income group is less likely to cooperate.

Regardless of the representativeness of the sample at placement, it is affected by the degree of continued operation throughout the diary period, which is usually one week. One of the questions raised when evaluating data from the diaries is whether or not a complete record of all family viewing is always secured. Another question is,

“How much time elapses between viewing and recording?” If the time lapse is relatively great, the faulty-memory factor may begin to operate, precluding the correct recording of viewing.

An average-type rating is not possible with this method. Moreover, it is conceivable that the presence of the diary could affect the pattern of viewing, or the reported pattern of viewing.

Collateral Information from Rating Methods

In addition to the rating itself, which reflects the size of the audience for a given program, there is a considerable body of information, useful for program and time-period analyses, which some or all of the rating methods can provide. Chief among these items of information are the following:

Audience Composition. The term audience composition refers to what proportion of the audience is male, female, or juvenile, and how many individuals there are per set. Diverse programs attract audiences of different character, and hence provide varying degrees of suitability for a given advertised product. Also, different hours of the television day mean different “availabilities” in men, women, and children, and persons of different ages (Fig. 3). For example, one

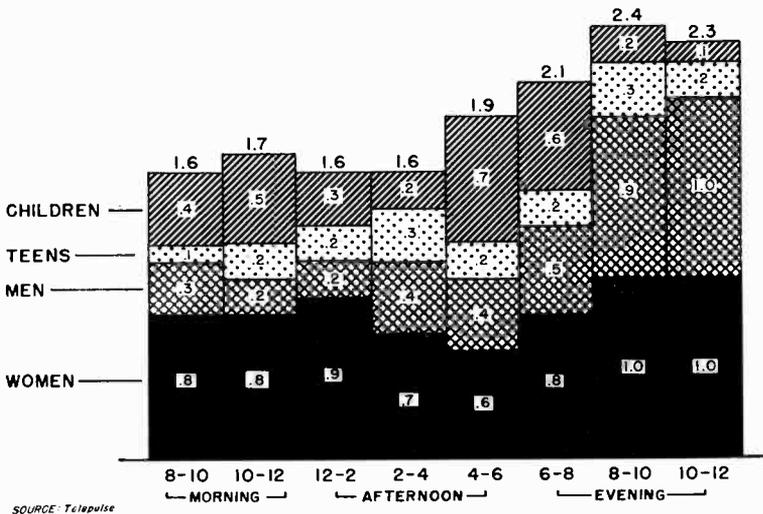


Figure 3

ESTIMATED TV AUDIENCE COMPOSITION BY HOURS OF DAY

might hesitate to advertise cigarettes in the daytime—except for a special promotion—because the consumers of more than 75 per cent of the product are not available to the TV set in the daytime. The rating methods that can provide information about these factors are the diary and telephone coincidental, and, to some extent, the roster recall.

Sponsor Identification. The percentage of audience that is aware of the sponsor's name is commonly called "sponsor identification." This information is obtained by asking persons who say they are listening, or have listened, to a given program the question, "What advertiser puts on this program?" Telephone coincidental and roster recall are used to obtain the answer to this question.

Minute-by-Minute Audience. An estimate of the audience tuned through each minute of a program is particularly useful for determining the placement of a commercial and for obtaining some impression of the variation of audience size with length of program. This information can be provided on a practical basis by only the mechanical recorder method.

Ratings by Income Groups. If the sample is large enough that it can be split into subgroups, ratings for individual programs can be provided by income classes or rental groups. At the same time, of course, information for sets-in-use at any particular time of day can similarly be obtained. Such information reveals that the low-income groups tend to go to bed earlier. Accordingly, if one has a product that tends to have its chief consumption downscale in income groups, one is likely to find a late-hour time period less satisfactory than an earlier one.

Ratings by Geographic Areas. Again, provided the sample is large enough, and provided the spread of coverage is adequate, ratings by geographic areas can be provided. However, unless the data are projectable on a nation-wide basis, it is possible that biases may be introduced, if the data are not properly weighted when totaled. For example, if ratings are obtained only in cities, and if cities are more representative of certain geographic areas (for example, the Middle Atlantic area) than of other areas (the rural West), it is possible that incorrect totals will result from the failure to obtain rural coverage.

Ratings by City Size. If the sample is large enough, tabulations

of the audience can be provided by size of city. Just as low-income groups tend to go to bed earlier, so do small-town and rural folk. Accordingly, if one has a product to sell to farm or small-town areas (farm implements, chewing tobacco, farm papers, and so on), then one is probably better advised to advertise at early hours. Of course, at the present stage of television development, farm coverage is not particularly important, because the television set tends to be an urban instrument. However, data provided by Industrial Surveys demonstrated, for example, that even as early as September, 1951, 9 per cent of U.S. farms had television sets, as did 10 per cent of U.S. families in markets in the country's smallest communities.

Audience Flow. It is often desirable to know whether a given program inherits a good part of the audience of the preceding program or loses some of that audience. It is also advantageous to know which audiences move to another network or turn their sets off. Any service that uses a fixed sample for consecutive time periods—for example, all the diary services, Nielsen, and the roster-recall services, for most periods—can readily provide such information. In fact, even the telephone coincidental can be used to provide such data merely by asking the individual, when contacted during the first few minutes of a given program, whether or not he was viewing television a few minutes before, and if so, what program he was viewing.

Cumulative Audience. During any one telecast a certain audience exists. During a subsequent telecast, another audience exists. Usually, there is overlapping of the viewers of one program and those of the other. That is, if a program has a rating of 10, and on its next telecast it also has a rating of 10, the gross audience is 20. Yet because of duplication, the net unduplicated coverage of the two telecasts may be only 17 per cent—with 3 per cent viewing both programs. Data concerning cumulative audience is helpful in showing what the net coverage of a given program is over several telecasts, and also in showing to an individual advertiser what the net coverage is for two or more programs that he may be buying.

At the same time, one can obtain the frequency with which a given viewer views either one program or combinations of programs over a given period. For example, information about certain types

of cumulative audience, particularly if confined to one week, is readily obtained by the use of diaries and audimeters. However, information about audiences for a given program over a period of approximately four weeks is obtainable primarily by the audimeter system, although the Videodex service, which operates in a given home for seven months, can obtain a measure of duplication and cumulative audience over one week in each of several consecutive months. Since the sample is rotated at a rate of one-seventh per month, the available sample is reduced as the number of months desired is increased.

Knowledge regarding cumulative audience for a given program is important because it may be discovered (particularly in the case of daytime programs) that, over a period of time, the audience viewing the program does not change substantially, so that the advertiser is reaching the same audience over and over again. Of course, if he is seeking repetition, this situation is entirely acceptable. If, however, he is seeking a breadth of coverage, he requires a program that may not provide as much repetition in a month on a small audience as broad coverage of the market in that month.

An example of an item that might require repeated mention to a small audience would be one in a highly competitive, fast-turnover good field—one in which it is difficult to make the first sale. In order to attract users in such a market, it may well be important to concentrate on a relatively small audience, until the advertiser has succeeded in winning over what he regards as a satisfactory proportion of this group. Even then, however, his competitors are hard at work trying to entice his customers away, so that his advertising must be designed to help him retain old customers as well as to obtain new ones.

On the other hand, an item that is used in a considerable number of homes but has relatively small usage per home might require a broad coverage in order to convert as many homes as possible to its use. A satisfactory volume of sales for such an item can be achieved only by reaching a large audience.

Spot-Announcement Coverage. Many advertisers (notably watch manufacturers, led by the Bulova Watch Company) use spot announcements on a broad basis. The mechanical recorders, which make possible a minute-by-minute tabulation of audience, lend them-

selves best to data that provide information on coverage and frequency of viewing of spot announcements for given advertisers. Unfortunately, however, meter ratings are not usually available on a local basis, where they are perhaps most necessary. In this case it is often customary to average the ratings of the preceding and following programs to estimate the rating of a spot announcement.

Because the user of spot announcements interjects his commercial message between programs sponsored by other advertisers who actually build the audience for him, he obviously cannot claim "program loyalty" as a reason why people buy his advertised product. Nevertheless the public is very often not wholly aware of program association between advertised products and the program vehicle, and sponsorship of a given program is often ascribed to the advertiser who purchases a spot just before or just after the program. Moreover, since the spot advertiser generally has not more than one minute, and very often as little as twenty seconds or less, in which to deliver his message, he obviously does not have as much time as the advertiser who purchases a half-hour program, which provides three minutes of commercial time. Accordingly, the spot advertiser must make up in frequency what he loses in depth of impression per home. Tabulations of coverage and frequency of commercial listening per home can tell the advertiser to what extent he has achieved his objectives.

Trends and Media Comparisons

The following examples illustrate the type of long-term trends and media comparisons that ratings make possible:

Seasonal Trends in Ratings. As in radio, audience-rating figures for TV tend to be low in summer, increasing gradually through the fall, and reaching a peak about the end of January or beginning of February. This fact is helpful in planning starting dates, working out hiatus and summer-replacement plans for programs, and in interpreting sales performance in terms of greatest and least TV advertising effort.

Ratio of TV to Radio Audience Sizes. Figure 4 shows trends in the *average* audience to an *average* radio and an *average* television evening half-hour show (Nielsen estimates through 1951 and pro-

jections beyond). Such information makes possible understanding of dominant trends in broadcast media as a whole.

Program Type Comparisons. With ratings and estimates of time and talent costs, it is possible, within reasonable limits, to make various comparisons between TV program performances and programs in

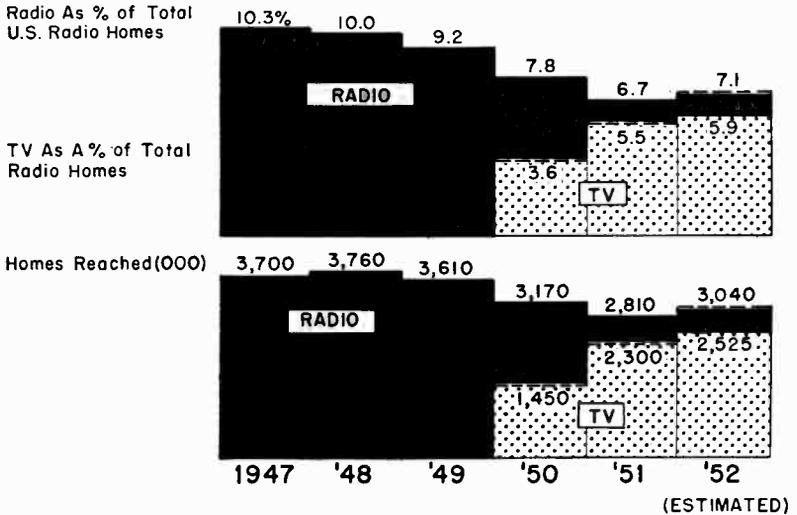


Figure 4

✓ AVERAGE RATING FOR EVENING-ONCE-A-WEEK PROGRAMS

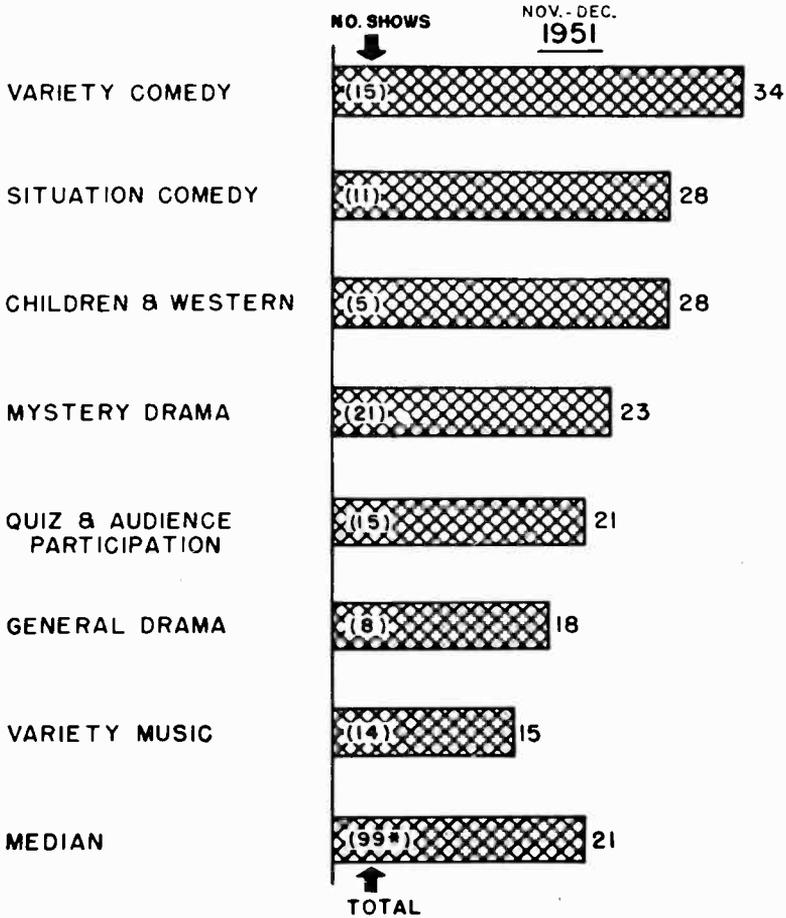
Based on the average audience during October–November for the total U.S. homes having radios and television sets.

other media. Estimates of time costs can be obtained from the networks; talent estimates are provided chiefly by *Variety*, *Billboard*, and the networks.

As an example, Figure 5 compares the total circulation (measured in ratings) achieved by evening programs of different types. Figure 6 compares average estimated efficiencies in homes reached per dollar expended.

No such averages should ever be taken as the one and only basis for program choice, for at least the following reasons:

1. Some program vehicles, despite lower ratings, may present better atmosphere or integration for commercial messages than others.



* INCLUDES 10 MISC. SHOWS

Figure 5

MEDIAN AVERAGE AUDIENCE RATING PER PROGRAM

Based on half-hour evening television shows. (Source: Nielsen)

2. The values change from time to time.
3. The data are averages only, and there are many deviations from these averages.
4. Average tendencies differ from time to time.
5. Mood-programming advantages may cause a given time period

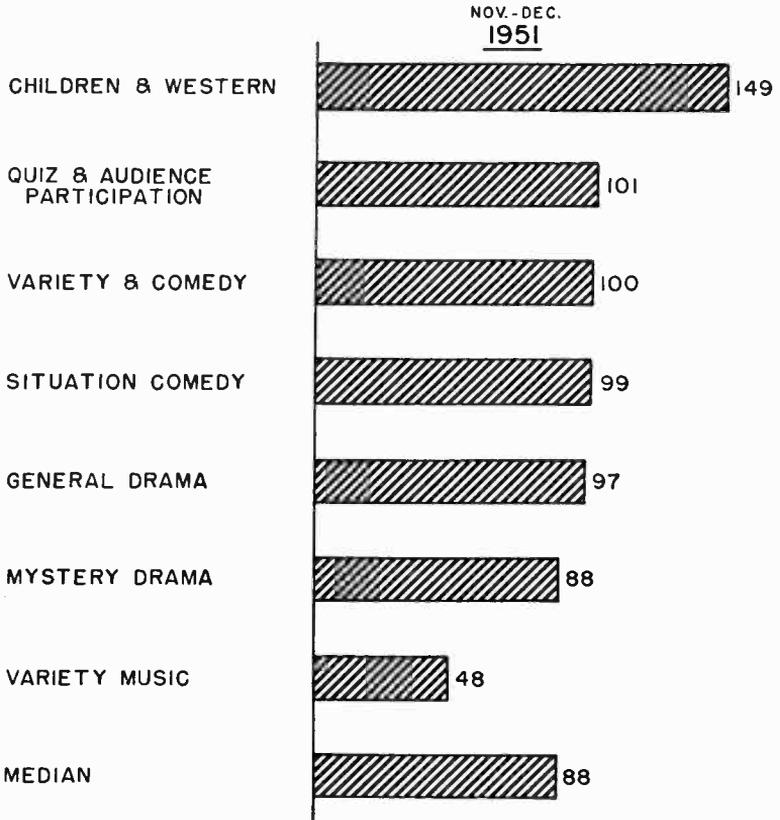


Figure 6

MEDIAN HOMES PER DOLLAR BY PROGRAM TYPE

Based on half-hour evening television shows.
(Source: Nielsen, *Variety*, and Networks)

to be more suitable for one type of program than another, despite average tendencies in circulation or efficiency.

6. Budget limitations may preclude adequate use of certain types of programs, but the program with the lowest budget may still provide good and efficient advertising.

Media Comparisons. Intermedia comparisons can also be made, although such comparisons should be used with great reservation, generally for the reasons listed above, but primarily because:

1. Different results are obtained from various uses of any one

medium, and all such uses cannot reasonably be statistically explored. For example, the same spot announcement on some stations will give different results on a one-hour daytime program than on other types of program. Hence, one or two representative uses for each medium must be arbitrarily decided on for purposes of calculation.

2. No allowance for impact differences can be made by any means currently known. Thus TV may reach fewer persons per dollar than radio, but it may sell a greater proportion of those it reaches, and it may even sell them more convincingly.

Figure 7 illustrates the results obtained by using the indicated typical purchases in radio, television, and selected print media. Hooper and ARB² audience-composition ratings and Nielsen ratings have been applied for radio and television. For printed media, publishers' circulation statements and Starch readership data have been used.

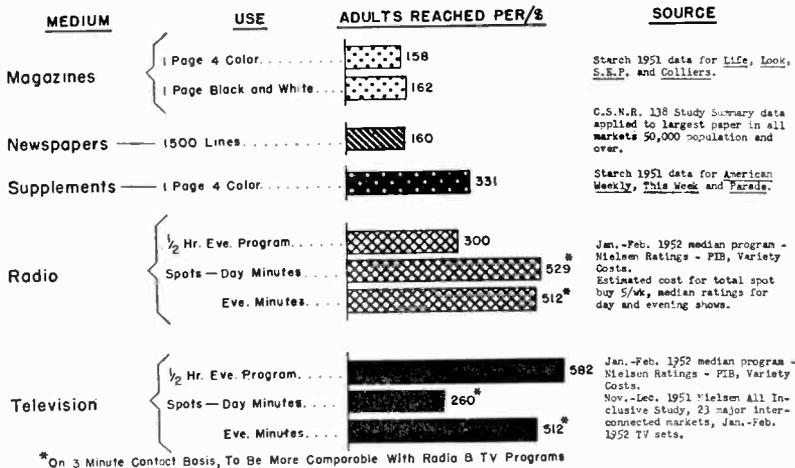


Figure 7

ESTIMATED NUMBER OF ADULT CONTACTS PER DOLLAR

Data for various media, 1951 and 1952.

Number and Distribution of Television Sets

Two of the basic statistical problems in the television industry are estimating how many sets there are in working order, and determining

² American Research Bureau.

where these sets are located. In the early days of television, most of the sets were located in public places, such as bars, restaurants, hotels, and clubs. Since those days television has become primarily a home phenomenon, although only a very small proportion of the total number of homes contains more than one television set in working order.

Figure 8 depicts the growth of television over the years in rela-

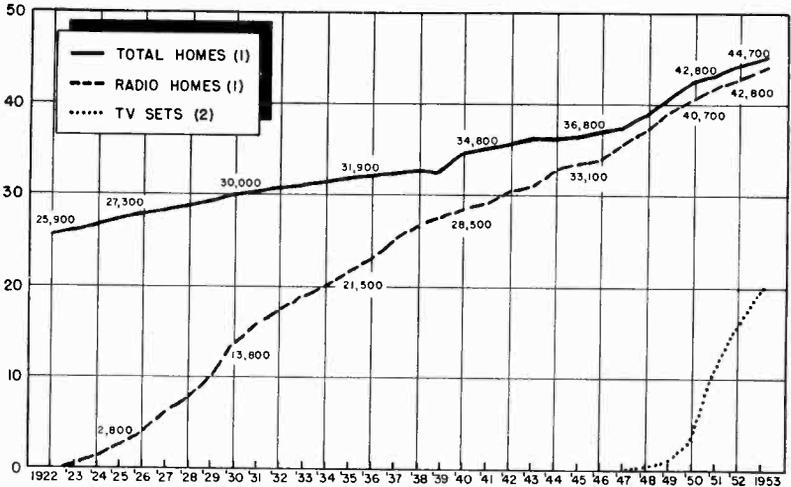


Figure 8

GROWTH OF RADIO AND TELEVISION IN THE UNITED STATES

Total homes (in thousands).

tion to radio, the medium to which it is most similar. Actually the growth of the television set as a focal point in the home has resulted in various changes in living habits, such as the apparent redistribution of radio sets in the home. This latter is suggested, for example, by the results of a study made by the American Research Bureau for the Columbia Broadcasting System and the National Broadcasting Company.

Both CBS and NBC have attempted to make estimates of the distribution of sets by counties, although neither believes that its figures are completely accurate. The last complete Census data were obtained during the 1950 Census, when only approximately 4 per cent of all

homes had television sets. (The chart shows that approximately 36 per cent of all homes had television sets as of January 1, 1952, thus antedating the county figures. As of January 1, 1953, TV ownership had reached an estimated 46 per cent nationally, 68 per cent in areas then serviced by TV.) The county figures are not linearly projectable: one cannot assume a proportional county-by-county increase, since some markets were nearer complete saturation in April, 1950 (the Census month) than others.

NBC estimates monthly the number of television sets, city by city, for cities with originating TV stations, but without defining the area served by the station.

Some TV markets, like San Francisco, which had an estimated TV penetration of 53 per cent (January, 1953), appear to hold forth greater opportunities for the development of television sales than markets such as Baltimore, where the estimated TV penetration in January, 1953, was 93 per cent. Baltimore appears to be near its ceiling on an assumed one-set-per-home basis.

These estimates are generally accepted in the industry as the most reliable continuously obtainable for such data.

The Radio-Television Manufacturers' Association has also provided information (tabulated by counties) on the sales of television sets. But since, for example, television sets might be sold in Boston stores for consumption in the Providence market, these figures are open to considerable error because of transshipment of sets from one area to another.

Information concerning the distribution of television sets by income class, by size of family, by city size, or by various other characteristics can be provided from any reasonably large area sample of American homes.

Two organizations that can provide such information are the Industrial Surveys Company and the A. C. Nielsen Company. The Industrial Surveys Company issues periodic bulletins, showing changes in television ownership in various segments of the population. These estimates are based on the Industrial Surveys sample of approximately five thousand homes. The A. C. Nielsen Company also issues periodic bulletins, based on its sample of approximately fifteen hundred homes (of which approximately the population proportion at any one

time are TV homes), on the distribution of television sets in various groups of the population. The Young & Rubicam advertising agency conducts a periodic survey of national area samples and obtains information on television ownership in various segments of the population.

The classic studies on radio ownership, by counties, were conducted by an organization called Broadcast Measurement Bureau. The first was conducted in 1946, the second and last in 1949. Both these studies were financed primarily by the networks and radio stations. The Broadcast Measurement Bureau, whose major purpose was to obtain station-popularity data by counties, has subsequently gone out of business. Census returns also provide county ownership data.

Measurement of Station Audiences

The successor to the Broadcast Measurement Bureau (BMB) is the Standard Audit and Measurement Bureau (SAM). SAM conducted an extensive county-by-county mail survey of the distribution of TV sets that provides much-needed information on listening and viewing, leading to coverage measurement of station audiences. The SAM survey contacted homes in every county in the country. It had a total quota list of 670,000 homes, and required a minimum of 40 per cent returns from each sample unit before estimates were considered valid.

Also, the A. C. Nielsen Company, in a mammoth 100,000-interview project, obtained the same type of information, but did so almost entirely through interviews in which the initial contact was personal interview. In most instances, attempt was made to obtain the data through family conferences before a return of the ballots by mail. Further, the Nielsen Coverage Service (NCS), as this study has been designated, attempts to adjust the raw data for possible deflation on mentions for certain types of stations. The theory is that the less popular stations are "forgotten" more easily than are the popular ones, and hence are understated. The NCS uses data collected by a method parallel to the national mail survey, from mechanical recorder homes, to "correct" for this "forgetting" tendency on certain types of stations.

The principal limitation of both the SAM and the NCS data is that in today's fast-changing television picture they tend quickly to be out-

dated. SAM and NCS data does, however, provide an estimate of the effective coverage area of stations on the air at the time the surveys are made.

Since the lifting of the television station freeze, new stations have appeared—some in “old” TV markets and some in new markets. At the present time the coverage of stations in new markets is customarily estimated by means of 40-, 50-, or 60-mile circles about the origination area, with allowance for power, terrain, nearby competition, etc. Usually, these estimates are “normalized to county lines,” which means adjusted so that whole counties are considered either covered or not covered—for convenience of data analysis—depending on the approximate per cent of population that falls in or outside of the circle used for coverage estimation.

In some areas coverage of given counties is obtained from various originating markets—sometimes by ultra-high-frequency stations, sometimes by very high frequency, sometimes by both. Since most advertisers must be *selective* in station choices, this overlapping creates a problem in defining just what coverage to assign to each station, particularly in these new areas.

Some of the overlapping for original markets is at least partially resolved from the original SAM and NCS surveys. For the new markets' overlapping with each other and with the original markets, network affiliations may cause another complication. For example, Lancaster and Harrisburg stations probably cover each other's home market adequately, physically. If each has a CBS station, and both affiliates carry the same program, the residents of each town are quite likely to tune in on their home station. But if only one of the two cities has a CBS outlet, and the other has, say, an NBC outlet, then the residents of both markets will select a station on the basis of what program they want. Hence, the problem of assigning coverages to a given station, to determine its area of influence for a given purchase, does not have a ready solution.

The principal advantages of the Standard Audit (SAM) method are its great flexibility and scope, which provide data for every county and important market in the country. Also, it is relatively inexpensive. Its principal disadvantages lie in its reliance on mail balloting, because its list is not necessarily representative of America, and its returns are

not necessarily representative of the homes originally contacted. Also, "forgetting" may not apply equally to all stations—independents vs. chains, for example—and there may be some difficulty in confusion, in counting returns, as to whether the respondent had intended to list a TV station or a radio station.

The principal advantages of the Nielsen method lie in the emphasis on personal interviews, attempt to obtain complete family coverage, and the "correction," through audimeter data, for tendencies of people to "forget" to mention certain types of stations. Further, the sample is drawn with minute attention to probability principles. The principal disadvantages of this method are its failure to provide individual data for all counties (some have data available in county clusters only) and possible *introduction* of error, for individual stations, through the application of *over-all* "correction for forgetting" factors. It is, moreover, a relatively costly service.

Measuring Sales Effectiveness of TV Advertising

As stated earlier, the ultimate objective of *all* advertising is, of course, to move merchandise—or, at least, to convey an idea. The usual methods of *attempting* to trace sales effectiveness—with the same attendant difficulties—are pursued for television. For example, surveys have been made of sales trends

1. Before and after use of television.
2. In television areas and in (matched, if possible) non-television areas.
3. In homes that own TV sets vs. trends in non-TV homes, in the same, or reasonably parallel areas.
4. In homes exposed to a given television advertising effort and trends in homes not so exposed—whether or not they own television sets—but matched if possible.

All such studies are, unfortunately, subject to substantial difficulties including the following:

1. All "evidence" obtained of sales effectiveness is circumstantial, in that what would have happened without the television advertising is *not* known, only surmised from what comparisons are made.
2. Competitive efforts often vitiate, or at least disguise, the results obtained.
3. The degree to which towns and homes can be "matched" is open to considerable question.

Methods of checking results include:

1. Manufacturer's shipment records.
2. Store audit estimates of consumer movement.
3. Home diary estimates of consumer movement.
4. Consumer product and advertising awareness and experience surveys. These are sometimes conducted "before" and "after" the television advertising, and/or sometimes conducted with "control" areas in which approximately the same media investment is put in other media, and/or also areas in which the television advertising is not *matched* by investment in other media.

The C. E. Hooper Company has prepared a form of measurement similar to that made by the Broadcast Measurement Bureau. The Hooper method is to ask the question, "Which station do you tune to most?" rather than, "Which station do you tune to at least once a week?" It is claimed that the answers to this question prove to be more closely correlated with station "share-of-audience" data.

QUALITATIVE TELEVISION RESEARCH

Qualitative television research, like quantitative television research, borrows largely from radio and has adapted itself to the newer advertising medium. Qualitative research, as the name implies, measures the effects of television in its various manifestations.

Qualitative Effects in Programming

One of the principal qualitative contributions by television research is in the field of programming. Two principal techniques are used. One is a pencil-and-paper technique, pioneered by the Schwerin Company and the National Broadcasting Company. The other technique is to utilize mechanical equipment, such as the "Program Analyzer" invented by Paul Lazarsfeld and Frank Stanton many years ago. This particular instrument is used by the Columbia Broadcasting System and the McCann-Erickson agency. Young & Rubicam uses an adaptation of this mechanism for recording likes and dislikes, and for summations. All the qualitative measurements for program reaction can be made from audience groups. The programs under study, are shown to audiences brought together for the purpose, and the reactions of the audience are measured all through the program.

In many of the mechanical methods, the respondent indicates whether he likes or dislikes what he is seeing and hearing by pressing a button or moving a lever. Using the Young & Rubicam equipment, the respondent can indicate whether he likes the program very much or only a little, is neutral, doesn't like it, or dislikes it considerably. With the pencil-and-paper technique, the respondent signifies on a piece of paper, at various signaled intervals throughout the duration of the program, his reaction to certain parts of the program. These opinions are usually elicited at the rate of two or three a minute.

From such data the program analyst can prepare such tabulations as the following:

1. A program profile showing likes and dislikes, averaged throughout the length of the program, so that the parts of the program that are particularly well liked can be made evident.
2. Tabulations of likes and dislikes, either to the program as a whole, or to various parts of the program, by audience groups. The average age and income of these groups, and similar breakdowns, are also useful for analytic purposes.
3. Reasons for preference and general attitudes can be elicited from the discussion periods following the audience analysis.

Figure 9 shows a typical audience profile for a typical program. The various levels of reactions suggested some programming changes, which made for an improved over-all program.

If the program had a particularly low "like level" throughout, it would probably not achieve a very high rating from the quantitative measurements. The qualitative analysis makes it possible to isolate the parts that are or are not liked, with the reasons for liking or disliking each. Once this information is known, the producer can improve the program where necessary.

It should be pointed out that both the foregoing methods of program analysis have certain disadvantages that should not be overlooked.

1. It is probable that the audience is not very representative of the home audience, regardless of what care is exercised in sample selection, because certain members of the public find it difficult to get out for an evening, or take no interest in the advertiser's programs.

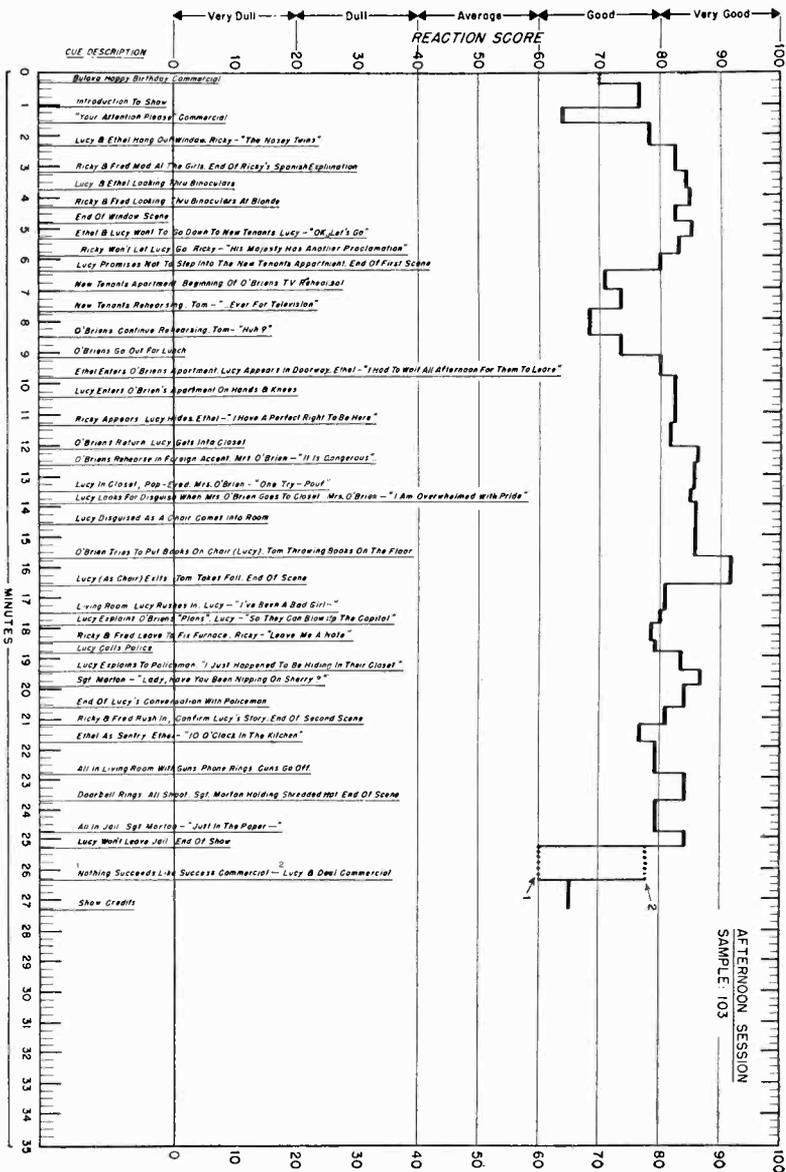


Figure 9
TYPICAL TELEVISION PROGRAM PROFILE

2. Responses in the studio may not necessarily be similar to those at home.

3. It is practical to conduct these surveys in large cities, primarily (usually in New York or Chicago), and reactions in these cities may not necessarily be representative of those outside of these cities.

4. Reactions to television viewing on a large screen might, for certain programs, be different from reactions to small-screen television viewing. This could be particularly true if considerable detail is shown on the television screen.

It is believed, however, that the method does give an advertiser some measurement, beyond pure judgment, of how an audience responds to the program as a whole and to its various parts. If sufficient data are collected, and if the tests are repeated on individual programs, it is possible to amass a body of knowledge which will aid in analyzing the performance of one given program as compared with another program of the same type.

Commercial Analysis. At the same time that programs are being analyzed, a study can be made of audience reaction to commercials. Some of the questions that can be answered and which are readily combined with the program testing are: "How many of the commercial selling points are remembered after the program is over?" "How believable is the commercial message?" and "What is the most desirable place for the commercial—at the beginning of the program, in the middle, or the end, or where?" An example of studio commercial testing results, prepared by the Biow Company, appears in Figure 10.

House-to-House Commercial Testing. Because of some of the foregoing objections, various groups have attempted house-to-house commercial testing. Portable instruments have been devised which can be carried from house to house for showing commercials to groups in the home.

In addition to the obvious measurement of "like" or "dislike"—which many may argue is not necessarily related to the sales value of a commercial—such items as those listed above under "audience reaction session tests" can be measured. If desired, the commercial can be disguised by inclusion after a musical tune and preceding another musical tune, so that the respondent does not know exactly

what is being tested. So far as is known, insufficient data has been collected on differences between audience reaction groups and house-to-house testing to provide a satisfactory statement of whether or not

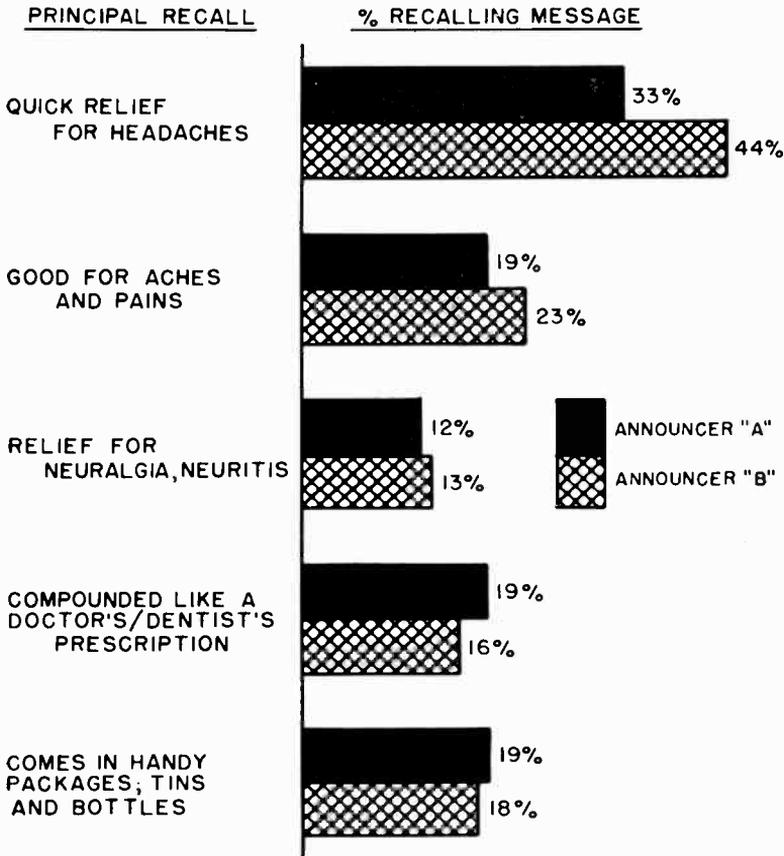


Figure 10
TEST OF TV COMMERCIAL

Comparison of results from two headache remedy television commercials.

significant differences do exist. As a matter of fact, house-to-house testing suffers from the defect that a good percentage of homes refuses to permit admittance to the interviewer. To the extent that this is true, the results are suspect.

Effects of Television on Other Media

Various attempts have been made to measure the effects of television on other advertising media as well as its effects on other pursuits such as sports attendance, movie attendance, and visiting. These measurements are made, primarily, by one or both of the following methods:

1. By matching samples—that is, by comparing activities in a group of TV homes against a group of non-TV homes, both of which are believed to be matched in such characteristics as geographic area and income.

2. By relying on the testimony of television owners about their activities before they owned television sets, as compared with their activities after purchasing TV sets.

These two methods are not the best available in at least two areas, radio listening and movie attendance. In the case of radio listening, there is some evidence (from identical homes) of how much radio listening was done in these homes before and after television purchase. For movie attendance, trends in receipts in TV and non-TV areas permit approximate isolation of the effect of TV. (Magazine circulation changes are an inadequate measure because circulation could remain *unaffected* while reading time declines or increases.)

A completely unbiased and satisfactory study of the effects of television on other activities could be made only if it were possible to interview TV set owners before they purchased sets as well as afterward. The comparison of samples as now made is inadequate, because the factors on which homes were matched were not always adequate to describe the families. The difference which ownership of a television set introduces may make the owners quite different psychologically, emotionally, and in degree of overtness, from the people who do not own television sets. Accordingly, their habits other than television viewing could be quite at variance with each other.

Testimony on such things as how many hours a day people devote to magazine reading, for example, is sufficiently unreliable to begin with. When one is asked to recall how many hours he used to devote to that activity six months or a year ago, the testimony becomes particularly unreliable. So far as is known, the only published study

on the subject of activities of a given home prior to the installation of a television set, as against activities subsequent to owning a television set (information being obtained from identical homes before and after owning TV), is the Cunningham and Walsh *Videotown Study No. 4*. It can only be stated, in a general way, that television owners report less frequent sports attendance and moviegoing than they did prior to television ownership.

Nevertheless, studies by the N.C.A.A. seem to indicate that attendance of sports events is affected more by the degree of success of the participating teams than by the televising of the event. That is, attendance at the event is good if the team is a winner, and poor if the team is a loser, whether or not the event is televised.

The Cunningham and Walsh survey previously referred to originated several years ago in a small urban community which was named Videotown to preserve its anonymity. Successive surveys over a period of years in this community have shown what effects television can have on individuals. These surveys have also shown the progress that has been made in television penetration in various market segments in a television community over a period of time. In addition, they have served to explain how such progress has been achieved.

Other Qualitative Researches

The Advertest Company, located in New Brunswick, New Jersey, makes a monthly survey of approximately five hundred television homes in the New York metropolitan area, inquiring into various qualitative (and some quantitative) aspects of life in television homes, and also into television viewing habits. From time to time they make parallel studies in nontelevision homes. The Daniel Starch organization conducts a monthly research into television commercial recollection. In this study respondents are shown a group of, say, six stills from a given commercial and are asked whether or not they saw the commercial on TV. If they have seen it, a further series of questions is asked on their reactions to the commercial. A correlation of the usage of products advertised with viewing is also obtained.

The Daniel Starch organization, as part of their survey, analyzes the effect of commercial content on the effectiveness of TV commer-

cials. Still another service attempts to measure commercial impact. The day after a program is telecast, the Gallup and Robinson organization locates, by an area-sample method, two hundred men and two hundred women who claim to have viewed television on the preceding day. The survey is conducted in a group of cities where competitive television conditions exist. Respondents are asked what programs they saw, and a series of questions about what product was advertised and what the commercial message was. From such information, inferences can be made about the degree of penetration of the advertising message. Gallup and Robinson interviewers report that what the respondents claim to recall are reasonably verbatim facsimiles of the original message.

Others have attempted to obtain clues of effectiveness of television advertising in delivering a sales message in this same general way—sometimes with special commercials “cut in” specific programs in certain markets specifically for the purpose—remembrance and attitudes being learned for one commercial in one or more towns, and for another commercial—with comparable exposure conditions—in another town or towns. Some of this work has been done house-to-house, some on the telephone. Attempts may be made to determine to what degree potential viewers were at their sets during the commercials, as opposed to during the program containing the commercials. Comparisons between spot and program commercials can also be made on this basis.

CHAPTER

4

TV Advertising for the National Sponsor

IN 1953, with only 74 markets having television outlets, and with only 20 million out of 40 million homes capable of receiving television programs, American advertisers purchased over one hundred million dollars' worth of television time.

Advertising expenditures of this dimension require the support of national advertisers. Yet the paradox of national television advertising today is that its "national" coverage is no larger than the coverage of a regional radio network. What is it, then, that leads experienced national advertisers like Procter & Gamble to invest \$10,000,000 (promoting nine products on seven shows) or General Foods to divert \$8,000,000 to this relatively new advertising medium? And is this a medium that only the richest of sponsors can afford?

During the first nine months of 1951, network TV attracted 206 advertisers compared with 153 for network radio, which is an indication of its stature in the eyes of national advertisers, large and small. Most of these advertisers have had previous success using printed media or radio. The new medium of television suddenly offers the combination of sight and sound, an opportunity to sell simultaneously through eye and ear—a chance to turn cold print into active demonstration, to convert disembodied voice into a living, tangible salesman. Little wonder, therefore, that television has attracted the large and the small national advertiser.

Recognition of TV Limitations

The limitations of this lusty new medium are brought sharply home to the national advertiser when he decides to enter television. First comes the realization that this is market-by-market advertising, not national advertising as the advertiser has known it in his previous use of network radio or national magazines. Every television advertiser starts with a list of cities—the markets available to him for the time he desires to purchase. This geographic factor is the primary limitation of TV.

Coincidental with this list of markets is the recorded data showing the number of television sets within reach of the stations composing the network lineup. Thus the number of homes the advertiser *may* reach with his advertising message is the second of television's limitations as an advertising medium.

Further published data reveals still another limitation: the number of competitive television stations within the purchased markets. These are the direct competitors for the available TV sets. There may be no competitors, as in a single-station market, or six competitors, as in a market like Los Angeles or New York City. These competitive stations will each seek as large as possible a share of the total number of television sets in use. The sets-in-use figure, however, is a flexible limitation. Often a new advertiser with a new and exciting program will expand the number of sets in use at the hour his program is broadcast.

The last major limitation is the share of audiences the advertiser is able to secure with his program. Often called the "rating," this figure represents the percentage of total sets tuned to his particular show.

In addition, there are supplementary limitations. For example, mere tune-in does not necessarily mean sponsor recognition. As the advertiser soon discovers, he may be fortunate to secure 50 per cent sponsor identification or remembrance of his commercials.

Carrying these various limitations through for a specific market will reveal the cumulative effect of these limitations:

MARKET X

Limitation 1	2 stations
Limitation 2	300,000 sets
Limitation 3	50% sets-in-use (150,000 sets)
Limitation 4	25.0 rating (75,000 sets)
Cost of time and talent, \$750 = \$1.00 per thousand homes	

Developing a National Television Advertising Operation

Once a decision has been made to enter television as a national network advertiser and a time and day of program has been selected, many problems must be solved. Generally, the network will provide (in advance of purchase) a list of stations which will carry the advertiser's program. Supplementing this list will be a second group of "probable" stations: those expected to clear time within a reasonable period of time. The initial list will also indicate what stations are "live" or "kinescope" (TV recording), and the cost per program for the time purchased in each market.

The actual selection of a program may precede or follow the purchase of time by the advertiser. In the case of "Danger," one of television's top dramatic programs, the time was purchased first by Amm-i-dent toothpaste; the program (a CBS packaged show) followed. Just the reverse was true of George Burns and Gracie Allen's television program, which was developed first before time was purchased by its sponsor.

Considerable thought must be given by the advertiser to the selection of program. In addition to evaluating the program cost, he must also determine the type of show, the probable effect upon audience now held by competitive programs, the question of independent versus network production, the effectiveness of a "live" program as against a "filmed" program, and the relationship of program to product.

Most advertisers prefer to leave the problems of showmanship to experienced hands, concerning themselves with the problems of commercial production. The selection of announcer, the type and method of commercial presentation, and the copy to be employed are all basic problems with which the advertiser and his agency are most directly concerned.

Selecting the announcer demands considerably greater care and skill

in TV than in radio advertising. The radio announcer's delivery of a commercial script is all-important, while the television announcer must have additional attributes. Unlike a radio commercial, the TV script generally requires memorization. Moreover, the photogenic quality of the announcer, his ability to act, the apparent sincerity of his delivery, and the intimacy of his style are all factors that must be evaluated by the advertiser.

Fortunately, studies have been made to guide the advertiser in his choice of commercial presentation. Such studies indicate high viewer preference for live action or cartoon commercials, with musical or dancing techniques favored as a method of presentation. The viewer has also indicated a preference for commercials showing the product in use, its composition, and the benefits it offers.

The advertiser, with thousands of dollars riding on each minute of commercial time, seeks answers to two basic questions: Does the viewer remember the commercial? Does the commercial convince the viewer to purchase the advertised brand?

Realistically, the advertiser will endeavor to determine the success of his television advertising from the sale of his product, and television is unique among most advertising media in offering the opportunity of relatively simple sales analysis.

Determining Sales Success

The market-by-market pattern of network television advertising sets apart and isolates important cities for specific sales analysis. As a result, the advertiser has the opportunity of comparing his TV markets with comparable non-TV markets and determining sales differential. Moreover, the coverage limitations of the individual television stations enable the advertiser to quickly select those cities within range of the stations carrying his program.

In preparing the analysis of TV sales effectiveness, it is desirable to list cities under three separate categories: (1) nontelevision markets, (2) live television markets, and (3) kinescope or TV-radio markets. Experience has shown that live television programs often prove more effective than kinescopes, but each analyst is advised to determine the degree of sales productiveness before arbitrarily avoiding any market, whether kinescope or live.

This isolation of sales by markets also enables the advertiser to compare the advertising cost to sales for each individual station. At the same time it also raises the problem of accurate cost computation.

Time charges are precisely known for each station. On the other hand, the advertiser must allocate, from one major production total, such items as talent, facilities, commercial, cable, and miscellaneous costs. A method of assigning these costs fairly on a market-by-market basis is required.

A popular method is to total the number of television sets in the area covered by all stations in the advertiser's network lineup. With this total equaling 100 per cent, each city's total number of television sets is shown as a percentage of the over-all number of sets capable of receiving the advertiser's program. This percentage is then applied to the total production cost and the result provides a production charge for each station.

Another method employed by some advertisers is the assignment of production costs only to live markets, assuming that kinescope or TV-radio markets have been added to the network only as a "second-best" necessity.

The Cost Factor in National TV Advertising

While the determination of sales success may confirm the national advertiser's confidence in TV as an advertising medium, he must still measure this success against the cost of obtaining sales. There are four important cost considerations:

1. What is the cost of obtaining sales through the use of television advertising?
2. How does this cost compare with the results obtained through the use of competitive media?
3. What is the cost per thousand of reaching potential customers, and how does this compare with other media?
4. What expenditure changes may be anticipated and provided for (during the fiscal, budgeted year) when television is used?

The national advertiser can compute his current TV costs and their relationship to sales as previously outlined. Most new users of television advertising find it desirable to compare the ratio of advertising cost to sales with competitive media. In making such comparison, the

need for statistical accuracy cannot be overemphasized. Whereas the geographical concentration of television facilitates market-by-market analysis, a comparison with printed media (magazines, Sunday supplements, or newspapers) requires a county-by-county percentage breakdown before costs can be allocated.

It may be that, in addition to the above data, the advertiser will wish to determine the cost per thousand of reaching potential customers. This information would be of special interest, for example, to the national advertiser who does not expect immediate sales results from his advertising. In any event, the cost of television advertising is a continuing problem to the national advertiser.

As the advertiser prepares his annual budget, these are some of the cost considerations that must be kept in mind:

1. What percentage increase in time costs may be expected as the number of TV receivers increases in the various markets?
2. What stations will be added to the line-up during the coming year as clearance is secured and what will they cost?
3. What new stations will be added as a result of the lifting of the "freeze" by the Federal Communications Commission? How much of a reserve should be set aside?
4. What changes of program production cost may be expected as a result of show improvements, union and network negotiations, or talent demands?
5. What is the expectation of pre-emptions due to baseball, special events, etc.?

These considerations require the national advertiser to make a reasonable forecast of possible increases in time or program costs and to establish a reserve in his budget for this purpose.

In estimating television production costs, the national advertiser must consider a wide variety of elements, all of which influence the total cost of the television effort. Unless he has a packaged program where his talent and productive costs are fixed for a specific period by contract, these are some of the production cost factors to be checked in estimating future increases:

TALENT COSTS
Announcer
Actors

PRODUCTION COSTS
Rehearsal time (hall, audio,
orchestra, facilities)

Chorus	Lighting, special effects
Performers	Film (stock, outdoor, etc.)
Literary material	Set design and construction
	Graphic arts (slides, artwork, titles)
	Makeup, wardrobe
	Technical and crew require- ments

It would be advisable for the advertiser and his agency to become familiar with the current code and practices of such unions as Television Authority, American Federation of Musicians, American Federation of Radio Artists, and the National TV Committee on Authors, and the Screen Actors' Guild. For example, an important regulation of the Television Authority which affects national television advertisers is on the re-use of kinescope recordings. The Television Authority has currently ruled that such recordings can be re-used within sixty days, but only in areas where the program was not previously broadcast. Without a knowledge of this ruling, the TV advertiser would probably plan on reducing future production costs by re-using past programs. The Television Authority code also stipulates the amount to be paid to performers in dollars and cents according to the number of lines spoken. Knowledge of this regulation enables the advertiser to plan his use of actors in TV scripts and commercials accordingly.

Reduction of Television Costs

In this era of television growth and, coincidentally, of increasing television cost, the advertiser will seek ways to use the medium without sacrificing all other items in his budget. The following are examples:

1. Reducing the length of the program (Old Gold cigarettes, for example, reduced the "Original Amateur Hour" from one hour to 45 minutes).
2. Sharing the program cost with other company brands.
3. Eliminating less productive stations.
4. Purchasing time in multiple sponsor programs (such as "Your Show of Shows" or "Kate Smith Hour").
5. Purchasing alternate-week sponsorship of the same program (as was done by Johnson's Wax and Lucky Strike on the "Robert Montgomery Show").

6. Purchasing every-other-week sponsorship of a program.
7. Purchasing cooperative programs or participations in co-op shows, where the retailer may share the cost.
8. Purchasing program time on a local rather than a network basis. (This is, of course, primarily an economy for filmed programs.)

The reduction of production or talent costs should be worked out between the advertiser or his agency and the producer of the show.

The decision to produce a program on film rather than on a "live"



Courtesy, Bing Crosby Enterprises

FILMING A TELEVISION DRAMATIC SHOW

basis is often predicated on the cost factor. Although there may be no initial saving in putting a program on film, the reduction of cost comes in the re-run privileges, which permit a substantial talent-cost saving. Some advertisers (Procter & Gamble and the American Tobacco Company) have sold second-run film rights to other television advertisers and thereby recovered a large portion of initial production costs.

Frequency of Advertising

Although the frequency with which the average television program is broadcast is often determined by the advertiser's budget, other considerations also influence the schedule. Most national advertisers follow a once-a-week schedule of half-hour shows. Typical of these are "Lux Video Theater," "Suspense," "Circle Theater," "Talent Scouts," "Strike It Rich," "Danger," and "Amos 'n' Andy." Others conform to the once-a-week pattern with fifteen-minute or hour-long productions.

All these advertisers are found, with few exceptions, at the same time, on the same day, fifty-two weeks of the year. However, the desire to make one major impression (such as Johnson & Johnson's "Christmas Show") creates a "one-shot" type of national television advertiser.

Seasonal factors, where the product has sale only during certain months of the year, produce an advertiser who may plunge heavily into TV in the summer months and hibernate during the fall-winter season. National advertisers with products in the gift category may schedule their TV advertising just before Christmas, Father's Day, Mother's Day, or school graduation days.

Another major exception to the general class of once-a-week program is the five-times-a-week or three-times-a-week program, such as Camel cigarettes' "News Caravan" (15 minutes Monday through Friday), General Food's "Captain Video" (30 minutes Monday through Friday), Chesterfield's "Perry Como Show" (15 minutes Monday, Wednesday, and Friday), and Colgate-Palmolive-Peet's "Strike It Rich" (30 minutes Monday, Wednesday, and Friday).

True to radio tradition, the soap operas—another special category of advertisers—occupy daytime strips Monday through Friday for 15 minutes a day. Such programs as "Hawkins Falls" (Lever Brothers), and "Love of Life" (American Home Products) have already attracted a small but loyal daily following. More important, these advertisers have learned from network radio experience the advantage of acquiring choice time segments as a franchise for the future.

Still another type of national advertiser is the sponsor of special

events (parades, celebrations, sporting events, dog shows), which are not unlike the "one-shot" sponsorships of radio.

Merchandising the TV Program

Extra benefits may be secured from a television program by merchandising it to the distributor and through him to the ultimate customer. General Electric Company regularly distributes to over 30,000 dealers a monthly house organ entitled *On Camera*, which keeps the retailer aware of the "Fred Waring" show and provides suggestions for merchandising the program. Appliance dealers often run local newspaper advertisements tying in with the show. In simpler form, Embassy cigarettes ties in the mystery program, "The Web," at the point of sale with window streamers reminding potential cigarette customers of the TV show and its commercial. Colgate Dental Cream promotes its sponsorship of the "Howdy Doody" program with cardboard cutouts of the puppet wrapped around the toothpaste package and displayed on floor stands.

Many advertisers feature their TV programs in their regular printed media advertisements. These ads suggest that the reader tune in on a certain evening or consult the local newspaper for time and station. Certainly the wise advertiser will promote his sponsorship of a television program through trade-journal advertising and direct mail.

Publicizing and Advertising the Program

Every television show can benefit from being favorably publicized. Such publicity builds audience (and rating) for the program, provides the national TV advertiser with added viewers, and lowers the cost per thousand of his commercial message.

Four methods of publicizing the television program are generally employed:

- (1) Distribution of publicity releases by the advertiser's own public-relations department or advertising department.
- (2) Dissemination of publicity via the advertising agency's publicity department.
- (3) Complete handling of television publicity by an outside public-relations organization or counsel.
- (4) Use of the network's publicity facilities.

The publicizing of a television show can be either a well-organized and continuing program or a hit-or-miss operation, depending upon the objective (and the budget) of the advertiser. Moreover, some programs lend themselves to publicity more readily than others. Shows utilizing guest stars, celebrities, or "names in the news" find it a good deal easier to win space in the editorial columns of the local newspaper's radio-television page than most other programs.

Whether the advertiser's own publicity facilities or those of a public-relations firm are employed, the sponsor will receive publicity cooperation from the television network. With the large number of advertisers seeking such cooperation, the network is obviously limited in the amount of publicity promotion it can offer to each program. Generally, however, the network will send stations bits of promotional material containing editorial releases, mats for advertising, and slide film for spot TV announcements.

Some advertisers have found it profitable to purchase paid space on radio-television pages of newspapers or in TV magazines to build listenership or to introduce a new program to its potential audience. Recently, *TV Guide* published a report showing rating increases experienced by shows that were regularly advertised in it.

The Advertiser's Responsibility

The sponsor of a nationally advertised television program has a dual responsibility—to sell his merchandise at the lowest possible advertising cost and, at the same time, to promote the sale of this merchandise in good taste and in a truthful manner. The first of these is his responsibility to his stockholders; the second is his responsibility to the public.

This dual responsibility differs little from the moral responsibility of any good salesman who aggressively promotes the sale of his product without misleading or offending the customer. Moreover this responsibility requires the sponsor to exercise the maximum of self-censorship of his program, his talent, and his commercials. The national television advertiser who shirks or sidesteps this responsibility will soon discover TV is not only a public but also a personal medium.

Cognizant of this fact, most national television advertisers have already imposed a system of self-regulation upon their programs and

their advertising. In this movement they have been joined by the National Association of Radio and Television Broadcasters. Meeting in October, 1951, eighty representative TV broadcasters endorsed a proposed code of program standards, the first ever drafted for the new medium. Later, a twelve-man committee of the NARTB and a six-man TV Code Review Board developed the code still further, fixing rules related to the acceptability of programs, setting limits on all types of programs, standardizing advertising copy practices, and establishing a system of processing complaints. (For text of "The Television Code" see p. 398.)

Television Prospects in the Future

The prospects for national television advertising in the future are exciting indeed for all sponsors. Definitely in prospect are two major developments that will inevitably influence the advertising thinking of advertisers.

The first of these is the development and eventual existence of a full-fledged television network that will be truly national in scope, covering the country as thoroughly as radio networks do now. As more stations come into being, it is a certainty that the present 20-million TV receiver count will increase by millions more. Thus the national advertiser who has experienced successful use of television under the limitations of a 70-market operation has available the potential of a network many times this size. Whether his advertising budget will be large enough to cope with this enlarged medium is a question that will have to be answered in the future. As additional stations and sets come into being, many rate revisions are certain to occur. At the same time, television will still have to compare favorably with other advertising media on cost-per-thousand ratio and advertising-cost-to-sales ratio.

The second development certain to materialize in time is color television. To the national advertiser, color promises many advantages, such as the opportunity of showing the color qualities of the product, particularly in fashions and foods, the opportunity of identifying beyond question the package design of the advertised brand, and the opportunity of presenting the product commercially in a more effective manner through the use of color backgrounds, color comparisons,

special color effects. Programming, too, will benefit from the addition of color, just as motion pictures benefited from the use of Technicolor.

Beyond these two known television developments what else may the advertiser expect?

In the year 1970, television should be as common as radio is today. The writer pictures television receivers in 90 per cent of American homes and more than one set in half of them. By that time, not only will television stations exist in every medium-sized city in the United States, but it will be possible to link overseas markets by a system of international relays. Color television will have developed far beyond the stage of modern motion-picture color with *natural* color as widely accepted as black-and-white is today. Even set design will have progressed to the stage of authentic color reproduction.

In television production there will develop additional dimensions (perhaps of such sensory appeals as taste and smell). The realism of dramatic productions will be such that each living room will become a dramatic living stage where pictures are startlingly lifelike. The possibilities and potentialities of this medium will continue to confront and confuse the advertiser, but this much is certain; both television and advertising will remain as important elements in the American way of life.

CHAPTER

5

TV Advertising for the Retail Sponsor

THE RETAILER has a simple economic function: he is a purchasing agent and salesman who determines in advance what the public wants, obtains the merchandise from the manufacturer or wholesaler, and offers it for sale at the retail level. In offering the merchandise for sale he employs the art of salesmanship. To increase the effectiveness of his salesmanship, the retailer uses many promotional tools.

RETAIL TELEVISION ORGANIZATION

Printed Media

Newspapers, magazines, and direct-mail pieces have long served the retailer as vehicles for advertising and sales promotion. Experienced retail advertisers know how to use these media to the best advantage in promoting and merchandising specific products and services. They follow well-established rules and principles in preparing the advertising messages to be carried by such printed media, are thoroughly informed on the merchandise they have to promote, and know how to check their results as a guide to future advertising.

This knowledge of space and direct-mail advertising did not come about overnight. Store presidents, buyers, advertising managers, and other retailing executives were brought up on space media and related forms of advertising. Even those who have not used the research approach to merchandise selection, copy preparation, and result check-

ing absorbed much of this knowledge through years of trial and error. Moreover, the volume of space advertising used by the average large retailer is so great that whatever mistakes are made in this field are usually canceled out by numerous successes over a given period.

Space advertising, however, is not an infallible medium, as the following story will indicate. Several years ago the sales promotion manager of one of the country's leading department-store chains was asked how much of his advertising was wasted. He replied, "Fifty per cent." "If that's the case," his questioner continued, "why don't you reduce your budget by fifty per cent?" "Because," replied the executive, "I don't know which half is wasted."

Visual Merchandising

Retailers are acknowledged experts in the use of display for selling. This field, now known as visual merchandising, has developed to the point of using display techniques to replace many of the earlier personal-selling methods. In a number of instances, stores have changed countless items through visual merchandising; departments and even entire stores have been converted into self-selection or self-service selling operations.

Radio

With the introduction of commercial radio, many retailers saw new promotional opportunities to increase sales. They felt that radio would supply the much-needed personal sales approach that was missing from printed forms of advertising. Although they realized that radio could not possibly provide drawings and photographs of the merchandise offered, as did space advertising, the spoken voice and persuasiveness of the announcer would more than offset this disadvantage.

Nevertheless, after more than twenty-five years' experience in this medium, retail stores generally have found that radio is not a major factor in retail sales promotion. There are, however, many outstanding examples to the contrary, and alert stores are today studying how to make better, more effective use of radio selling.

Advantages of Television in Retail Selling

When television made its debut as a retail promotion medium, many promotion experts hailed it as the advertising medium par excellence. Television was the opportunity that every retail advertiser had been waiting for. Here was a device by which personal salesmanship, reinforced with advertising knowledge gained from space, display, and radio, could bring top-quality selling messages to vast audiences. It was as though the store had its best salesman talking to untold numbers of customers at one time. Each housewife was in her own home, relaxed, unhurried, uninterrupted, alone or with other potential customers or people whom she needed to help her make up her mind about buying.

Here, then, was a set of nearly ideal conditions that appeared to match if not surpass having the potential customer actually in the store. Compared with printed media, television had the plus of the personal element which, up to that time, had been provided only by the physical presence of the salesman. The only minus feature seen in TV advertising was its lack of permanency for future reference, which only newspaper and magazine ads (or direct-mail pieces) can give.

Yet, with all these real advantages as foreseen by retail advertisers, television is still not the major retail promotion medium that many expected it to be. TV does not yet take as large a share of the retail advertising budget, relatively speaking, as it does of the original manufacturer's budget. The reasons for this are outlined below.

How Retail Advertising Differs from National Advertising

Retail advertising is different from national advertising because the two industries and their selling methods are different. The manufacturer doesn't particularly care where his product is sold so long as enough people buy it. The retailer, on the other hand, wants people to buy the merchandise he advertises only in his store—not in some competitor's store. Retail advertising, therefore, must give more information than national advertising, with specific reference to the store itself, and must be detailed enough so that the customer is persuaded to buy a particular item in a particular store. Retail sales

information must include colors, styles, materials, weaves, sizes, widths, credit terms, and all other merchandising details, together with the store name, address, phone number, store hours, and so on.

In printed advertising, there is usually room enough to display all this information and more. The manufacturer, however, does not have to advertise such details; he is concerned only with promoting the product itself so that the customer will ask for it or at least recognize it when it is offered in the store. In fact, the manufacturer is often not in a position to give all the details of styles, colors, prices, and the like, because of the variations in his merchandise and prices in different localities or in different stores.

These differences in advertising and selling between manufacturer and retailer are even more accentuated in the medium of television. The manufacturer usually runs only one item in his advertising (including television advertising), because that is all he sells. The retailer, on the other hand, has a great many items to sell, and usually presents a number of such items in his space advertising. Obviously, multiple-item advertising is impossible in television, where limitations of time and money prevent a long demonstration of item after item of merchandise—even if the viewers' interest could be sustained, which is quite doubtful.

How Retailers Use TV for Immediate Sales

Television's inability to present wide selections of merchandise would suggest that its best advertising use for stores would be institutional. Most stores, however, feel that television should be used in the same way as any other promotional medium—for immediate sales of merchandise. In a recent poll of stores using television taken by the National Retail Dry Goods Association, 60 per cent of the replies indicated that immediate sales was the main objective of television advertising. Only 27 per cent of store owners polled felt that institutional prestige was the important purpose. The remainder considered immediate sales and institutional prestige of equal importance. Since this is the present attitude of retailers toward television, those interested in television for retailers should be concerned mainly with producing immediate sales, through the proper selection of TV merchandising, programming, talent, and advertising staffs.

A study of successful retail advertising on television reveals that success is in direct proportion to the amount of time and effort applied to the medium by the store. Although most stores appoint a full-time, well-paid advertising executive to direct their newspaper advertising, retail television advertising is often relegated to the posi-



Courtesy, Sarra, Inc.

"FAMILY-ANGLE" RETAIL SELLING VIA TV

tion of a part-time operation handled by one of the space copy writers or some other subordinate in the advertising department. Effective television advertising obviously cannot be expected with such a setup.

The Retail Television Manager

Among those stores that are doing a careful television job today, the accepted practice is to appoint a television manager, who is either a promotion-minded merchandiser or a merchandise-minded advertising executive. Because the store usually can get all the necessary technical know-how from the television station, the television manager does not have to know as much about the mechanics of television as

the space manager has to know about the mechanics of newspaper and magazine publishing.

In conducting the store's television advertising program, the television manager performs the following functions:

1. He creates a television policy in line with the store policy and its over-all advertising policy. He expresses this policy in all television programming.

2. He creates the television advertising budget in cooperation with the comptroller and the sales promotion manager.

3. He creates and reviews studies on what merchandise should be promoted on television. He gives this information to the merchandise people involved.

4. He determines, in cooperation with the buyers and subject to the limitations of the budget, the departments and the items to promote on television. He evaluates and passes judgment on all items submitted by the buyers. (This evaluation is based on possible dollar sales or traffic results and prestige to the store.)

5. He keeps informed on all storewide and departmental activities. He coordinates these with his television programming.

6. He directs the creation and production of all commercials. He sees that they reflect the character and policy of the store. In stores that use the facilities of the station or advertising agency to create the television show, the television manager directs and advises these organizations. In stores that handle their own production, he directs this creative group.

7. He arranges for the delivery of the merchandise used on the show to the studio. He checks its return to the department from which it was borrowed.

8. He keeps the sales staff informed on television activities and of the content of television commercials so that the staff can properly handle inquiries from customers.

9. He keeps the display department informed on television activities. He arranges for tie-ins of window and interior displays to coordinate with and secure the greatest advantage from the television productions.

10. He works with the sign shop to make sure that there are enough signs placed throughout the store promoting the television campaign and publicizing television-advertised items.

11. He secures assistance from the display department in obtaining props, displays, and other scenic effects required for the television show.

12. He encourages and secures assistance from the advertising department in obtaining drop-ins and separate advertising to promote the television production. This will include package and bill enclosures.

13. He keeps executives informed about advance television plans and encourages their suggestions and comments.

14. He supervises handling and answering of mail from the television audience, including comments and criticisms as well as orders for the items advertised.

15. He reviews, evaluates, and reports on sales resulting from television advertising. These reports are forwarded to store executives and buyers.

16. He coordinates store activities with the television station and sees that the latter gives maximum promotion to the store and its program.

17. He constantly studies the television techniques of other advertisers and keeps abreast of all television developments for the purpose of improving the store's programs, and perhaps creating additional sales-producing programs.

It will be readily seen from the above that the television manager of the type recommended here is neither an advertising man nor a merchandising man as such, but actually a combination of both. He is, however, usually assigned to the advertising department, and reports to its chief executive—usually referred to as the sales promotion manager—to whom the space advertising manager also reports. In large stores, the television manager may have one or more assistants; in the smaller stores, his may be a one-man job, with other duties thrown in.

Store Television Staffs Increasing

Of thirty-three National Retail Dry Goods Association stores sampled in 1952, about one-half had separate TV departments, and the remainder had merged television activity with their regular advertising organization. This arrangement, which represents a decided change from the procedure of earlier years, shows the trend to a separate TV organization headed by a television manager as outlined above.

The stores sampled show considerable variation in the number of staff people directly connected with the preparation of television copy, as indicated in Table I.

The table below covers stores of different sizes using varying amounts of television advertising, which partly accounts for the extremes in staff sizes.

It is not intended to imply that the television manager or his unit

Table I
**SIZE OF STORE STAFF DIRECTLY CONNECTED WITH
 PREPARATION OF TV COPY**

<i>Number of People on TV Copy Staff</i>	<i>Number of Stores</i>
1	7
1-2	1
2	6
3	3
4	2
5	1
5-6	1
6	1
No answer	11

operates alone in the creation of television advertising. Because of the comparative newness of TV as compared with all other promotion tools, and because of the general interest of top store executives in TV, other retail officials tend to get into the television act. A 1952 study by the NRDGA reveals that in thirty-three retail stores actively using television advertising, the following executives participate in TV decisions:

Table II
EXECUTIVES PARTICIPATING IN TV DECISIONS

<i>Executive Title</i>	<i>Number of Stores</i>	<i>Executive Title</i>	<i>Number of Stores</i>
President or Board Chairman	20	Executive Vice President	5
Publicity Director	26	Assistant General Manager	1
Advertising Manager	14	Agency Account Executive	1
Radio & TV Advertising Manager	3	Merchandise Manager	5
General Merchandise Manager	18	Store Manager	1
Public Relations Director	1	Controller	1
Display Director	1		

When it comes to the actual production of the TV show, a number of combinations are involved, as shown in Table III.

Table III
WHO PRODUCES RETAIL TV SHOWS

<i>TV Show Produced by</i>	<i>Number of Stores</i>
Store staff	10
Store staff and agency	9
Store staff, agency, and station	3
Store staff and station	3
Agency	5
Outside show	1
Outside show and agency	1
Outside show and station	1

Preparation of the TV commercial copy, however, shows a greater degree of uniformity among the stores sampled. The store's television staff, alone or in combination with the agency or station, is practically the determining factor:

Table IV
WHO PRODUCES TV COMMERCIAL COPY

<i>Copy Preparation by</i>	<i>Number of Stores</i>
Store staff only	14
Special Events Director	1
Staff and agency	9
Agency only	7
Staff and station	1
Agency and station	1

The above arrangements will unquestionably change as stores increase their use of TV advertising. As retailers' knowledge of the medium increases, and as television loses its newness, the store's television staff will gradually assume full responsibility in the creation of TV advertising, just as the regular advertising department now has full responsibility in the creation of space advertising and direct-mail advertising. The NRDGA studies indicate that very few stores employ an advertising agency or a newspaper's service staff in the preparation of newspaper advertising, except on special, infrequent occasions.

DETERMINING THE TV BUDGET

Following a decision to use television as a producer of increased sales, a store's next problem is to decide how much money it should spend on TV, and what percentage of its advertising and promotion budget this will involve. In attempting to determine the dollar promotion expenditure or percentage of estimated sales volume to spend on the over-all program and the breakdown by media components thereof, stores regularly refer to past experience and correlate this with current economic conditions. Unfortunately in the case of television advertising there is no substantial past experience to fall back on.

How Stores Apportion Promotion Expenditures

Retail advertising and promotion expenditures for stores having over one million dollars' sales volume show averages by media as follows:

Table V
RETAIL ADVERTISING AS PER CENT OF SALES

<i>Item</i>	<i>Per Cent of Net Sales</i>
Sales Promotion Office (including payroll, supplies, and traveling expenses)	0.45
Advertising	
Newspaper	2.20
Broadcasting	0.10
Outdoor shows, supplies, etc.	0.55
Total	2.85
Direct Mail	0.12
Display (including payroll)	0.60
Total Advertising	4.05 *

* Figures do not add to exactly 4.05 because each figure is statistically arrived at separately.

The above figures, of course, are average figures and cover all kinds of stores—large and small, profitable and unprofitable, chain and independent; stores with strong and weak competition, good and bad locations, good and poor management, etc.

Individual stores may vary considerably from the above distribution of advertising percentages and total promotion used. Factors such as store location, length of time in business, promotional or non-promotional policy, services offered, character of competition, type of customer, size of market, pricing policy, and the like all play a part in the determination of the promotion budget.

This distribution of the budget, again based on averages, for stores with over one million dollars' sales volume is given in Table VI.

Table VI
DIVISION OF THE PROMOTION DOLLAR IN 1950

<i>Media</i>	<i>1950</i>
Broadcasting (except payroll)	\$0.03
Newspaper Space	0.56
Sales Promotion Payroll (except display)	0.09
Total Display (including payroll)	0.13
Direct Mail (except payroll)	0.05
Other Advertising Media	0.07
Supplies & Other Expenses	0.07
Total	\$1.00

The distribution of the budget has shifted drastically in the recent years. For example, the budget breakdown in 1943 was:

Table VII
DIVISION OF THE PROMOTION DOLLAR IN 1943

<i>Media</i>	<i>1943</i>
Newspaper Space	\$0.66
Sales Promotion Payroll (except display)	0.10
Total Display (including payroll)	0.13
Direct Mail (except payroll)	0.02
Production (Supplies)	0.04
Miscellaneous Advertising	0.05
Total	\$1.00

In 1943, there wasn't enough retail use of broadcasting, both radio and TV, to measure it separately. The figure of \$0.05 for miscellaneous advertising included broadcasting, as compared with \$0.09 currently (1952) for broadcasting plus other advertising media.

In the short space of time since 1943, we have seen the newspapers share of the retail advertising dollar reduced from \$0.66 to \$0.54. Evidently there has been a revolution in retail-promotion thinking. TV is perpetuating this revolution.

With the introduction of television as a retail promotion tool, there was much speculation about where the money for TV advertising would come from. Contrary to earlier thinking, TV money has been, for the most part, new money. An NRDGA study of thirty-three stores showed:

Table VIII
SOURCES OF TV BUDGET

<i>Source</i>	<i>Number of Stores</i>	<i>Source</i>	<i>Number of Stores</i>
Extra appropriation above regular media budget	5	From other media and vendor co-op.	8
From allocations taken from other media	5	Extra and other media	2
Extra appropriation and vendor co-op.	9	Extra, other media, and co-op.	3
		Vendor co-op. money only	1

Vendor money has played a considerable part in store advertising activities. Typically used in printed advertising, it was only logical that vendor money would be used in television as well. Table IX shows how vendors have participated:

Table IX
AMOUNT OF TV BUDGET WHICH VENDOR MONEY REPRESENTS WHEN VENDOR MONEY IS USED

<i>Amount of Budget</i>	<i>Stores</i>
Insignificant	8
Less than 10%	2
10%	2
25%	2
50%	6
75%	1

None of these budget figures has been given here as a guide, but merely as documentary evidence of the situation as it existed in 1952. A store must study itself to determine how it can best use television to produce sales and prestige. For some stores, television may not be the advisable medium. For others, it may be the most important. A big-name store—one of the largest in the country—has said that TV now accounts for 20 per cent of its media budget, and that when color TV arrives (other things being equal), TV will account for 50 per cent of the media budget. Between these extremes there are endless choices which stores can and should consider, depending upon the conditions outlined on page 87 of the present chapter.

RETAIL TELEVISION PROGRAMMING

Because of the differences existing between retail advertising and other forms of product advertising, retail television programs also require different handling. Programming in general has been covered elsewhere in this book. In the section that follows we will be concerned only with the special requirements of programming TV for the retail sponsor.

Differences Between Retail and National TV Programming

To secure maximum TV audience—including the family audience that is so important in retail advertising—evening time is obviously to be preferred. But evening time and the family audience are practically inaccessible to retailers, because stations generally sell this preferred time to the national advertisers. Whenever a retailer succeeds in buying evening time, his program is in competition with the highest-paid talent on the air. Retail stores with their smaller budgets can rarely hope to match or pay for this kind of talent. Accordingly, retail TV programs are more or less limited to daytime shows and spot announcements.

There is a psychological factor involved in daytime television shows, as compared with daytime radio shows and other advertising media, which should be pointed out here. The primary daytime audience appeal is to the housewife. But the housewife has her daily chores to do. As a viewer she does not want to feel she is neglecting her work to watch a TV program that is purely entertainment. She has

no such compunctions if the program is strongly educational. Hence the remarkable fact that the retailer's commercial, if it gives the housewife shopping information, recipes, hints for the home, and other types of educational material, can actually be the means of getting and holding her attention. This factor gives the retail TV advertiser a distinct advantage over the national advertiser despite the latter's better time spot in the evening.

The personal nature of TV advertising is perhaps its most important asset. The announcer or performer represents the store to the TV viewer, and appears to give his personal endorsement—as well as that of the store—to the product advertised. The same is not true of printed media. A newspaper ad or direct-mail piece rarely bears the individual signature or photograph of a store principal. Printed advertising, however well done, is at best an impersonal message.

In national advertising, whether printed or oral, the manufacturer usually endorses only a single product and can therefore concentrate his full promotion efforts on it alone. In contrast, printed retail advertising must discuss a product impersonally, and the store cannot afford to devote its advertising to the exclusive endorsement of a single brand. In television, however, the situation can be different, because the personal appearance of the announcer or artist on the TV screen implies a personal endorsement of the product without lessening the over-all institutional value of the program to the retailer.

This endorsement, nevertheless, can be dangerous for the store unless there is good reason for its getting behind a particular brand or style to the exclusion of other similar brands or styles. There are instances, of course, where a store wants to identify itself with a particular brand. In other cases, a store may have private brands to which it gives its exclusive endorsement.

A store's retail TV programming includes such possibilities as the following:

1. The store's own staff-created program.
2. A syndicated show.
3. An agency-produced show.
4. A station-produced show.
5. Sponsorship, in its community, of a manufacturer's show.

Where a show is not staff-created, the chief problem is to integrate the program with the store's advertising policy, character, and market.

Shopper Shows Most Popular in Retail Television

Since stores appeal primarily to women, and since the appeal is made mostly in the daytime, the shopper show is most popular, perhaps because it best displays the store's facilities and appeals to the shopping instinct in women. In fact, it simplifies this shopping urge, enabling women to shop right at home. Types of programs used by stores, as reported in a NRDGA study of thirty-three active TV users, are indicated in Table X.

Table X
TYPES OF TV PROGRAMS USED BY STORES

<i>Type</i>	<i>Stores</i>	<i>Type</i>	<i>Stores</i>
Shopper	8	Cooking	2
Spots	6	Children's	2
Merchandise *	4	Variety	2
Music	4	Civic	2
Feature Films	4	Women Commentators	2
Style Show *	3	Quiz	2
Miscellaneous (2 *)	3	Special Events	1
Sports	2	Amateur	1
News	2		

* Actually variations of the shopper show.

The shopper show, or shopping program, is generally handled by a mistress of ceremonies. Most stores select a woman who is not too youthful or glamorous but who possesses charm, poise, and dignity in good measure. A difficulty with the station or agency-packaged shopper show is that the mistress of ceremonies is often a "personality" in her own right, and draws attention to herself instead of to the store. Most stores prefer to have their shopper unnamed, or known as "Your (Blank) Store Shopper" or "Miss (Blank) Store." Often this lack of specific identification is needed. Should the performer resign, she can be replaced by another girl having the same or similar name.

The shopping program routine is a simple one, easy and economical to produce. A wide variety of articles can be shown, easily demonstrated by the emcee, her assistants, or people specially brought into the program. Items can be keyed to timely events, made to coincide with special store features, advertising, and the like. Viewers can be urged to shop either in person, by phone, or by mail.

To add extra interest, guests are frequently introduced on the program. They include manufacturers' representatives who tell about their products, store buyers, salesgirls who tell why they like certain merchandise, the advertising manager who tells why he features it, or other store executives. Often public officials, writers, actors, panels of women's clubs, a parent teachers group, or other visitors are brought in on programs to lend institutional flavor.

Manufacturers' films can often be spliced into the shopping programs to add detailed information about the product. They can give a manufacturer's personal touch to an item with which the store does not want to be too closely identified. The dubbing-in of a film is often characterized as the "mat service" method, similar to the use by a store of a manufacturer's mat service in its newspaper advertising.

While shopping programs are the most typical retail TV programs, stores use other programs as indicated. However, their formats are similar to national shows and many are described elsewhere in this book.

Most Successful Items Can Be Demonstrated

Any discussion of merchandise that stores can successfully promote is soon dated. Taken generally, items that can be demonstrated advantageously have been most successful on TV. These include appliances, housewares, home furnishings, and especially children's items. Results on fashion merchandise have been spotty. A study on merchandise successes shows the miscellaneous list on the next page.

Evidently there is no more a fixed rule to follow for promoting items on television than there is for any form of advertising. Utility, timeliness, value, style, quality, and price still appear to be the essential features to be stressed in all advertising.

<i>Item</i>	<i>Selling Price</i>
Plastic towels, 8 for	\$1.00
Cotton housedress	2.98
T-Shirts for men, 2 for	1.00
Nylon hose	1.00
Dresser scarfs, 2 for	1.00
Vacuum cleaner	45.00
Paint scraper	4.00
English-style bicycle	49.00
Train set	7.00
Rayon satin comforter	11.00
Women's blouse, sale	2.00
Men's robe, sale	9.00
Blanket, originally made for electric blanket, without wires	5.95
\$1.35 nylon hosiery	.99
English soap, bruised, 39 for	2.89
\$2.98 nylon curtains	1.98
Children's slipper-sox	1.00
Cotton housedress	2.99
Various other dresses up to	40.00
Men's spun nylon and/or cotton socks	1.00
Tie racks	\$1.00 to 8.00
Silver polish	1.19
Men's slacks	6.95
Paint, quart	1.49
Novelty belt buckle with cigarette lighter	3.95
Women's stockings	.98
Fur coat	498.00
Permanent wave	1.00
Toni dolls	\$11.95 and 13.95

Future of Television in Retailing

The place of television in the future of retail promotion depends on many factors. Retailers, generally, are anxious to use television or to expand their use of it as an advertising medium. Chief objections include the high cost versus cost of other media; retailers' own lack of knowledge of how to use TV best; the stations' lack of knowledge on how to use TV for retailers; lack of good air time; lack of local talent; talent expense; limitations of the camera in showing detail; and the fact that other media are doing an adequate job in reaching retail markets.

Any lessening of these disadvantages will automatically boost tele-

vision's use by the nation's stores. On the subject of TV costs and how to watch them in order to create more economical programs, Walter Dennis, recently television and radio manager for Allied Stores and now (1952) Sales Manager of WILS, Lansing, Michigan, has said:

TV is a great selling medium if properly used. It is the highest-cost medium of all time if improperly used.

Stores have cost studies of all forms of advertising and overhead expense. We know how much it costs to wrap a package, to put a charge bill through a billing machine, to operate a truck per mile, to produce an advertisement to fill x number of inches of space, et cetera.

It is time that stores took a realistic view about studying cost ratios of TV promotion in relation to audience totals and sales results. This is not simple. It will tax the best control brains in a store.

But—and here is the snapper—make sure all preparations, planning, evaluation, and use of TV are as carefully studied *before* a schedule is undertaken, as costs and results are studied and evaluated *after* the schedule is operating.

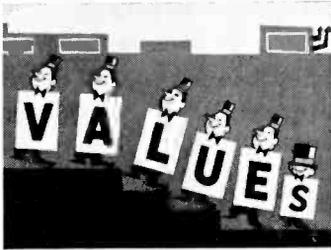
Table XI

STORE TIE-INS WITH THEIR TELEVISION PROGRAMS

Promotion	Stores
Newspaper advertising	28
Interior displays	19
Separate advertisements	19
Window displays	12
TV spots	11
Store public-address system	2
Radio spots	2
Store handbills	1
Billboards	1
Car cards, station posters	1
Statement inserts	1
Employee bulletins	1
Direct mail to children	1
Envelope imprint	1

Since stores expect TV to pay off in immediate sales in the same way as their other promotion tools, these continuing studies are needed to eliminate unnecessary expense in television programming.

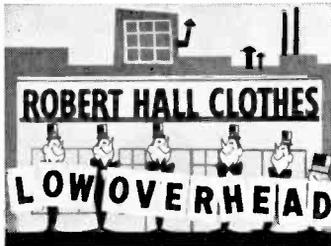
Increase in the number of television stations, sets, and viewers will



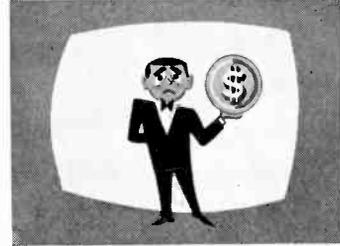
When the values go up, up, up



And the prices go down, down, down



Robert Hall this season
Will show you the reason
Low overhead! Low overhead!



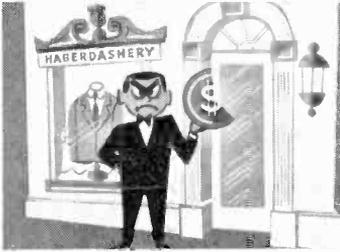
Let's take the case of Wilbur's
dollar
The dollar grew smaller, that
made him holler

EFFECTIVE ANIMATION PROVIDES INTEREST

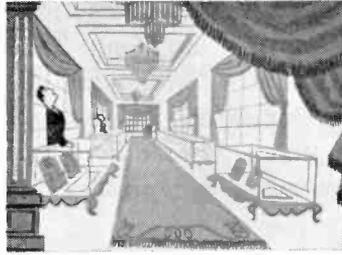
A television commercial that makes effective use of animated cartoons combined with a catchy singing commercial.

unquestionably increase audience "circulation." Increased experience with television production, talent, and station competition will unquestionably result in lower cost. These will work toward greater retail use of TV.

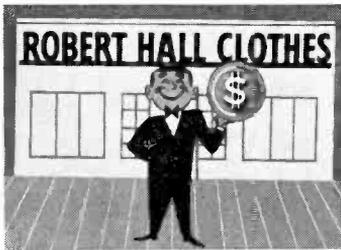
"In-store" television, the device by which a fashion show or any event can be shown on monitors throughout the store, became popular many years ago. Because of traffic congestion within stores, this technique is not popular at present, although some stores may revive it for special features.



Well, there Wilbur goes
 Paying for overhead
 Not just for clothes



He's paying for elegant trimmings
 And, much goes for carpets
 And fixtures and high rents and
 such
 He's paying for all the things he
 can't wear.



Now Wilbur is smarter, we're
 happy to say
 He saves the low overhead
 Robert Hall way



With plain pipe racks and other
 savings galore
 He gets value in clothing.
 His dollar buys more!

Coordination of Television with Other Promotion Media

Television, as every other retail medium, requires coordination to be most successful. Table XI on page 101 shows how a group of stores indicate their tie-ins.

Television, properly used, can do much to increase store traffic, sales, and profits. It can do much to promote other media and make these media more effective. Other media, in turn, can do much to promote the stores' television activities. Television is not considered by stores as their only promotion tool, but as a part of a selling team.

This idea of promotion coordination is regularly stressed by Willard

H. Campbell, Vice-President of Schuneman's, a leading department store in St. Paul, Minnesota. Mr. Campbell is a many-time winner of national television and radio program contests. He coordinates his radio and television activities with every promotion device used by his store. Promotion coordination is Mr. Campbell's secret of "squeezing the most sales juice out of the promotion orange."

CHAPTER

6

Mail-Order Advertising on TV

MAIL-ORDER TELEVISION advertising has had a tremendous advantage over all other forms of advertising since the very first time it was used to solicit mail and telephone orders.

All advertising people felt that television, properly used, would prove the most powerful selling medium the world has ever seen. Television, however, was an unfamiliar medium which had not yet been subjected to a process of trial and error. The only men who could apply such a test, on a daily basis, were mail-order advertisers. The mail-order advertiser who made an offer on television, if he solicited orders by telephone, knew within an hour whether his broadcast had been successful. If he specified mail, rather than telephone orders, he had only to wait forty-eight hours to judge the success of his message.

Just as the old mail-order pioneers proved fifty years ago in the field of printed media, basic principles of scientific mail-order selling on television differ in no respect from those of successful store-directed selling. Whether the television advertiser asks for a sale at the supermarket, drugstore, automobile showroom, or house-to-house sales, or sales by mail, the principle of television advertising remains the same.

There is one major difference, however. The mail-order advertiser must consummate his sale on TV, not merely initiate it; not merely remind the viewer to buy. Any advertiser who is really intent on

the immediate sale of a considerable amount of merchandise will find the mail-order phase of television an invaluable guide.

In all forms of advertising the mail-order man sees his mistakes spelled out in actual "dollars and cents" losses within forty-eight hours after they are made. He sees his correct decisions rewarded with substantial profit a few days after having made them.

Mail-order men have led the way, in all other forms of advertising, to the discovery of efficient, simple techniques that apply to any product or service. Their methods have doubled, tripled, and sometimes multiplied by five or ten the sales secured by national advertisers, at a lower cost for advertising. It is not surprising then that the mail-order man is doing the very same thing in television, now.

Because television is a mixture of art, engineering miracles, and hardheaded business, it sometimes seems needlessly complicated as a method of selling. But it is actually so simple that Richard Sears would have been very much at home in television advertising, as would Claude Hopkins, and other prominent advertising men who learned their trade by counting keyed orders. A mail-order man in television learns from his mistakes; learns instantly the total failure of one technique and the almost staggering measure of success of another.

Mail-order advertising started on television as soon as commercial TV broadcasts began. First mail-order offers were sporadic; items were selected by chance. The techniques used, as in all early TV commercial preparation, were extemporized and all results were surprises. But, in contrast with other TV commercials, results were known overnight.

This chapter is devoted equally to those wishing to sell by mail via television, and those wishing to translate the powerful mail-selling techniques to advertising their merchandise via television, and producing results via ordinary distribution methods.

In other words, as Ruthrauff & Ryan proved years ago, people are essentially unchangeable and whether they buy at home, by mail, or at the store, they are motivated in the same manner and sold by the same appeals. As has been previously noted, the only difference is that the mail-order man must consummate a sale with each advertisement unless he is soliciting inquiries.

Television Mail-Order Selling

Let's first consider those who wish to sell directly by mail, through television.

The first decision is what product you want to sell. If you are considering selling by television, you should have no preconceived notions about which products you prefer to sell by TV advertising. The outstanding advantage of mail-order selling is its great flexibility. Unlike the manufacturer who is limited to the products he produces, you are free to select any available item to sell.

Sears Roebuck and Company announced recently that it sells five hundred thousand different articles. A company that size must stock some merchandise for which it may have little demand, simply as a convenience to its customers. You, as a mail-order entrepreneur, are free to restrict your selling to articles that can be sold quickly in volume.

The primary reason for failure in the mail-order business, regardless of which advertising medium is used, is selection of the wrong item. Only a few items are peculiarly opportune for selling by mail. Unless the item to be sold by mail has tremendous competitive advantages over similar items sold in the stores, most people prefer to purchase it at a store.

The first two questions to ask about any item that is being considered for television mail-order advertising are these:

1. Is it suitable for personal selling?

If it is an item that can be sold by a store salesman or by a house-to-house salesman simply by delivering a tested sales talk, it has possibilities for selling by television. If it is a product that is particularly suitable for demonstration, one that achieves a big volume of sales whenever it is demonstrated, it will probably sell in even greater volume if the same demonstration is given on TV.

2. Can it be purchased at a cost low enough to overcome the added expense of television advertising and still allow a reasonable profit?

Neither the greatest department stores in the world nor the largest catalogue concerns have sufficient mark-up on the large majority of their sales items to promote them individually by mail at a profit. This means you must buy more competitively than they. You can

do that, however, even with a surprisingly small supply of capital. A department store consists of many departments, selling a vast variety of merchandise, but, in the majority of cases, buying and selling only small quantities of each item. Furthermore, the largest department-store chains bring only a fraction of their bulk buying power fully to bear, for only a small percentage of all the items they offer for sale is purchased through a central buying office. Rather, each of the stores maintains its own buying force and buys the average item in month-to-month quantities. These stores are quite content to allow two or three "middlemen" a profit in order to avoid unnecessary investment in stock.

Therefore it is possible, by choosing an item which has appeal and by promoting the sale of that one item by television advertising, to buy it in greater quantities, from the manufacturer, than many large department stores do. As has already been mentioned, a relatively small amount of capital is enough to initiate a venture of this sort. Of course, there are certain types of items that are bought in huge quantities by the stores, under private brand names. Such items will be more difficult to buy competitively. Nevertheless, the mail-order advertiser using television as a medium has a great advantage operating in his favor. The answer to this apparent contradiction is that the stores have geared their entire selling, over a period of years, to their normal methods of selling—no department store feels that it is using television advertising as profitably as newspaper advertising. Therefore, department stores are buying items predominantly suited for promotion via the newspapers.

For instance, housewares have proved to be so well suited for TV demonstration that, on most department-store television programs, housewares are featured for a substantial part of the broadcast. Yet housewares only account for 3 per cent of the average department store's sales and that 3 per cent is, in turn, divided into as many as thirty thousand items.

Consequently, if you select an item that is particularly adaptable for TV demonstration and find that it can be sold in quantity, you can offer every incentive to the manufacturer to sell it to you at a price low enough to permit a substantial profit.

Unfortunately, an explanation of buying methods is outside the

scope of this book. But it can be said that the degree of advertising cost necessary is in direct relationship to the selling power of the item. An item which has a great deal of sales appeal can yield a profit with a much smaller selling cost than an item with less sales appeal.

The next important thing to remember is never to make commitments on merchandise until you have tested its sales possibilities. In fact, it is preferable to begin by choosing merchandise that has already been proved successful through demonstration or personal selling. After you have assured yourself that the item has sufficient advertising coverage, put it to a sales test. Repeat the procedure, if necessary, until you have found an item which will afford you high profits. The process may consume sixty days to a year, but when you get results, they will be worth waiting for.

The "Pitchman" Selling Technique

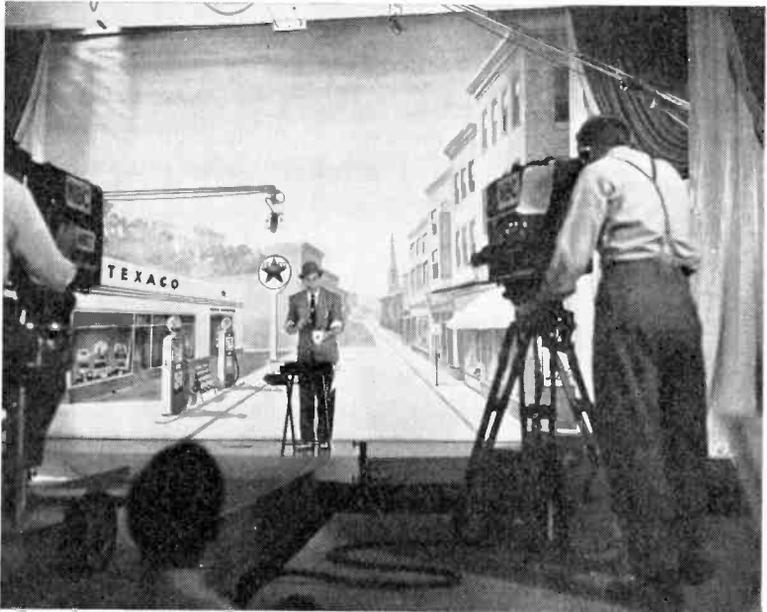
As this chapter is being written, the best-selling hair tonic in New York City is "Charles Antell Formula 9." Just two and a half years ago this tonic was unknown to the trade, to consumers, and to television. Its success is based neither on a brilliant merchandising plan nor a new selling idea. Instead, it is merely based on the use of the "pitchman" selling technique—a form of selling that originated in traveling fairs in the British Isles several centuries ago, and which is now practiced all over the world. The "pitch" used in this instance is almost a part of American folklore. In fact, it is referred to, in the trade, as a "folk song." In the following paragraphs, we shall attempt to explain why this unorthodox sales method has been so productive.

The pitchman's selling task was probably the most difficult ever known. It was his job to stop people in the street, attract and hold their attention, interrupt them at any and all activities, and then close the sale right there. It is said that few great pitchmen have appeared the past fifteen years. This illustrates better than anything else the difficult nature of the pitchman's profession. Virtually all present pitchmen were initiated into the trade during the Great Depression, when the loss of a sale literally meant hunger, or having to do without shelter for the night.

Some years ago an article appeared in *Fortune* magazine, which told how William Esty used to study pitchmen at Coney Island for hours at

a time. He considered them the most powerful salesmen on earth, and he attempted to incorporate some of the excitement and selling power of their pitches into his Camel cigarettes advertisements.

The pitchman, criticized as he is in many quarters, is the most powerful personal salesman in merchandising history. Compared with a pitchman, the most aggressive Fuller brush salesman seems like Caspar



Courtesy, NBC

THE "PITCHMAN-SELLING" TECHNIQUE

Television has demonstrated the powerful selling appeal of the oldtime pitchman, as in the above scene, which shows Sid Stone "pitching" for Texaco.

Milquetoast. However, in spite of his dynamic selling technique, the pitchman of the past operated under one great disadvantage. By repeating his pitch, in department-store basements, amusement parks, fairs, and so on, he managed to talk to a great many people, but he talked to only a few at any one time.

Two former pitchmen evolved the surprisingly simple idea of taking the best of the current pitchmen, editing their pitch so that it required

only half an hour to deliver, and then televising it. The sales results were so gratifying that the same technique was used on television stations throughout the country, and was even adapted for use on radio. The Charles Antell Company made a profit of four million dollars in eighteen months, and their product became the largest-selling hair tonic in the world's largest sales market—New York City. Moreover, the company is offering strong competition to older, better-established hair-tonic companies in every market in which its product is sold.

Of course, it must be admitted that this is an extreme example of what can be done with a TV mail-order operation, but the same results have been achieved, on a smaller scale, with item after item.

The Importance of Product Demonstration

Two years ago, the S. S. Kresge Company had a sixty-thousand-dollar investment in Japanese action toys in their warehouse—merchandise they could not sell. A mail-order advertiser bought these toys and sold the entire supply within six months, using TV advertising. His profit on the transaction amounted to fourteen thousand dollars. He achieved this success simply by the use of demonstration—the action toys performed on television! The cost of demonstrating the action toys in the store would have been high; the cost of demonstrating them on television was extremely low. It is not surprising then, that Doubleday & Company, using the demonstration technique, in six weeks' time sold a book entitled, *You Are An Artist*, by Jon Gnagy, to one out of every fourteen television set owners in the United States. This success created royalties of over twenty-six thousand dollars in six weeks' time for Mr. Gnagy, and a substantial profit for the publishers as well.

The following story gives an indication of the power of TV demonstration. On a trip through the midwest a year ago, the officials of a certain department store showed me the results of specific promotions that had been made on their television show. One of the advertised items was a doughnut maker. The doughnut maker had been shown on television at the same time the store advertised it in store windows and newspapers. The only change made in advertising the doughnut maker on television was to have a woman take it out of the box, dis-

mantle it, and describe the parts. She did not demonstrate the item. The television advertising resulted in the sale of only three doughnut makers, at one dollar each.

By contrast, one of our clients had, in the previous seven months, sold eighty-seven thousand of these same doughnut makers at the same price. The difference is accounted for by the fact that we *actually made doughnuts* during our demonstration.



Courtesy, Bing Crosby Enterprises

PRODUCT DEMONSTRATION ON TV

We found the same simple secret true with item after item. Whether we were selling roses for Jackson & Perkins, the world's greatest rose gardeners, or selling cutlery, toys, or "how-to" books, the technique that produced the greatest volume sales was always the same: demonstrating the item. A simple demonstration, showing the product in use, in its most effective manner, again and again produced extraordinary results. Whether it involved the sale of pipes for Wally Frank, the world's largest pipe dealer, selling shirts for South Carolina Mills, or selling magazine subscriptions, aluminum ware, comb-and-

brush sets, vitamins, broilers, or kitchen slicers, demonstration of the product gave by far the best results.

For the advertiser of car washes, we washed cars. For the advertiser of infra-red broilers, we broiled steaks. Demonstrating the product in use proved to be the best way to secure greater sales. However, great care must be exercised, while demonstrating the item, that no misrepresentation is made. Promises that cannot be fulfilled must be avoided. In order to retain customers, as well as to get them to make the initial purchase, the best policy is honesty about the item you are selling.

One day, while walking down the street with a very successful pitchman, we passed a small jewelry store where an auction was in progress. The auctioneer was loud and vehement. The pitchman turned to me and said, "I guess you know what's wrong with that technique: too much yelling, and not enough selling. I always teach my salesmen that selling is telling, not yelling." The same thing is true on television. The loud-voiced, high-pressure announcer who forces his way into your home in an effort to shock you into buying the product is a poor salesman. Mail-order advertisers are strongly advised against using such tactics. People who are talked into buying by high-pressure salesmanship do not stay sold. In many instances, items that were sent C.O.D. have been refused, and items sent out on approval have been returned.

Advertising Copy

Having selected an item or series of items to be tested, the next step is the preparation of advertising copy. Even the right item has little chance of being sold in substantial quantities unless the proper copy is chosen to describe it. A strong sales appeal is necessary to convince a TV viewer to buy. The item must offer definite consumer benefits, and they must be emphasized as strongly as possible in the advertising. Of the hundreds of thousands of available items, only a few thousand have TV potential, and of these, there are only a few hundred which have great possibilities. However, none of them has a chance to succeed unless the proper story is told about it. If the item selected is standard, it must cost the consumer less than it would in the stores.

If not standard, it must have obvious and demonstrable advantages over any advertised item of the same type. Or, it must simply be an item which, although available, generally is so little promoted that the buying public is not aware of its real advantages, and is prompted to order as soon as these benefits are brought to its attention. Therefore, the advertising copy must be first concerned with what can be demonstrated. Then it must ask for the order and demand immediate action from the consumer.

Many times we have seen copy changes on identical items triple, quadruple or even multiply by ten the amount of sales secured for the item at no increase in advertising cost. However, if the offered item is one that has already been sold by personal demonstration, the advertising copy will probably be suitable for TV without any major changes, since personal demonstration is also the best technique for TV advertising. The biggest problem is reducing the copy without sapping its strength.

Demonstration time governs length of copy. The difficulty that presents itself here is tailoring the copy to fit into the time allowed by the station without detracting from the sales appeal. Unless sales appeal is strong, selling by mail through television is not advisable.

Advertising Personnel

The selection of selling personnel is the next problem to consider. Choosing the right talent for a TV mail-order commercial is vital. The first rule, if at all possible, is to use talent which is already producing sales, at a profit, for other mail-order firms. If that is not possible, the only alternative is to select several candidates and subject each one to a test, under identical conditions: that is, as to time, program, offer, and copy. It has been our experience, in a number of instances, that one candidate has shown himself to be far superior in producing sales to any of the others, even to the extent of procuring five times as many sales.

In any sales force, one outstanding salesman will be found who week after week and month after month completes sales to a far higher percentage of prospective customers than other salesmen do. The same thing is true of demonstrators and specialists. Frequently, however, these same salesmen, demonstrators, and specialists lose their effective-

ness when taken out of their special field. You must engage the type of selling personality who is particularly suited to your product. The wrong type can effectively sabotage a well-planned effort, without meaning to.

Selection of Time and Program

Determination of the time of day when the program will appear is another important decision. TV time varies tremendously in audience size. TV stations do not charge for each period based on the circulation of the period, but rather, sell in "A" time, "B" time, and so on, grouping a certain number of hours of the day or night into individual periods, and charging a different flat rate for each period. Newspaper circulation is comparatively steady from day to day and its readership relatively constant from page to page. A TV station audience, on the other hand, varies with the time.

It is true of all TV stations that certain portions of their broadcast time are good purchases, and other portions, poor. There are few good or bad stations and, from an over-all point of view, neither is there good time or bad time. A certain broadcast hour may be excellent for one item, and poor for another, depending upon the product and the type of audience it is desired to reach. An advertiser buys circulation, but he must have the right type of circulation, at the right cost per thousand, to remain in business and show a reasonable profit.

The TV station manager is forced to sell time that is classed as excellent, mediocre, and very poor. The audience will sometimes be ten times as great at the best time available as at the worst time available, at the same rate. Sales results will vary in almost direct proportion.

Night broadcast time is, on the whole, more profitable, but rarely obtainable in the sold-out, near-monopoly condition which presently exists. Day broadcast time, at half the night rate, often has only one-tenth to one-fourth of the night audience, is frequently overpriced. Day time can be purchased profitably, but great care must be exercised in selection. When available, late evening broadcast time, particularly between 11 and 12 P.M., has proved to be extremely effective. This is because television has held its audiences to later hours than radio has, and television rates are generally reduced at eleven o'clock, in line with radio custom.

Probably the greatest premium we have had, however, is Sunday morning broadcast time. Some Sunday morning child shows, for instance, have drawn larger audiences than some of the most expensive nighttime television shows, at a fraction of evening time and talent cost. Profits for sponsorship have accrued accordingly.

In our observation, all groups of people are essentially alike in their buying habits except for highly specialized products. There is no special group which buys in disproportionately large quantities. Even when the best item, copy, and selling personality have been selected, you can still lose all by choosing the wrong time.

We have found that most locally produced live television shows have surprisingly low ratings and that the average TV movie will often draw five to ten times as great an audience, at no increase in cost.

Expedient Selling Methods

As a method of selling, we have learned that it is far easier to obtain telephone orders than mail orders, but that mail orders are usually more profitable. Telephone services receiving a huge volume of orders have difficulty being completely accurate about names and addresses. The result is that many orders are nondeliverable, requiring the advertiser to pay, in the case of C.O.D. orders, for postage both to and from the address, in addition to the C.O.D. fee for each order.

In selling items priced at one dollar, we have found that it must be on a prepaid basis, for the extra C.O.D. charges are sufficient to discourage the purchaser. Items costing \$1.98 or more, however, must be offered C.O.D., although a large percentage of cash orders is often received if the purchaser is given the privilege of choosing his method of payment. We have also found it necessary to sell, on approval, all books priced over \$1.98. These are paid for in monthly time payments, if accepted. Our rule is that merchandise that has a selling price of \$12.95 or less can be sold in one C.O.D. payment, but anything priced above that must be sold on approval, and we must offer the privilege of time payments.

The art of time payments on approval, however, is a business in itself, and anyone planning to sell by mail, via television, had best avoid this type of selling unless he is an expert on fulfillment and collection of time payment orders.

We have found that an item which is successful in one TV area will usually sell in virtually all TV areas wherever the cost of circulation remains approximately the same and the character of the audience does not differ too greatly. If anything, the smaller markets procure somewhat better results per thousand viewers.

TV Commercials Must Be Simple

The key to successful staging, demonstrating, and producing TV mail-order commercials is simplicity. We found, in selling roses, that any effort to show a mass of blossoms merely resulted in a mass of blurs, whereas showing individual blossoms gave a close-up effect unmatched by anything short of color photography.

For instance, in 1949, we produced a garden show promoting the sale of roses which met with great success. Based on this we had a whole series of films made at the nursery and at actual homes. In the end we found that what the restricted facilities of studio production had forced us to do in the initial broadcasts proved to be the soundest method of operation. After exposing many thousands of feet of film to roses of every type and description, showing them individually and in masses, we found it almost impossible to beat the effect of a pretty girl holding a single rose in her hand and turning it. When the camera came in to a close-up of the rose itself, we achieved the effect of motion.

Close-ups, close-ups, and more close-ups of any of our items have always proved to be the answer. Busy shots are invariably fuzzy shots. This is true in all live commercials and even more so when the message is on film. The commercials in which the announcer does the selling, talking, and demonstrating, exactly as he would in a house-to-house call, have invariably proven more successful than any trick effects.

Fortunately, unlike the large national advertiser, the small mail-order advertiser is forced to do the safest, soundest form of personal selling. The cost of doing the wrong thing in television selling is almost prohibitive.

In an offer of any standard item, it will usually be better to sell a "package" or a collection of items, particularly where there is a price comparison, for it seems logical to the viewers that there should be some saving for buying a collection, and they often prefer to buy that way.

We had no idea a man would buy more than one pipe at a time, but we were able to sell a quarter of a million pipes by packaging them in units of six. We were also able to do the same thing with "packages" of six shirts, seven scissors, and ten knives, respectively. We sold three hundred thousand knives by grouping them together. We have found this to be true with almost every item. The only requirements are that the item is good standard merchandise which people want; that it has a good price comparison; and that it is the type of item which logically can be expected to sell in groups.

In television, the effect of having a personal salesman pick up one article, then another, and add five, six, seven, nine, or ten items and finally pull out a free gift has proven a powerful one.

It is not always necessary to use a price comparison. When you have an item of superlatively good quality up against competition of poorer quality but at a far lower price, a quality comparison demonstration can often be made that is more powerful than the greatest price comparison. In some instances we were able to sell some very expensive items simply by showing and demonstrating the items in close-ups, and doing the same with similar competitive items, without showing the brand name, of course. By this method, we were able to show the overwhelming superiority of the items we had for sale. Wherever our program was telecast, competitive items selling at a far lower price were driven from the market.

It is absolutely vital that you avoid the temptation to make your copy so overpowering that it misrepresents and makes claims that cannot be justified. It is said that R. H. Macy & Company has a rule for their copywriters: "Always sell *only* what you have." There is a very practical reason for this as well as the altruistic one. Shipping by mail is not a one-way affair; the customer can ship the merchandise back if he is not satisfied with it. Almost every mail-order man I know who has gone bankrupt has done so because of returned merchandise. Returned and refused merchandise percentages can be so staggering as to amaze a newcomer to the business. One mail-order man selling an item at \$6.98 made false and exaggerated claims that proved so effective in selling the product that he soon had shipped out a quarter of a million items and had made \$150,000 profit. Unfortunately, 88,000 items were returned.

On the 88,000 items, he lost an average of \$2.00 an item for advertising costs, for a total of \$176,000. In addition, he lost the money spent for postage both ways, plus the C.O.D. fees, which amounted to approximately \$50,000 more. Also, he lost the money that had gone to pay for the labor of packing the items, and as the last straw, it cost him two cents to unpack each returned item. Finally, he was left with an inventory of about \$200,000 worth of merchandise that he could not sell. Once he eliminated the untruthful claims, the copy no longer attracted customers, and there was no point in getting more orders that would come back. He not only went bankrupt in the amount of \$200,000, but put his advertising agency into bankruptcy as well.

The idea is to find or build a product with outstanding advantages and then stress those advantages to the maximum, without straying from the truth. If you hold to this rule, refusals and returns will always be at a minimum.

It is a very simple matter to stay within the boundaries of truth when advertising an item. After choosing an item, acquaint yourself with all claims that the manufacturer or inventor make for it, then send it to a testing laboratory, if at all feasible. Another way of checking, also, is to contact the buyer for the leading department store in your city, who may know something about your item. In most cases, he will be glad to supply you with helpful information. Moreover, you can check with a trade paper in that field. Finally, distribute half a dozen or so of the items and have them tried in the home, or wherever they are to be used, and obtain your own firsthand reports. With this information you can temper the enthusiasm of the manufacturer or inventor.

Choosing the TV Advertising Agency

In choosing a mail-order TV advertising agency, it's important to make certain of two things; first, that the agency has a greater "know-how" in the field than your own, and second, that you can make it profitable enough for them to devote their facilities to you. It's not good business to select an agency which will use your money to learn the field. Remember that Henry Ford once said, "God help the people who bought the first ones—they made it possible for us to build today's Ford." Always bear in mind, in your selection of an

agency, that you may be making it possible for that agency to do a grand job for someone else five years from now. In our own case, I feel that we spent millions of dollars of other people's money before we thoroughly learned our trade.

You must remember, also, that in the advertising agency business, radio advertising is somewhat less profitable, on the whole, than newspaper advertising, and television advertising is considerably less profitable than radio to handle because of the extra work involved. Mail-order television advertising is much less profitable to an advertising agency than national or local TV advertising because there are a greater number of transactions involved for the same billing.

Many advertising agencies which have attempted to specialize in radio and television mail-order advertising, eventually almost went bankrupt unless additional incentives were offered. As a mail-order agency man who at one time or another may not have given full attention to the small mail-order advertiser, I can strongly recommend your recognizing the difficulties of the agency man's position and giving him some form of incentive so that, if his advertising builds your business, he not only gets increased advertising, but actually benefits from some share, even if it is a relatively small share, of the profits. It is the difference between his making a profit and not making a profit that will determine how he handles the promotion of your merchandise.

Then again, once you are doing business with him, you are competing for his time and his facilities with other clients. You must make your account as profitable to him as his other accounts, for the help he will give you will be in direct proportion to the amount of profit that he can earn. Be realistic; calculate his overhead. If the commissions from advertising will only yield him 1 per cent of that overhead, it is quite likely that you will receive only 1 per cent of his help.

Your dealings with stations and networks will be through your advertising agency, but bear in mind that stations or networks face, on an even greater scale, the same problems as an advertising agency. To them mail order is the least profitable form of advertising and one which entails the greatest difficulties, so much so that many will refuse to handle it. It will take real salesmanship on your part and on the part of your agency to persuade them that you are that unusual

form of mail-order advertiser who is reputable, desirable, and profitable to them.

Mail-order results on TV have again and again proved to be successful. Yet most advertisers using TV for mail order have lost money. This is largely because mail-order selling is made up of many transactions, some profitable and some unprofitable.

Television Commercial Testing

There is only one way to assure success and that is never to spend in dollars until you have tested in pennies. Most money is lost in recklessly expanding expenditures while changing the basic formula. It is much better to experiment on a test basis. Once a test succeeds, no change should be made in the basic formula. That is, the item, the price, the exact wording of copy, the exact selling personality, the exact type of program and time selection must remain constant. Any deviation is a reckless gamble, while conforming to the formula is like turning on so many faucets. This is not to say that the formula cannot be improved. By all means, keep testing, and when a test shows that a variation of the formula has increased results substantially, revise your entire campaign to fit that formula. But wait until you are convinced of the success of the test.

A mixture of caution and the ability to plunge at the right moment is the only way to insure continuous profits in mail-order advertising. Reckless projection will often turn a high profit offer into a "break-even" or an unprofitable venture. Supercautious projection of a successful offer can mean failure as well. This is because, mathematically, in mail order, more tests fail. Unless a successful test is greatly expanded, the unsuccessful tests will outweigh the successful one.

On the other hand, you cannot be too cautious in evaluating every possible factor before expanding a successful test. It is not enough for the test to be moderately successful. It must have an exceptional above-average profit to allow for the possibility that your over-all selling cost may be somewhat higher than your test selling cost. The test must be under average selling chances, not under exceptionally favorable ones. Every factor in the test must be projectable. It should be possible to secure the identical merchandise at the identical price with the identical copy, with the identical sales personality

selling within the framework of identical types of programming. The item should be one with a national, not a local or regional potential. It may be necessary to test in several areas.

If the offer is on a C.O.D. basis, you cannot safely project in large volume until after thirty to sixty days, during which time you have completely evaluated the percentage of refusals (customers who do not accept the package when the postman delivers it) and the percentage of returns (customers who do not like the merchandise and return it for a refund). If it is sold on approval, you must also determine the percentage of bad credit. If it is sold on time payments, the process of evaluation will require a period of from three to six months.

Mail-Order Operation

Next, you must be absolutely certain that you are equipped to handle a sizable mail-order operation. Will you do your own shipping? If so, compute the exact cost of putting your merchandise into the mails. Or if you are using a shipping service, which will probably be advisable initially, obtain exact cost figures from them. Also, make certain before expanding that you are assured a continuous supply of the merchandise at no increase in cost. The same word of caution applies to packaging materials.

Only when you are geared to handle a volume business and know every cost of your operation, only when you have double-checked your item as a national item, as a good credit item, as a low refusal item, as a lower return item, are you ready to consider expansion. Then you can expand only under a set of conditions identical with those under which you began. Before you place any orders for merchandise, packing material, or make any plans for setting up an organization for a large-scale campaign, be absolutely certain that you can purchase TV time under the same set of circumstances existing during your test. Only then can you consider expanding and at that time, if you are to be successful, you must expand to the maximum.

Hobby and special-interest TV programs, properly prepared and placed, can prove extraordinarily productive. Home-repair programs can sell books, tools, paint, gadgets, and household wares of many descriptions. Again and again we have found that informative service

programs of a special interest—decoration, sewing, art, gardening, cooking—can be powerful enough to obtain a far higher percentage of orders than other types of programs, per thousand viewers. This is true because the show itself, if truly informative, and of interest to the viewer with a special hobby, is helping to set up the commercial.

The Jon Gnagy art program proved to be so powerful in securing sales for the Doubleday Company art books that Arthur Brown and Bro., Inc., an art store in Manhattan, put Mr. Gnagy on locally and have sponsored him for two years. The results have been so spectacular that a whole line of Jon Gnagy products are now on the market: a Jon Gnagy paint kit, a Jon Gnagy easel, a Jon Gnagy automatic painting “gadget,” and a Jon Gnagy shirt. The company, which also manufactures and distributes certain products to art stores, put the show on film so that it would be available to dealers in other cities. The show proved to be such a success in these other cities, as well as in New York, that it was shown in virtually all TV markets in the fall of 1952. Although it is sponsored by retailers in many cities, sufficient business is secured by mail alone to earn a handsome profit for the show, in addition to creating a tremendous art traffic increase.

The TV shows sponsored by the Jackson and Perkins Company created a new source of potential customers for this “Tiffany” of rose growers, enabling it to reach beyond the garden pages of a few metropolitan papers to a much larger section of the American public. A considerable number of the people who saw the show on television needed only a little prompting to become interested in gardening. They subsequently became rose customers. The majority of Jackson and Perkins’ TV customers had never purchased roses before, so that apparently an interest in roses had literally been awakened in them by the show, selling people who might otherwise never have become Jackson and Perkins customers.

Shows of this type are ordinarily inexpensive, can be put on film at a surprisingly low cost, and perform a public service, as well. It is absolutely imperative, however, that such shows be designed as carefully as the most expensive variety show. They must be planned and built around a central purpose—that of promoting a purchase. Every word of script must be chosen with care, and the selling personality

must be ideally suited to the particular type of program that is being produced. Furthermore, the method of demonstration must be one that will be in conformity with the type of product shown. If these rules are not followed, the campaign will probably end in failure.

The Advent of Color Television

Color television will permit mail-order activities on a scope never before possible. At present only principal items that possess an intrinsic sales appeal are particularly appropriate for television advertising. When dealing with standard merchandise it must either be offered at a lower price than that demanded for it in the stores, or it must be of outstanding quality. But the advent of color television will so increase the scope of selling through this medium that it will render insignificant the present potentialities. Fashion and style will have a greater sales appeal than they now have in printed media. Wearing material of every description will become more salable. This will include dresses, fabrics, and even leather goods and other monotone items. Anyone who has witnessed color demonstration, either by RCA or CBS, has come away impressed by the advertising possibilities of this new medium.

In many small, specialized fields, selling opportunities will be so increased as to have a tremendous effect on the entire industry. For instance, it has already been proved that today's selling techniques can sell more top-quality garden items than can presently be produced. Add color to this and the result, inevitably, will be a consolidation of nurseries and seed houses into a huge garden production plant, offering everything from seeds to house plants, from roses to African violets, from water-soluble fertilizer to gladiolas. Garden items will be promoted every month of the year because color, on television, will make the desire for growing things increasingly greater than it is today.

Color television will also result in a tremendous increase in the sales of items that are ordered by telephone or mail. When viewers are shown every detail of the product in color, as well as seeing it demonstrated, they are likely to consider a trip to the store for it unnecessary. Of course, there are some obvious exceptions. The sales appeal of certain items may depend, to a great extent, on the sense of touch or smell, in which case the customer may well prefer

to purchase them from a store. On the whole, however, there is great likelihood that color television will result in the creation of more mail-order business, and in greater dependence on mail-order sales by department and retail stores.

The day may not be far distant when advertisers will find it necessary to make advertising expenditures produce tangible results, or eliminate them. The inference is, of course, that the tax rate is so high at present that advertising expenditures are deducted from profits, rather than added to costs. When the tax rate is at a normal level, the amount of money spent for advertising becomes a real cost.

Competition in Television Selling

In the past fifteen years, the buyers' market has made selling extremely simple. As a result, expense accounts have grown while the art of selling has declined. During this whole lush period, however, the mail-order man has had to keep right on working hard. His advertisements must produce results or he is forced out of business. During the early twenties, Ruthrauff & Ryan developed a number of mail-order selling techniques which radically changed the face of advertising; the same thing is happening today. A small group of mail-order men are developing equally powerful techniques in television, as well as in newspapers, magazines, and radio. These new techniques will eventually be instrumental in keeping advertising costs down and sales up.

Obviously, if competitive selling can survive in the midst of a tremendous armament program, it will be even more competitive when a larger percentage of the economy is devoted to peacetime pursuits. It will be then that the special techniques of the mail-order men will prove to be indispensable. Mail-order men who have seen the change of a few words in a TV commercial triple sales results, a change of announcer double results, and who have seen the development of a new type of program multiply sales results by five, know that these same techniques can obtain similar sales increases for any advertiser, local or national, regardless of how he sells his product.

As Ruthrauff & Ryan have been proving for the past twenty-five years, the same powerful appeals that impel a person to send an order by mail will also bring that person into a store, make him buy some-

thing from a house-to-house salesman, or respond to any form of selling which utilizes the same powerful appeal with the same techniques.

In fact, former mail-order men who have adapted their techniques to the sale of store-distributed products claim that they can achieve five times as many sales as they did with mail-order products. Because it has been such a prosperous era, it has not been found necessary to employ these techniques fully.

The time is now approaching when these techniques, properly used, can enable any advertiser, local or national, to increase his business greatly, regardless of how difficult selling becomes.

CHAPTER

7

Staging the Television Show

STAGING SERVICES and Production Operations are divisions (as in the NBC-TV Production Services Department) which are responsible for the assignment and scheduling of studios, the physical staging of all programs, the planning and preparation of scenery, costumes, properties, and artwork, the operations involving labor and transportation incidental to such servicing, and, by extension, the design, installation, and maintenance of studio equipment. These multifarious activities are handled by personnel divided into sections, reporting organizationally to Staging Services (art, design, shops, transportation) and to Production Operations (coordination, studio operations). The functions of these groups are discussed in the following analysis.

Production Coordination

A full week of live, local-studio, and network television presentations may easily involve the production of over two hundred programs, some of which are nearly as complex in staging details as a Broadway play or a short feature film. Others, perhaps more presentational in nature, require only a minimum of service: a title, a few properties, plain drapes or a neutral, stock background. Regardless of the complexity or simplicity of program needs, it is obvious that the task of translating the detailed specifications and suggestions of the producer into actuality is not an easy one, inasmuch as the most elementary live studio interview usually requires twenty to fifty individual

properties, set dressings, display tables for commercial products, sound effects, wardrobe and make-up services, as well as studio supervision of the assembling and postprogram storage of equipment. A medium-sized dramatic production can entail the preparation of three to five tons of scenery, furniture, properties, and display pieces.

To collect and forward program information and specifications, coordinating supervisors known as "unit managers" conduct production meetings and conferences with directors to correlate orders for all services; these orders are classified, typed, and turned over to those sections that execute the actual work. Since a unit manager is involved in all stages of planning and producing a program, he is fully acquainted with all the details of the program to which he is assigned; as a result, all further information, changes, or cancellations are channeled through his office. During the course of a week a coordinating manager may be assigned to two, three, or four programs (depending on production content), and these he supervises through dress rehearsal and broadcast. Duplicates of orders for properties, titles, effects, and so on, he binds into a production book for the information and guidance of the operating staff, and ultimately routes this master file to the controllers' department, where it is required for billing reference.

An elaborate multiscened dramatic show or a large-scale musical-revue production normally requires the full-time services of a unit manager, who concentrates only on this one program. He maintains a constant check on all preparatory work in progress, visits the construction or property shops, and assists as a general liaison supervisor during rehearsals and performance.

Art Direction

The art director or a scenic designer also attends the production meeting and from this discussion develops plans and scenic elevations which, in due course, are sent to the shops for execution. The designer supervises the construction and painting of sets in the production to which he is assigned. He also selects set dressings and decorative furnishings, as well as all basic furniture from stock, or from commercial suppliers, antique dealers, or property shops.

The designer is a highly trained technical artist who is responsible

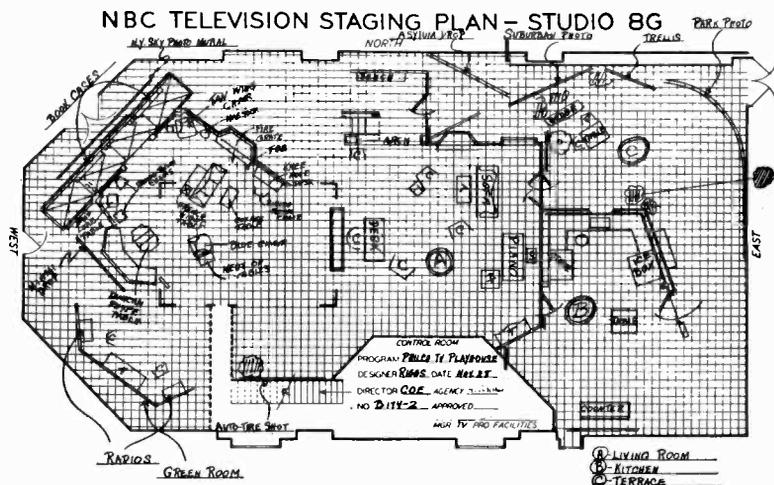


Courtesy, NEC

DESIGNING AND DRAFTING

Frederick Fox, art director of Max Liebman's *Your Show of Shows* program, not only creates imaginative scenic effects for musical and comedy numbers, but provides detailed specifications for the builder and scenic artist. Because of high labor costs, plans and elevations must be complete in all particulars to avoid confusion and misunderstanding when actual execution is underway. Fox, an expert on TV lighting, paints his sets in full colors, but selects tones with known TV gray responses.

for the artistic appearance of backgrounds and their details. Because he works closely with the director, he is frequently able to contribute many original ideas, especially those that are related to the visual or pictorial quality of the broadcast picture. In dramatic



Courtesy, NBC

BLUEPRINT FOR A PROGRAM

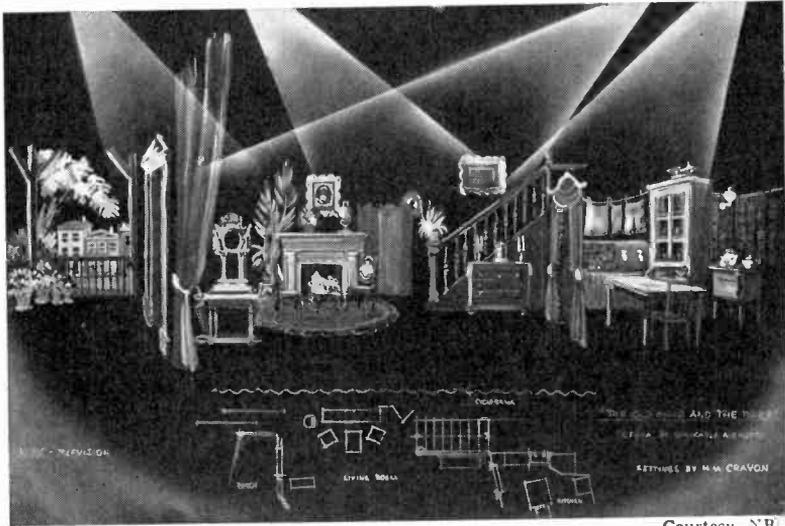
NBC's Studio 8G, approximately 48' by 80', includes facilities for both program and commercial. Above, Designer Otis Riggs has laid out a complete Philco Playhouse dramatic show, with commercial areas in the lower left. Copies of this plan are distributed to producer, director, coordinator, the scenic and paint shops, and all operational heads of studio crews. The scale of the original is $\frac{1}{4}$ " to 1'.

work, his settings are integral parts of the program because they interpret (through mood, atmosphere, or character) the meaning of the script.

If a program requires an extensive wardrobe or a number of period costumes, the costume designer is brought into the production meeting to offer advice. Here he obtains information leading to the design or selection of wardrobe, and appointments with actors or performers are arranged. If the costume requirements are simple, the unit manager submits the necessary information to the assigned costume designer after the meeting, and the latter contacts the actors at rehearsal in order to obtain sizes and make fittings.

The wardrobe unit maintains costumes and accessories, and provides seamstresses, handlers, and dressers during rehearsals and performances.

The drapery unit, working closely with art direction, attends to the servicing, pressing, and cleaning of set drapes, decorative hangings,



TV STAGING IN SPACE

Metropolitan Opera designer, Henri Crayon, elected to stage Menotti's *The Old Maid and the Thief* against a background of semirealistic, brightly toned settings, surrounded by a black void. Since the action is divided into some twenty-two scenes, this device successfully obviated physical changes of settings during the progress of the program. In practice, the almost miniature sets are placed in front of a dark green or violet cyclorama.

slipcovers and drapery drops, cycloramas and travelers. All set drapes, especially those in dramatic production, are returned to this unit for storage and subsequent reissue. This unit is also responsible for the flameproofing of all draperies held in stock.

Property Procurement

Property procurement is Staging Services' most complex function. This unit enlists the aid of skilled personnel who, working constantly against deadlines, rent, borrow, buy, or fabricate thousands of items

for daily program use. These properties, ranging from food and dishes for a full-course dinner to exotic furnishings required for a South Sea island interior, must be listed, packed, transported, checked, laid out for actors' use, and then repacked and returned to stock or to outside owners.

Working from lists provided by the unit manager, the supervisor of property procurement, assisted by propertymen, secures and packs all properties assigned to a program, in mobile hampers or crates. Items are tagged and a checklist with special instructions is included in each shipment. Larger properties and pieces of furniture are also tagged and covered with "dreadnaughts" (quilted movers' blankets) for transfer. Before the properties are delivered to the individual studios, they are checked by a regional propertyman, who may supervise prop activities in three to five studios concurrently. The propertyman also attends to the providing of "expendable props" such as food, simulated liquors, comedy squash pies, and other articles that cannot safely be packed and transported in crates.

The National Broadcasting Company maintains over thirty thousand square feet of stock property storage, consisting of a museumlike inventory of furniture, furnishings, foliage, musical instruments, period *objets d'art*, and several thousand "handprops," including cooking utensils, medical and hospital supplies and instruments, revolvers and guns, sporting goods, and the many other diversified articles used in programming.

Properties that cannot be obtained through normal channels are constructed of papier-mâché, plaster, and balsawood. These unusual items may include specially designed tree trunks, rocks, antique weapons and musical instruments, statuary, gravestones, enlarged packages or bottles of commercial products (a can of scouring powder was recently enlarged to a height of eight feet and a width of twenty-four diameters for use in a live studio commercial), and various handprops that require special treatment in order to meet the demands of the script.

The property unit also executes designs for trick items such as "breakaway" chairs that collapse on cue, bottles or vases that may be safely broken over performers' heads, and many production or

commercial "gimmicks" that implement quiz shows, product displays, or titling effects.

Make-Up

The unit manager refers make-up problems to the make-up supervisor, who assigns assistants to individual programs. If the make-up



Courtesy, NBC

THE MAKE-UP EXPERT

Richard Smith, NBC make-up head, applies last minute touches to Jose Ferrer's beard as the actor carefully starts to affix his "Cyrano" nose-piece before a production of Rostand's comedy, presented by the Philco TV Playhouse. TV make-up, unlike that used on the stage, cannot depend on color and colored lighting, but must express contours or alterations to facial planes in terms of light and shade.

demands are intricate, the supervisor or assistant is called into the production meeting to discuss details and to arrange appointments with actors who need special preprogram attention.

Most persons who appear on television, whether they are actors, commentators, or nonprofessional guests, normally require facial

make-up. Frequently only a corrective or superficial application is necessary, consisting of an even coating of pancake make-up in the proper tint, along with the accenting or subduing of facial contours, and the covering of moles, freckles, or other marks. Men with dark beards require special attention even though they have shaved closely, as the camera tube appears to show hair under the skin. When studio audience participants are preselected for program appearance and the time remaining does not permit a full "straight" make-up, a quick touch-up of lips and eyes may prevent faces from registering in a spotty manner.

Even though producers may cast to type in dramatic programs, most actors require expertly designed make-up, especially when they are essaying character roles. Such make-up may range from simple "aging" techniques to elaborate and illusive facial changes that include the use of beards, hair pieces, latex tampons, or masks.

Staff members of the make-up unit also maintain a small laboratory in which papier-mâché, latex masks, and other make-up adjuncts are designed and executed. This unit employs hairdressers, supervised by a hair stylist, who plan coiffures, design period hair-styling, and attend to the details of putting these styles into execution.

Titling and Graphics

Requests for lettering, illustrative material, or photographic copy are distributed by the unit manager to the titling and graphics unit, which is composed of cartoonists, illustrators, and other draftsmen who are specialists in slide, live-copy, or film artwork. These requests may include orders for cast or producer credits, the retouching and mounting of stills, cue cards, original illustrations or montages, mock-up book titles or newspaper headlines, the complete repackaging of advertised products, or the enlargement, by photographic processes of type matter, logotypes, wrappers, maps, and charts.

Although most of this artwork can be scanned by the live studio cameras, it is obvious that bulky display racks and easels are inefficient in the studio. Better results are assured if transparencies (opaque slides) are projected on cue from the master control room into the system by cameras installed for this purpose. Some producers, however, prefer live studio title operation because of its ease

of direct control; many practicable mechanical display devices, described in Chapter 8, page 165, have been developed. These studio devices are also of value when the master control equipment must be pre-empted for extensive film activity.



Courtesy, NBC

TV TITLES INVOLVE ALL GRAPHIC ARTS TECHNIQUES

Printing, hand-lettering, sketching, line-work, the sculpturing of paper masks, cartooning and the rendering of opaque and transparent water colors are crafts that are constantly employed in making up television titles. Above, nine varied Telopticon (balopticon) "slides" developed by the art director for different daily usages. Telopticon slides are usually prepared in the 11" by 14" or 8" by 10" size, and then reduced photographically for insertion in the projector.

The Construction Shop

After the production meeting—and while the unit manager is preparing his detailed lists and orders for commercial display needs and other program requirements—the designer lays out scaled floor plans of the settings for approval by the director. After changes or corrections, he develops these, with the assistance of a draftsman, into working drawings in plan and elevation, which are routed to the

supervisor of the construction shop. Here, carpenters trained in the mechanics of illusion build new units, or adapt existing stock to specifications.

Although many of the medium-budget live studio programs utilize unit or stock modular scenery (described on page 149) which is returned to the shop after performance and repainted into other sets, the more elaborate revues and musical shows require special construction of scenes. This latter work is costly and involved. Settings are frequently similar in quality and size to those executed for Broadway musicals. The supervisor of the shop and the head carpenter must, therefore, work closely with the designer in the fabrication of all new units, and must assist in the development of lightweight, functional, easily portable scenery. The head carpenter must be proficient in layout work and have the ability to separate portions of a single job and distribute work among assisting craftsmen. He must understand false perspective, the light construction of seemingly heavy objects (walls, façades of buildings, or sections of masonry), and the simulation of textures such as stone or brickwork, worn timber, plaster, various metal surfaces, and the like.

In actual practice, the carpentry staff constructs or assembles the stock modular units from the designer's plans and sets them up for inspection. This trial setup, essential for TV efficiency, provides for these subsequent steps:

1. A complete checking by the art director or designer for small errors, missing units, or incorrect architectural detail.
2. Coding or marking of each consecutive element, from the plan, to provide assembling information for studio setup crews which otherwise might waste hours matching the pieces.
3. Painting the set and the additional application of any needed superficial decoration.

Scenic Painting

When the construction details of a setting are approved, journeyman scenic artists, under the direction of a chageman, start "laying-in" (priming with a first coat of paint over previously executed artwork) with eight- or ten-inch brushes. Working directly from a 'painters' elevation drawn by the designer, they add panels, archi-

tectural details, stencilwork, or other decoration (as prescribed in the sketch elevation) over the basic coat.

All scenic painting cannot be done on units assembled in a trial setup. Some elements, such as drops and large set-pieces, are painted flat on the workshop floor, or are affixed to a paint frame. This frame is a heavy-timbered, vertically hung easel, perhaps thirty feet high by fifty feet long, that is raised and lowered through a trap in the shop floor to enable the artists to work at eye level.

It was assumed at one time that the technique of scenic painting could not be utilized extensively in television because the medium is essentially photographic. Contrary to theory, however, painting per se is reasonably successful in production for these reasons: (1) Character or mood lighting helps to create illusion. (2) Many settings, especially in theater-studio shows and revues, are nonrepresentational, abstract, stylized, or decorative in nature. (3) Large areas of painted surfaces cannot be shown except in a long shot, in which detail is lost because of reduction. Interior panels, architectural trim on backings, and frequently landscapes, if well executed by a skilled scenic artist, are effective and convincing on the TV screen.

Production-Meeting Deadlines

It is generally agreed that initial production meetings should be set up at least thirteen to fourteen days before any major presentation. Such an interval allows the unit manager and designer a minimum time period to prepare detailed property, titling and special effect lists, designs and plans, carpentry drawings and scaled painter's elevations, and permits the efficient organizing of material before it is submitted to the sections that execute the actual work.

Programming is not a factory process, but certain aspects of production can be partially industrialized. The efficiency and regularity with which plans are turned over to the shops is perhaps the most important cost-saving factor to those stations that have contractual relations with the theatrical craft unions and that must provide a steady flow of work in order to keep carpenters, propertymen, scenic artists, and other staff craftsmen busy producing during normal working hours. Late information received after established deadlines or arbitrary alterations ordered after the completion of sets or costumes

increases overtime, retards the schedule, and necessitates the employment of extra, per diem journeymen. Such delays in presenting specifications or making adjustments are extremely costly both to client and station.

On the other hand, a certain amount of waste must be anticipated. Creative workers, writers, show producers, and stars frequently plan by intuition and rule of thumb. An operator charged with the responsibilities of physically staging elaborate weekly programs must, therefore, anticipate and plan realistically for emergencies, such as the cancellation and substitution of scripts, with consequent last-minute changes in specifications.

Personnel

It is readily seen that these operations must have supervision. The thumbnail job descriptions listed here enumerate the essential requirements for supervisory personnel:

1. *Staging Services Manager or Supervisor.* Background: Degree in Fine Arts, Drama, or Architecture; practical theater or film experience; training in business, law, and construction desirable; knowledge of commercial art, typography, photography, theater arts and crafts.

2. *Art Director.* Background: Degree in Fine Arts or Drama; thorough professional experience in design, scenic painting, costume design, and make-up; knowledge of commercial and graphic arts, and understanding of practical construction and architectural design.

3. *Production Coordinator (Unit Manager).* Background: Substantial practical experience in film or theater techniques; a working knowledge of the principal arts and crafts; training in elementary architecture, interior design, construction, and stage rigging.

4. *Supervisor of Studio Operations.* Background: Practical experience in mechanics and rigging; training in stage management; business or book-keeping experience essential; a working knowledge of production problems; understanding of labor-management relations.

5. *Shop Supervisor.* Background: Experience in construction, engineering, drafting; business, cost-accounting, and labor relations experience desirable; a full working knowledge of scenic arts and crafts.

6. *Supervisor of Property Procurement.* Background: Similar to that of the shop supervisor; requires a knowledge of antiques and period usages; some training in interior design; a knowledge of inventory processes.

7. *Unit Supervisors.* Those in charge of costuming, wardrobe, trucking, make-up, graphic arts, titling, crew assignment, and regional operations (individual theater-studios) are specialists.

Staging Services.

Scenic designers	Wardrobe assistants
Costume designers, stylists, or "finders"	Seamstresses and dressers
Stage carpenters	Drapery workers
Property men	Shop carpenters
Electricians	Title artists
Scenic artists	Diorama artists
Illustrators and cartoonists	Make-up artists
Clerical assistants	Stenographers and messengers

The Local Station

A regional station which plans to originate a wide variety of low-budgeted programs and commercials cannot at first maintain a large staff of specialists as production aides, but it should set up a workable system for the coordinating of staging specifications by assigning to two or three qualified supervisors the responsibility for the systematic transfer of information to the various departments and shops.

The efficient and economical operation of the staging department at a regional station depends largely on its ability to employ a limited number of specialists who, although experts in one field, are qualified to perform additional, diversified tasks as well. The specialists should also be able to perform the actual manual labor involved in the execution of scenery, titles, costumes, and maintenance, until such time as increased programming warrants the hiring of assistants.

Minimum operations require a general supervisor or manager, a designer-painter, a clerk-assistant, and two studio operators who perform collateral property finding and carpentry functions. By effecting a consolidation of duties, with the supervisor and designer-painter conducting meetings with producers, this group can handle the physical staging each week of three to five hours of live studio programming, including one full-hour dramatic show or its equivalent, and still maintain reasonable qualitative standards. Since such an arrangement was actually in effect at WNBT in 1944, an analysis of individual responsibilities may be helpful to new station personnel. The multiple duties performed by WNBT personnel at that time are listed below:

1. *The manager, or supervisor.* In addition to normal administrative duties, conducted production meetings, purchased supplies, developed me-

chanical adjuncts (title and special effects), and supervised studio activities during rehearsals and performances.

2. *The designer-painter.* Designed and painted all scenery, selected furniture and costumes, purchased art and painting supplies, designed and executed titles and artwork, and assisted as studio supervisor.

3. *The clerk-assistant.* Attended to time sheets, the posting of expenditures against individual programs, and normal stenographic duties; arranged trucking; and ordered and filed slides and film strips.

4. *The staging crew (2-3 men).* Performed all physical staging work, including elementary carpentry and preparation, procured properties from suppliers, and operated all "dry" rehearsals and performances.

5. *Part-time assistants.* A make-up artist was employed on a per hour or per diem basis as required. Certain programs occasionally required the services of an assisting carpenter or crewman.

At the present time some regional stations are producing with a technical staff smaller than the foregoing, and are effecting similar job consolidations.

Studio Staging Equipment

During early experimental television broadcasting, it was assumed that most programs, except "remotes" and film, would originate from sound stages, or small floor areas within a studio that are equipped and lighted somewhat like motion-picture sound stages. Although this method is ideal for dramatic programs, certain domestic science programs, and children's and panel shows, it excluded the possibility of seating and caring for an audience. With the development of TV audience-participation programs, and the evolution of shows featuring comedians who required live audience reaction in order to project their material, audience facilities became essential. As a result, theater-studios were developed. These TV theaters ranged from adapted radio studios to refurbished Broadway legitimate playhouses, including (at NBC) the International, the Hudson, and the mammoth Radio City Center Theatre with its ninety-foot stage, hundred-foot proscenium, and complex, mechanized elevator and revolving elements. It will therefore be seen that several transitional types of live studios are indicated for present-day programming and that others may well be in the offing. The principal developments that have been achieved in this direction are discussed below, with an appended checklist of staging facilities in each case.

Standard Live-Studio

The sound-stage type of studio is basically an enclosed room, loft, or other completely isolated area fitted with facilities and equipment for broadcasting. If only a small area is available, cameras, rigging, scenery, and other adjuncts can be housed in a space which encompasses only six hundred square feet with a twelve-foot ceiling. Large studios may include an area of sixty thousand square feet with a thirty-five foot ceiling or gridiron. When new construction is impracticable, television studios of this type may be developed from former dance halls, armories, gymnasiums, ballrooms, or other large interiors that are free from supporting columns or obstructions. Primary installations, other than the essential engineering, lighting, and rear-projection equipment (which is not considered here), include over-all acoustic treatment, a level floor (preferably covered with linoleum to facilitate camera movement), and a suitable gridiron, overhead pipe, or I-beam arrangement which supports lighting units and sets of lines for hanging scenery or draperies.

Small studios usually require only an overhead grid of $1\frac{1}{4}$ -inch pipes to which underhung sheaves (pulleys) may be attached with C-clamps, when sets of lines are needed; larger studios are rigged with permanent sets, ten inches apart, installed over the entire staging area. Although sets of lines (a unit consists of three or more single sheaves, one headblock, a $1-1\frac{1}{4}$ -inch pipe batten, and sufficient $\frac{5}{8}$ -inch manila line) are normally planned to run parallel to one of the studio walls, it is important to specify sheave hangers that will permit the sheave an adjustment of 360° , so that two or more lines may be rigged at any angle within the staging areas.

Certain sets of lines which support lighting equipment, or steel traveler tracks, are usually rigged with counterweights. These weight units, called arbors, balance the load and enable one operator to control the vertical movement of heavy elements by manual adjustment of a hauling line. Regular sets of lines intended for the support of scenery and drops are manually operated and are "tied-off" to a steel pin-rail installed along the working side of the studio wall.

A typical large studio (3,000–8,000 square feet) where settings will be laid out one after another for multiscened dramatic productions,

or complicated live commercials, requires the following basic operational equipment:

2 variable-speed motorized "live crawls" (roll titling device), on rubber-tired casters.

1 hand-operated "crawl" device, on casters.

2 "flip stands," or easels for small titles and still photographs.

2 large easels or display racks for advertising material, with a shelf for small commercial products. (Note: Sizes of the foregoing, especially of the apertures and masking, are established from standard title sizes as set up by the station [see p. 160]).

6-12 pieces of drapery velour (each approximately ten feet wide by ten or twelve feet high) of different gray-scale values, including black, for commercial display backgrounds, and general utility maskings or "backings." Each piece has jute webbing, grommets, tie-lines at the top, and a chainweight in the bottom hem. Other drapery units may be added at the option of the art director, and may include novelty fabrics, rayon-and-cotton brocatelles, etc.

15 scenery "jacks" for bracing scenery to insure rigidity near doors, windows, staircases. "Jacks" are triangular braces, normally attached to scenic elements with loose-pin back-flap hinges.

30 twenty-five-pound sandbags or cast-iron weights which are laid over the bottom member of the "jacks." If the studio floor is wood under linoleum, standard theatrical stage braces and stage screws can be substituted for "jacks" and weights.

1 "sky drop," ten to twelve feet high by twenty-four to thirty feet wide, of canvas, painted light blue or gray, usually graded from off-white at the bottom to middle-gray value at the top, to simulate distant sky outside windows or other openings. The drop can be used for many general utility purposes, and for front projection of images or cast shadows. It is also valuable for use when a neutral backing is indicated behind a shot that is being superimposed on another scene. The sky drop must be kept clean and free of wrinkles; ideally, it should be stretched on a large frame, but this is rarely possible unless studio height permits vertical storage.

3 utility stepladders, each of different size, for set dressing and general crew use.

1 portable tool box on rubber-tired casters, containing general hardware.

3 utility tables (thirty inches wide by sixty inches long by thirty-six inches high, preferably with a shelf under the top) on casters, for laying out program and commercial properties during rehearsals and broadcasts.

1 rear-projection screen and frame, nine by twelve feet or larger, depending on local equipment.

16-24 band or orchestra platforms, acoustically treated, each approximately four feet square, ranging from nine to eighteen to twenty-seven

inches high. Although possibly not classifiable under staging equipment, folding chairs, music stands, a piano, one set of tympani, and so on, are also indicated.

A well-equipped studio is, by itself, of doubtful worth if it lacks adjacent service areas for production personnel and scenic storage. Whether nearby utility rooms serve only one major studio or several, space should be reserved to serve several functions, which are named below, together with a list of basic equipment essential to each.

Make-up Room. Fourteen feet square or larger. Equipment should include standard adjustable make-up chair; cabinets and metal cases for storage; two bowl-type sinks; mirrors with lights and shelving (thirty inches high) along one wall, for the convenience of actors who wish to touch up their own make-up; electric razor, electric hair dryer, curling iron, and barber's clippers; facilities and dispensers for handling towels, soap, first-aid supplies, and tissues.

Wardrobe Room. Ten feet wide by twenty feet long or larger. Equipment should include ironing board, regular and steam iron, sewing machine, repair equipment; pipe racks on casters for daily storage, and sufficient metal wardrobe cabinets to store costumes for recurring programs or commercials; one full-length mirror, one dressmaker's form. Built-in chests of drawers are valuable and space-saving. High shelves about fifteen inches wide keep hat boxes and clothes stored in cartons off the floor. A solid work table about three feet wide by five feet long is usually required also.

Property (and Commercial Products) Storage. Twenty feet wide by thirty feet long, or if servicing other studios, larger in proportion. Equipment should include shelves and cabinets for articles used in displays; sink and drainboard for washing dishes, work table for food preparation, refrigerator for commercial food and property food storage; metal cabinets for overnight storage of valuable items, such as watches, revolvers, and rented merchandise.

Scenic Storage. Twenty feet wide by thirty feet long or larger. Equipment should include open space for overnight storage, or storage of sets used daily or once weekly.

Utility Storage. Fifteen feet wide by twenty feet long or larger. Equipment should include title device and special effects storage, stock draperies, display racks, and so on. Shelving and built-in cabinets are also valuable.

In describing and specifying details for the large sound stage studio, it is assumed that complete productions are brought in and taken out on a daily basis. However, all live studios, particularly in local sta-

tions, are not faced with such heavy traffic, and it may be felt that the foregoing equipment and space suggestions are too elaborate. In actual practice, however, especially if normal growth and the varied demands of daytime programming are considered, the specifications are not unrealistic.

Between the standard sound-stage studio and the actual large-scale theater-studios, seating 1,200 or more, there are, of course, many intermediate variants, including studios with portable elevated stages and with bleachers or other quickly assembled seating arrangements. Frequently theater stages are used for dramatic or panel programs without an audience in the auditorium. When standard studios are equipped with a portable stage it is rarely possible to provide sufficient head room for fly space. Under these conditions traverse curtains (travelers) are rigged from a simplified gridiron and most scene changes have to be effected horizontally.

The Theater-Studio

In adapting a theater to broadcast purposes the "stage cube," which is the high backstage portion of the building behind the proscenium arch, is left untouched except for the possible addition of rigging, to full capacity of the stage, to permit storage of recurring settings.

The stage floor usually must be leveled and covered with gray linoleum. This area—the stage—is the actual production space, and is equipped with the devices and adjuncts previously described under the Standard Studio listing, with the addition of those items which are essentially pieces of conventional stage equipment. Experience has indicated that although individual settings vary appreciably, certain scenic elements are normally used in nearly every theater program and therefore may be classified as standard equipment. These elements are as follows:

3-4 sets of neutral gray velour, matching drapery legs, and borders (see illustration). These elements make a receding series of masked openings, but they are rarely seen on the system unless the cameras "pan" to extreme right or left. These units are hung about seven feet apart.

4-7 traverse curtains (travelers) to divide the stage into playing areas. These stock drapes, which may be velour or any novelty or other fabric

that drapes well, should be variegated in design and tonal value. They normally hang from steel traveler tracks, attached to a set of lines, and of course, may be freely moved from one set of lines to another, depending on program use.

1 sky-drop is indicated for sky or for projected effects.

1 complete drapery cyclorama at least eighteen feet high, usually neutral gray, sewn in at least 50 per cent fullness, is a valuable utility unit for backing large orchestras or ballets for which the entire stage area must be clear.

Title devices, a rear-projection screen, prop tables, and make-up equipment, as listed for another type of studio, are also indicated in equipping the theater-studio. Local, state, or municipal fire laws govern the installation and operation of the asbestos or steel fire curtain and the flameproofing of scenery and draperies.

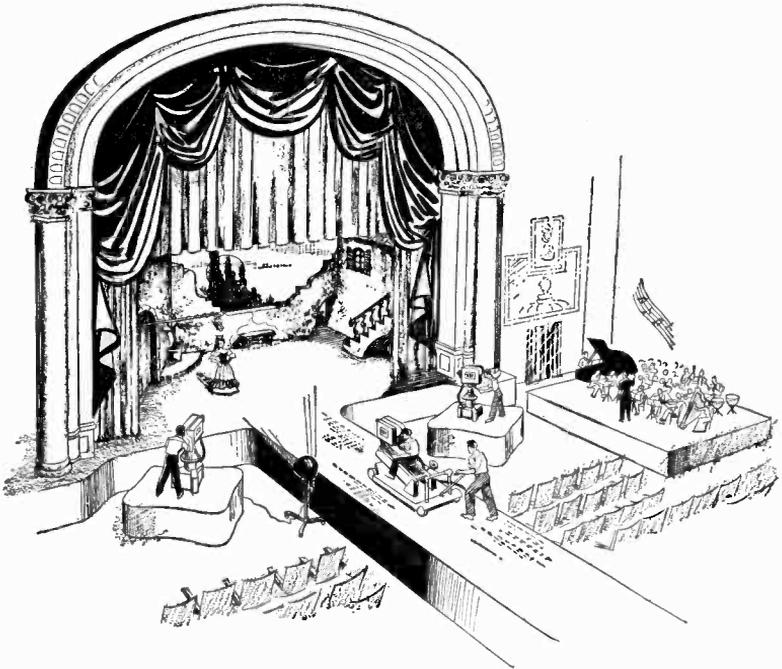
Architecturally, in the transition from theater to TV theater-studio, there are likely to be more alterations in the auditorium than backstage. The stage apron is normally extended over the musicians' pit and a camera runway projected from the apron twenty-five to thirty-five feet over the orchestra seats, at stage height. Left and right cameras operate on similar runways or platforms, either attached to the stage apron or separated from it. In some cases, all or most seats are removed from the orchestra, and this entire area, which is leveled and brought to stage height, serves as space for camera movement. The control room is logically located in the center of the house, at the rear of the auditorium, usually under the balcony.

The musicians are assembled on platforms either to the right or left of the proscenium, depending on the plan of the apron projection. Title or display devices also function in these areas, and frequently an entire commercial portion of a program is staged "out front," when fire regulations permit.

There are two types of theater broadcasts. In the first, the attending audience sees all the mechanics and operations involved in staging the show. Portions of settings are set up or taken down in full view while cameras are focused on other scenes. Stagehands, propertymen, and actors move freely to and from cue points, and little or no attempt is made by the designer to complete details on sets that are not picked up by the cameras.

In the second, the theater audience sees a complete stage show

being shot by cameras. All sets are masked off and technicians (other than necessary cameramen or engineering personnel) are outside of sight-lines. Full stage scenery is used, and all scene changes are made behind drops while downstage scenes are being played.



Courtesy, R. Krouskoff, from *Designing for TV* (Pellegrini & Cudahy)

A TRANSITIONAL TV FORM

When it is necessary to adapt a legitimate theater to television production requirements, camera runways and "islands" are usually installed "out front" in areas normally occupied by orchestra pit and seating. Backstage is left unchanged except for the addition of extra lighting. Note how the accompanying orchestra has been removed to a platform, audience right. Occasionally, as in the NBC Centre Theatre, the stage apron is built out well into the auditorium.

In other words, except for the presence of cameras and microphone booms, the theater audience witnesses a straight presentation of revue, vaudeville, or musical comedy. This technique, of course, requires full theatrical stage equipment.

A few notes relative to theater staging details are appended here:

1. The regular duck theatrical ground-cloth is not used on TV stages, as it impedes camera movement.
2. Since microphone booms normally operate from areas just upstage of the proscenium arch, "tormentors" or other similarly constructed masking portals cannot be installed. If masking is necessary, a piece of drapery is used. Then if the boom carriage runs into the drape accidentally, the noise is minimized.
3. "One-way" and "two-way" traveler curtains are being used in two NBC theaters in New York. The one-way curtain closes in across the entire stage, but may be stopped at any point to disclose fractional portions of the stage, and to mask the remainder. The two-way curtain opens or closes like a regular traveler, but each side operates independently so that, if necessary, either the left or right portions of the stage may be shown.

CHAPTER

8

Staging Facilities

COMPETITION, expansion, and the desire of star performer or program “personality” to excel have greatly increased concentration on physical production values, despite the fact that elaborate scenic effects cannot be crowded into the broadcast television picture except in long shots that dwarf the human figure. On the other hand, especially in dramatic programs, the establishing long shot may be necessary to show locale, as in the “Philco Playhouse” production of “Street Scene,” which required, as a setting, sizable portions of a brownstone house front as well as adjacent buildings and sidewalks.

Scenery Requirements

In theater broadcasts, with three, four, or more cameras picking up shots from various heights and angles, a substantial amount of conventional scenery may frequently be essential to provide backgrounds for a fast-moving revue or variety show. Or the sponsor may actually request large-scale scenic décors (especially if certain parts include enlarged trade-marks, logotypes, or magna-scale cutouts of the product advertised) in order to make an impression on the live audience, regardless of the amount of material that is actually seen on the system.

Producers must develop means of fabricating settings and production adjuncts which are compatible with the economics of the industry. Stage settings for Broadway shows may be in constant use over a six-month period; motion-picture sets likewise have an extended utili-

zation. In both cases the producer has a reasonable expectation of regaining production costs. In TV, only a few stock sets are used over and over again; most scenic backgrounds are used only once. Even if a producer or client agreed to the re-use of his set on a different program, it is extremely unlikely that the set would artistically or practically fulfill the specifications imposed by another drama, musical comedy, opera, or commercial-sketch.

Experience has indicated two approaches. The first, which is the development of modular units intended for multiple use over an eight- to ten-year period, involves a substantial investment in a basic stock of specially designed scenic elements which are adaptable, without extensive changes or reconstruction, to the requirements of dramatic programs or other types of program. A financial regain can be effected by a charge against each actual usage. The second plan, applicable to scenic equipment designed for TV revues, ballets, and vaudeville (theater-studio programs can rarely use the solid non-theatrical modular units), is the establishment of a combination warehouse—a shop where regulation canvas-covered “flats” can be stored, rebuilt, cut down in width or height, or otherwise extended or salvaged for future use.

Modular TV Units

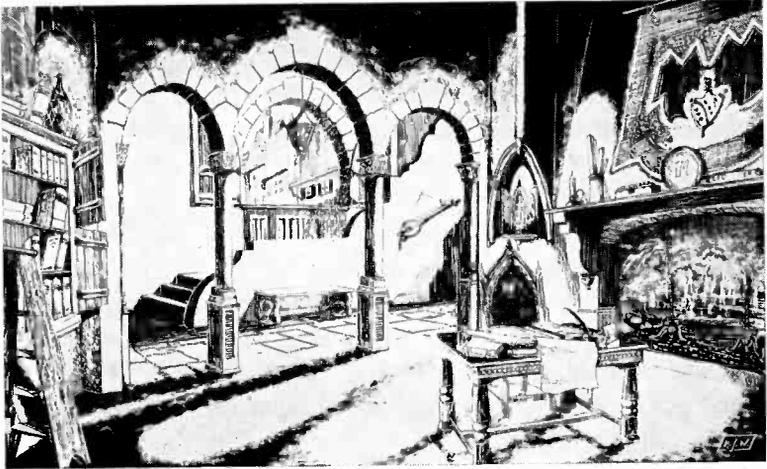
The studio settings (as designed for NBC Television programming) are fabricated, in the main, from basic stock units devised in 1944. These units, consisting of wall sections, pilasters, doorways, windows, arches, mantels, and other architectural elements, are assembled in a wide variety of ways to create the literally hundreds of different settings required in production.

The sections and elements have been developed in trabeated form and are in themselves structural and weight-bearing. During the past seven years the basic units have been used consistently for all studio programs that required backgrounds, and have been rearranged and articulated into over three thousand settings.

Economy

Developed primarily to solve problems of economy involved in the physical staging of studio programs, units may be integrated into a

setting by the simple expedient of altering previous superficial decoration (repainting; the application of molding, stone or brickwork, wall-papers, draperies, etc.) to conform to a new design. Sometimes changes are made without new or additional shop construction. This method of physical production is particularly important when the budget limits scenic expenditures, as the estimated cost of custom-



Courtesy, NBC

RIGID UNITS PROVIDE VARIEGATED SETTINGS

A sketch for the medieval library scene in the Kraft Television Theater's production of France's *The Man Who Married a Dumb Wife*, directed by Stanley Quinn. Except for the columns and niche, the entire set was fabricated from the NBC rigid scenic units of the modular type. Note the usage of definitive props and set dressings. Designed by Bob Wade.

building an average-sized dramatic production ranges from two thousand to five thousand dollars. With the TV units scenic technicians have constructed elaborate and complicated settings for such programs as "Kraft Television Theater," "Philco Playhouse," "Theater Guild," "Armstrong's Circle Theatre," the "Robert Montgomery" series, and many others, at minimum cost in labor and materials.

Alterations

When scripts indicate character or period treatment, a small amount of additional construction and complete repainting is usually enough

to alter the units into a variety of backgrounds for unusual locales. Such additions or alterations are ordinarily accomplished in two working days. Experience has shown that designs employing the NBC units are most effective when the elements are assembled in unusual and unorthodox ways. Since operations during the past seven years have not by any means exhausted all possible combinations, it is felt that successful settings of many kinds will always exist potentially in the related units, especially as, from time to time, newly devised elements are added to the basic stock.

Servicing

The units require only superficial repairs of a simple nature such as re-covering (with canvas or muslin) after twenty-five to thirty-five coats of paint have been applied. At NBC, stock units do not require sizing between coats of casein paint. The omission of this treatment saves labor and materials.

Stiffeners

Additional battens and stiffeners, required by standard theatrical scenery when pictures, shelves, cabinets, and so on, are hung on wall areas, are not needed for operations with the stock units, as these units are plywood-covered and braced to receive structural additions and superficial decorations such as plaster wall ornaments, wall brackets, or heavy paintings.

Permanent Settings

Stations that expect to originate only low-cost local programs from one live studio frequently install multiple-use settings that are more or less permanent: e.g., a kitchen, a corner of a conventional living room, a portion of a wall with counters for general department-store displays, a neutral cyclorama of drapes. Sometimes an "office" or newsroom set is added for news shows, sports programs, and interviews.

Since such an arrangement eliminates the constant setting-up and striking of equipment, and since many if not all of the furnishings and properties can remain in the studio, this plan saves labor and space. Women's programs are held in the kitchen or living-room sets; the

latter, although the walls, windows, mantel, or doors remain unchanged, can offer some variety through varied use of different set dressings, pictures, and wall hangings.

The cyclorama area is used for variety acts, orchestras, choral groups, and even dancers. All areas, with slight changes, are suitable for displays of advertised products. Under certain minimum conditions, a dramatic sketch with conventional interior locale can be effectively presented in the living-room set.

Since many stations have started broadcasting with simplified equipment designed along these lines, the following material on stock properties may be of general interest to new station personnel. It is assumed that local programming includes many live commercials.

Stock Equipment

Ordinary stock furniture intended for repeated use may be purchased. Pieces should be strongly constructed and capable of withstanding the hard usage imposed by television production activities. Upholstering materials should be plain, and distinctive patterns or prints, easily recognized after repeated use, should be avoided. For stock purpose, simple Windsor chairs, plain end and coffee tables, upholstered love seats, and modern corner divans are practical.

Pedestal tables similar to those used in small restaurants are particularly valuable in conjunction with a wide assortment of $\frac{3}{4}$ -inch plywood demountable table tops (round, elliptical, and square). These table tops may be kept in stock and attached to the pedestal to make up a variety of tables for display or other purposes.

In dramatic programs—even some simple one-act plays and commercials—period furniture may be required. Frequently period pieces may be rented from antique dealers at ten to twenty per cent of the sale price. Antiques, however, usually have a high mark-up and rentals are likely to be costly; such furniture, no matter how well preserved, is delicate and must be handled very carefully in transit and in the studio. Fortunately, modern reproductions of Tudor, Queen Anne, Georgian, American Colonial, certain modified French Neoclassic, and other styles are available at lower costs. Many of these pieces will not bear close scrutiny, but are adequate for most period settings. Pictures, imitation paintings, wall brackets, *objets*

d'art and bric-a-brac required for set dressing should be purchased outright and kept in stock for repeated use.¹ The art director can frequently pick up cracked or slightly damaged items at reduced prices. In general, small articles intended for set dressing such as appear in the foregoing list need not be of best-quality workmanship.

The effective staging of live commercials, especially those in which actors demonstrate the use of materials, requires a good-sized stock of kitchen utensils, pots and pans, toasters, coffee-making equipment, plates, silver, and other household articles. Depending on the nature of the advertised product, some of this equipment should be, or appear to be, rich-looking and decorative.

Hand props are objects used or handled by actors or demonstrators, and are usually familiar articles easily obtained or purchased; pens, flashlights, revolvers, books, and vials of "poison" are examples.

However, certain dramatic programs often require unusual items, especially in period or historical sketches or plays: e.g., scrolls, swords, fans, musical instruments, and so on. These items may be rented from prop shops in cities where such shops maintain a stock for little theater rentals, or they may be rented by mail from shops in the New York theatrical district. Under some conditions, local antique dealers may be able to supply all requirements.

Other props of a special nature, such as breakaway chairs, desks with "secret panels," and so on, will have to be made up in the station's construction shop.

A brief checklist of useful hand and dressing props for sketches and commercials is given at the top of next page.

A practical procedure is to purchase window drapes by the yard as required, and to sew and cut them in standard sizes to fit stock arches, French windows, and other set openings. Inexpensive cretonnes, chintzes, and damasks or brocatelles in rayon are widely used. The art director may often find "misprints" or entire bolts with small errors that may be purchased at a discount. Drapes may be re-used frequently.

¹ Props made of a new plastic developed by Studio Alliance, Inc., New York City, are extremely effective for TV use. Items may be built up over an inexpensive armature or cast from antique or modern pieces. Flameproof, practically unbreakable and nonwarping, these plastic props weigh from fifty to eighty per cent less than originals.

Tablecloths and napkins	Vases
Complete dinner service for four (plates, silver, demitasses, soup cups, etc.)	Table centerpieces
Real books and "book backs"	Artificial flowers
Desk sets (decorative blotters, pens, inkwells—both office and do- mestic)	Artificial fruits
Kitchen and cooking utensils	Book ends
Ash trays, lighters	Scatter rugs
Window and other draperies	Pictures (no glass)
	Sofa pillows
	Decorative hangings
	Cigar and cigarette boxes

Construction and Paint Shops

Stations that plan to design, construct, and paint realistic settings, properties, and other equipment for programs and live commercials on a weekly (seven-day) basis for one or more standard studios require a shop at least thirty by fifty feet with a fifteen-foot ceiling. The construction shop should include areas sufficiently large to allow for a trial setup of several settings at one time and for proper placement of templates, motor-driven tools, supply closet, and lumber storage. Paints, tools, and ladders may also be kept in this shop when separate painting facilities are not available.

Sufficient height must always be allowed in scenic construction areas, as large pieces, drops, and displays frequently have to be stretched on frames for sizing or painting. In stations where there is no construction shop, and where sets are to be built and painted during off hours in the studio itself, it is recommended that benches, mechanical saws, and tool boxes be castered to form a mobile construction plant that can set up rapidly.

The following is a brief checklist of shop equipment for three carpenters:

1 castered template (made locally)	\$ 80
1 ten-inch motor-driven circular saw, with attachments	250
1 motor-driven scroll or jigsaw	125
1 hand (motor-driven) sander	125
2 cut-awls (for making interior cuts in plywood and Upron board)	270
1 thirty-inch motor-driven bandsaw	225
Common handtools, including soldering irons, staple guns, etc., for three men	325

The foregoing costs represent, of course, only approximate present prices.

A supply closet should be provided for storage of nails, bolts, screws, washers, and other building supplies. It is the responsibility of the chief carpenter to keep such supplies under lock and key, to maintain stock, and to reorder when stock is low. Wall or drawer space in this closet should be provided for all tool storage and all tools should be returned to their places at the close of the working period.

General supplies kept in constant inventory are:

Bolted whiting	Wallpaper paste
Flake glue	Shellac
Ground glue	Denatured alcohol
Plaster of Paris	Various glues used in woodworking

The foregoing materials are used extensively in papier-mâché work, and also in certain sizing and glue solutions used as adhesives in scenic building and unit covering.

Stock sizes of lumber may be used effectively to construct most types of television scenery. The following items are generally carried by lumber yards.

Good, clear pine twelve to fourteen feet long in these sizes:

1" x 2" 1" x 3" 1" x 6" 1" x 9" 1" x 12"

¼" fir plywood in sheets 4' x 8' and 4' x 10'

½" fir plywood in sheets 4' x 8' and 4' x 10'

¾" fir plywood in sheets 4' x 8' and 4' x 10'²

Stock Panel, dado and crown molding.

Fir, 2" x 3" and 2" x 4", for heavy construction.

¼" Upson Board (or equal) in sheets 4' x 8' and 4' x 10'

Bolts of unbleached muslin (available at department or fabric stores) six feet wide should be kept in stock for all covering jobs, for necessary patching, and for stripping.

Scenic painting is an important technique in the development of TV settings. Working with relatively inexpensive distemper or casein "cold-water" pigments, designers and artists are able to simulate many textures and apparent contours on a plane surface. In other words, this special kind of painting and the unusual methods of applying paint actually effect a camouflage. These are the standard ways of painting:

² Plywood marked "G.O.S." (good on one side) is usually indicated for scenic construction, as the appearance of the grain is of no consequence.

1. *Realistic Perspective.* Exteriors, receding landscapes, streets, general pictorial material, usually representational.
2. *Stylized Perspective.* Painting in distortion.
3. *Decoration.* The painting is not supposed to be representational: "posterisque" technique; revue or vaudeville backgrounds. Cartooning.
4. *Interior Decoration.* Rendering of various modern or period wall treatments, architectural trim, moldings, cornices, and so on.

Many bold effects, acceptable in the theater because the viewer is seated at some distance from the stage, cannot be executed on TV. Scenic artists have found that details in motion-picture and television settings must be blended or softened in order to avoid a "painty" appearance on the screen. Exteriors with foliage rendered in the old-fashioned scenic-painting style may be successfully used if details and contrasting values are sprayed down with an airbrush. Artists at NBC have effectively employed a "photographic" technique involving the dye-painting of muslin in black, white, and intermediate grays.

When stock scenic elements are used as a basis for settings, constant repainting builds up a thick, crusty surface. When this coating begins to crack and peel it must be removed, usually by stripping off old fabric and re-covering the stock element with unbleached muslin or duck. Scenic artists by applying light coats of even consistency can help avoid frequent re-covering.

In order to achieve interesting, textured surfaces of apparent plasticity and to create an illusion of actuality, the painter may employ unusual and unorthodox methods of applying pigment. Unlike the theater artist whose work is seen at a considerable distance, illuminated by colored lighting which obscures and glamorizes details, the television craftsman must concentrate not merely on deceiving the human eye, but on rendering superficial decoration that will appear real when scanned by the basically photographic and nonselective camera "eye." Many of the following methods have proved successful when accompanied by suitable lighting.

1. *Scumbling:* Dry brushing a darker value over a lighter to camouflage and break down a flat surface, suggesting rough beams, wood grain, drapery textures, and the like.
2. *Stippling:* Transferring pigment to scenic elements from a sponge, wad of paper, or cloth, by patting the surface, obscuring irregularities such

as necessary hinges, ridges, sharp corner edges, and suggesting stonework, plaster, and other mottled textures.

3. *Spattering*: Sprinkling small dots or "points" of pigment over a ground coat. The result is a slightly variegated pebbly surface that simulates plaster, adobe, or other rough textures. Frequently spattering is laid over completed areas to "antique" scenery that otherwise might appear too fresh or clean. Essentially, this technic serves to break up both gray-scale values and colors; it is the scenic counterpart of impressionistic easel painting.

4. *Puddling*: Pouring different values or colors on scenery stretched on floor; paints when still wet are blended with brush, straw broom, or even mop, resulting in accidental textures suggesting old stonework, dungeon walls, and the like.

Gray-Scale versus Colored Pigments

There is no scientific reason for using colored scenic paint on TV settings when achromatic values in a neutral gray-scale, or a sepia scale, give the required result on the system. However, there are two practical purposes served by working with colored paints: (1) on theater programs, the usage is effective and appealing to the live audience; (2) many dark values can be made up without employing heavy, flat blacks that often darken the tonality of the entire setting, which then requires additional lighting.

Since color responses are important, it is advisable that the art director conduct local tests over an extended period before deciding on a TV palette. In New York, at NBC, for example, scenic artists, after several years of experimentation, now work in both monochromatic and mixed values of green, blue, and violet. (The designer of "Philco Playhouse" prefers sepia or soft black-and-white grays to which earth colors, siennas or umbers, are added.) Red and yellow are only used in small quantities, as yellow tends to reflect substantial amounts of light with resultant "bloom." Color arrangements used on audience programs should, of course, be restricted to those that are effective on the TV system.

A boomerang is a castered platform of several levels, used by painters in working on scenery or drops set up vertically, usually when no paint frame is available. It will be noted that scenic brushes are expensive; tools used in water colors are made of superior types of bristle, normally derived from the Russian or Chinese boar, and hence

are not always readily obtainable. However, if these brushes are cared for and washed thoroughly after use they will give excellent service for an extended period.

Since scenic paints dry out two values lighter than the wet mixture, a hand hair-dryer should be provided so that artists may check samples of mixed pigments against the designers' sketches.

Either scenic water colors (distempera) or casein paints may be used in television decorating. The following factors, however, should be considered:

Scenic or "dry" paints (1) require addition of soaked and heated animal glue as binder; (2) left-overs spoil; glue deteriorates rapidly; (3) former coats "rub up" or blend in repainting; (4) after twelve or more coats, paint checks; units require washing or re-covering; (5) drying is uncertain.

Casein paints (1) are prepared by adding water only; (2) leftovers rapidly mix with fresh paint; (3) dried coats are not soluble in water and do not "rub up"; (4) over thirty coats may be applied before units require re-covering; (5) drying rapid.

The following is a checklist of equipment for a shop employing three or four scenic artists:

4 eight-inch primers (boar bristle)	\$200
12 assorted lining brushes (1/4"-2")	65
6 straight-edges, compass, yardsticks	30
3 "foliage" brushes; 2 stencil brushes	60
Pails, pots, measuring cups, ladles, etc.	40
Stepladders or "boomerangs"	100
2 castered palettes	50
Shelves and cabinets for storage	300
Stencil and pounce tools	30
Sponges, cleaning equipment	15
Motor-driven compressor and spray gun	750

The above are approximate present prices.

The Graphics Studio

Because of the sales promotional aspects of television broadcasting, the various activities incidental to the production of artwork, photographs, displays, and general titling are especially important. Stations will find in the requirements of local commercials substantial

demands for all kinds of slides, advertising display cards for live studio usage, commercial product repackaging or enlargement, photo retouching, and general illustrative material.

Ideally, a small photographic laboratory equipped with a suitable camera, enlarger, darkroom, and slide-printing facilities operates economically in conjunction with the graphics function, especially at stations in small cities. In metropolitan areas, photo work or slide making may be contracted to commercial suppliers. However, the graphics supervisor is frequently obliged to furnish photos of commercial products or special program material at short notice, or on holidays or week ends, and an integrated photo unit is indicated. Unless operations are complex, an assistant title artist can take on most normal photographic duties.

In addition to drawing or drafting desks, racks, filing cabinets, and general art supplies, the graphics unit requires the following equipment for a staff of two artists:

- 1 cut-awl
- 2 airbrushes
- compressor or compressed air tanks with pressure gauges
- 1 large paper and cardboard cutter
- 1 Kodak dry mounting press
- 2 adjustable cardboard punches about \$300
- 1 hot-press printer (with selected fonts of metal type) \$500-\$750

Special titling effects are normally achieved by processing film or by utilizing mechanical and optical devices installed in a special effects studio. If film costs are prohibitive, or if special effects equipment is not available, the following live-studio mechanical developments, among others, are practicable.

"Flip" Titles. These are printed or hand-lettered cards which fall, one after another, to provide a continuous message. Good for credit lines, verses of songs, slogans, etc. The cards are punched, and are fastened to an ordinary notebook ring-binder, which is mounted on a display board. For simple "flips," cards may be knocked off an easel, one by one, but the chances of accident are great with this particular method.

"Crawl" Titles. The effective "crawl" or roll title may be made mechanically by printing or hand-lettering titles on a long strip of

heavy paper, and rotating this strip on a drum. The application of gears provides adequate control.

"Cartouche" Titles. A cutout cartouche or decorative panel in one live title card may serve to display several other titles by the device of sliding small titles in a groove behind the main title.

"Proscenium" Titles. For dramatic programs, a miniature stage may be used, with main titles and credits printed or hand-lettered on cardboard "drops," which rise in succession to reveal additional cards. Under certain conditions the last "drop" may be raised to show live action. It is then necessary to cut to another camera in order to remove the proscenium device.

Other similar live titling devices are practicable, although none has the certainty of operation of film or slides. Live titles are usually made of cardboard or plywood, which are subject to warping; frequently, great operating skill and patience are required to handle a mechanically contrived title device.

Graphic Arts Production Data

Studio titles and displays include the following:

1. *Display Cards or "Flip" Cards* (11" x 14"; actual camera field, 8 $\frac{1}{4}$ " x 11", copy area, 7" x 9 $\frac{1}{2}$ ").
2. *Display Cards* (20" x 30"; actual camera field, 15" x 20"; copy area, the same). Lettering should have generous left and right margins for safety.
3. *Display Cards* (30" x 40"; actual camera field, about 24" x 32"), or other areas with a three-to-four ratio, allowing for margins to prevent "shooting over."
4. *Mechanical "Crawl" Titles* (aperture in device, 7 $\frac{1}{2}$ " x 10"; actual field, 6" x 8"; copy area, approximately 5" x 6").
5. *Camera Masks or "Gobo" Cards* (mats, normally 30" x 40"). Gobo masks are usually developed on cards, illustration board, or even plywood. The actual opening depends on subject, shot to be taken, and other local conditions, including lighting. Apertures are normally plotted in a three-to-four ratio, if dolly shots are involved.
6. *Studio Displays, Miniatures* (varying sizes). To be effective, shots should be planned around areas in the three-to-four ratio. If this cannot be done because of subject matter, sufficient back masking, such as simulated sky or other background, must be provided.

Projected titles or artwork include the following:

1. *Gray Telop Material* (4" x 5" on opaque card, thickness the equivalent of "double-weight" photographic paper; actual camera field area, 3" x

4"; copy area, 2½" x 3½"). White on black or white on light gray preferable to black on white.

2. *Regular Slides* (2" x 2"; aperture, 23 mm x 33 mm, or approximately 1¾" x 1⅝"; copy area, 22 mm x 29 mm, or approximately ¾" x 1⅛"). Copy for slides, photographs, lettering, pictorial matter, or other original artwork, must conform to the three-to-four ratio before reduction.

3. *Rear-Projection Material* (transparencies: outside area, 4" x 5"). No masked area; no tape used. Photometry: normal "lantern slide," rather high in contrast and transmission. Emulsion on one side of single glass sheet.

4. *Front-Projection Slides* (stills). Developmental; now used mainly in theater-studio programs, with projection from above.³

5. *Rear Projection* (motion pictures). Specifications should be discussed with the producer and the film supervisor.

6. *Film-Strip* (35mm; copy area, 22 mm x 29 mm, or approximately ¾" x 1⅛"). See Item 2 above.

6a. "*Animatec*" (16 mm). Film-strip projection for titles, general artwork, and "semianimation" effects. "Pull-down" occurs in ½₂₀₀ second.

Special "live" titling effects include the following:

1. *Turntable*. For camera level or "down" shot of revolving packages or products: manually or motor driven.

2. *Drum*. For special titling or display of continuous band of fabrics, carpets, wallpaper or other flat objects, neckties, and small packages.

3. *Frame*. Shadow-box effect from which cards may be removed vertically or horizontally to reveal other cards or a single shallow display.

4. *Book*. A magna-scale book with copy displayed on cover, which opens to reveal additional material executed on following pages.

5. *Newspapers*. Mock-up newspaper with headlines that carry advertising message. Name of newspaper should be fictional.

Costume and Wardrobe Procurement

Unlike scenery, clothes and costumes worn on TV are critically scanned by the camera in close-ups, and because of this only those styles, fabrics, and color values that televise well can be used effectively. Directional lighting, whether in TV, motion- or still-picture photog-

³ Rear projection and front projection are usually employed in connection with the scenic function, although both might be used to display pictures of commercial products. Rear-projection slides may be developed from clear, sharp photographs of actual scenes (halftone or rotogravure copy, or other printed reproductions, are not suitable) or from carefully rendered wash drawings, either realistically or stylistically conceived. Front-projection slides are normally processed from drawings and involve distortion in the diapositive, which is corrected in projection.

raphy, tends to reveal irregularities, wrinkles, and unmatched decorations. A wardrobe is normally procured from these four sources:

1. *Wardrobe Owned by Performer or Actor.* When possible, the art director should check the artist's wardrobe, especially the textures and color values, and advise against elaborately patterned gowns or all-dark clothes—unless, of course, the wardrobe is selected for dramatic or comedy reasons. Frequently night-club, variety, or circus acts have to be directed away from rhinestones, glass, or jeweled ornaments that “flash” white on the system.

2. *Novelty or Period Costumes.* These are rented from commercial suppliers. Established costume houses in metropolitan areas (New York, Hollywood, Chicago, Philadelphia, Boston) can normally provide complete rental coverage. Unusual items or chorus costumes in quantity must come from suppliers in theatrical centers. Careful selection from the costumer's stock by a designer or stylist experienced in television is indicated.

3. *“Credit-line” Modern Clothes.* Some producers and advertising agency directors provide a program credit, by announcement or title-slide, in exchange for the use of furs, jewelry, gowns, or hats furnished by local or national dealers and manufacturers. It should be borne in mind that if new clothes are procured on a credit-line basis, the station or agency receiving the merchandise must provide insurance coverage and pay for cleaning, removal of make-up stains, and other damages.

4. *Station Stock.* Many commonplace costume items and dress accessories cannot be rented. As a result, articles are purchased from time to time, used, stored, and accrued to “costume stock,” which is maintained for future use. Wardrobe in this basic stock may be rented to clients. The following garments are frequently used in TV live-studio commercials: aprons (house, grocery clerk), smocks, waiters' outfits, overalls, doctors' and dentists' jackets, housedresses, nurses' uniforms, chefs' outfits.

Generally, pure white is avoided in TV clothes: shirts, blouses, or other white garments may be tinted a very light blue-green. For example, Howard Barlow, who wears full evening clothes when he conducts the Firestone orchestra on television, has his dress shirt, collar, and tie dipped in a light turquoise dye to avoid “bloom” and unwanted reflection. Black, once taboo, is used extensively, but should be avoided in large, unbroken areas.

Since modern clothes and most costumes are likely to be in color, staging and program personnel should monitor camera rehearsals carefully for bad combinations (too much contrast, “busy” designs or prints, lack of proper contrast, etc.).

Staging the Live Commercial

Because of the control factor, film is a favored medium for the commercial portions of TV programs, but there are several valid reasons why many commercials are produced in the live studio.

1. The demand for the advertised product fluctuates with varying and uncontrollable conditions: for example, when a severe cold wave is suddenly forecast, a certain sponsor may wish to display the advantages of an antifreeze radiator solution, canceling a previously scheduled oil commercial. There would not be time to prepare or ship film.

2. The advertiser wishes to feature many products, perhaps only one or two each time on weekly programs. The quantity of film required might be too expensive, as infrequent use would provide no basis for amortizing costs.

3. The sponsor proposes to show the star of the program using the product, or otherwise to integrate the product into the program material.

4. The sponsor prefers to do a straight selling commercial with live displays and an announcer or apparent salesman in a scene discussing products which do not always lend themselves readily to slick movie treatment or cartoon animations, for example, certain types of packaged bakery products, rugs, linoleum, and some household appliances.

5. A department store, advertising a variety of items for local shoppers' sales and faced with the problem of exploiting rapidly changing styles and innovations in cosmetics, millinery, and so on, cannot justify the cost of film for local sales promotion.

Live Commercial Types

Live commercial settings, including properties and staging adjuncts, may range from expansive facilities, suitable for the display of automobiles, to miniature turntables, designed for showing varieties of pocket lighters. Here are several methods of staging with collateral production notes:

1. *Table-top.* The table-top method of staging is for displays of small products: food packages, toys, small radios, dishes and silver-

ware, and the like. The setup usually requires a low table, with a backing fastened to the top to prevent accidental overshooting. Camera is ordinarily placed high for a "downshot." Depending on the product, table and backing are covered with a tightly stretched textured fabric such as monks' cloth, burlap, repp, or simulated rough linen. Stations planning on small live commercials of the display type should stock such fabrics in a commercial dressing kit, which may be castered and wheeled to the studio when sets are being decorated. The kit should contain:

A. An assortment of variegated fabrics in dark and medium light values, in pieces about two-and-a-half yards long. Material will last longer if edges are hemmed.

B. Magnetic tack hammer, hand staple gun, thumb tacks, scissors, small tools, and assorted hardware: cup-hooks, tacks, screw-eyes, Scotch tape, bias tape.

C. An assortment of sheets of novelty cardboards of the type used in window display dressing, odd pieces of rayon velvet for jewelry, watches, and so on, several pieces of imitation brocade, damask, or Toile de Jouy, Fortuny cloth or similar types for quality backgrounds.

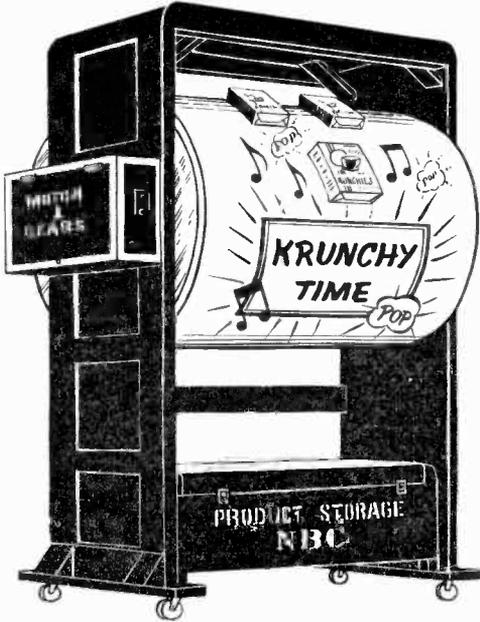
D. Several kinds of tablecloths, lunch cloths, napkins. These items must be laundered and ironed after use.

This commercial kit is a valuable studio aid and its use will save time, especially in preparing those commercial displays that must be assembled quickly, without previous detailed planning. The table-top live commercial may, of course, be fairly elaborate, especially if it includes showing food preparation, either for a complete dinner or for picnic servings. If kitchen, bathroom, or laboratory locale is to be suggested, table-top and backing may be covered with sheets of imitation tiling. Picnic commercials promoting the use of ice tea or coffee, sandwich spread, and so on, are usually laid out on grass mats on the studio floor with additional dressing and sometimes a portion of a setting if the display includes actors.

Other arrangements classifiable under table-top displays require various types of store counters, "dealers' shelves," and other character display backings. A stock assortment of small boxes, pedestals, and decorative plaster display ornaments which may be obtained from

firms selling window-dressing equipment is helpful in arranging table-top commercials.

2. *Moving Displays.* Some years ago there was a trend toward the use of studio "gimmicks," developed to animate displays or to slide or move various commercial products into the camera shot.



Courtesy, NBC

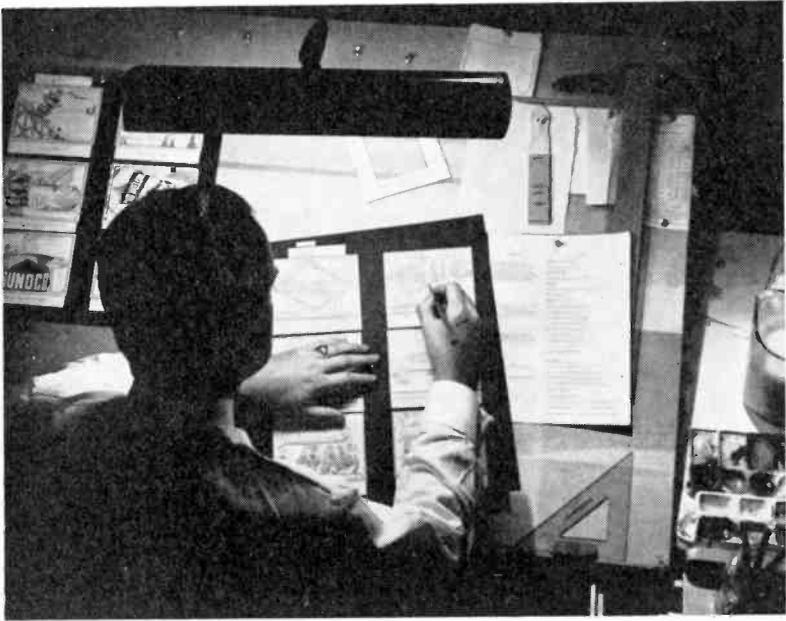
A VARIABLE SPEED MOTORIZED DRUM

This device is an important part of the basic operational equipment required for a television studio. It effectively displays commercial copy, cereals, cigarettes, rugs, clothing accessories, and other products.

While many of the devices were ingenious, it is obvious that movement is most safely achieved on film. However, when film is impractical, the following effects may be produced "live" at small expense:

A. *Turntable:* any round, revolving table-top (hand or motor), that will move at varied speeds, from one foot to four feet in diameter. Products—packages, dishes of dessert, shoes, etc.—are placed on outer edge, and the table is revolved before a stationary camera.

B. Drum: a moving cylinder about thirty inches wide and varying from eighteen to thirty-six inches in diameter, on whose convex surface small commercial products may be mounted. (See "drum" under Graphics data (p. 161). The cylinder moves in front of stationary camera, bringing products into view.



Courtesy, NBC

THE STORY BOARD METHOD

Rough sketches illustrate the procedures to be followed in staging and photographing.

C. Slider: products are mounted on a ten-inch board which slides through a shadow box in front of camera.

D. Animations: mechanically opening packages, popping-up of contents, tools or devices doing work without obvious activation, and so on, have been successfully employed in the live studio. However, these effects are best produced by single frame animation (stop-motion) on film, as a corps of trained mechanics is necessary to operate live studio attempts.

E. Other motion devices, such as the "Kraft Television Theatre"

"Little Man" used for several years as a standard opening, are effective and nearly foolproof.

3. *Commercial Demonstrations.* These are commercials that involve actors or other participants who discuss or demonstrate products in simulated living rooms, stores, offices, kitchens, or showrooms employing all staging facilities.

Scenery for live commercials (which may be set in many diversified locales) is similar to that used in staging other portions of programs, except that the commercial settings are likely to be smaller. When the same commercial set is used week after week, it is normally more economical for the advertising agency to purchase the scenery for its client, amortizing the cost over thirteen or more weeks. Some clients prefer also to furnish counters, furniture, draperies, and other set dressings.

Commercial scenery need not be as high as program backgrounds, since most of the camera work is close (eight feet is ordinarily sufficient). In local commercials, large photo murals reproducing a portion of the clients' store front or the façade of his place of business are excellent backgrounds. The "murals" are actually photographic enlargements, mounted on Upson board, or developed on sensitized canvas.

In design, scenery and properties for commercials are usually realistic or suggestive. Special effects are frequently indicated: for example, running water in sinks, steam escaping from radiators, small (flash-powder) explosions or smoke to illustrate dangers of inferior products. It is often necessary for the art director to design or to assist in the conception of character or comedy-abstract costumes worn in commercials. For example, an actor or announcer may appear in a commercial for a tobacco company dressed as an old-style, pseudo-Southern gentleman. In certain types of commercials, stylized costumes for girl singers or dancers who introduce the show must be developed from product-ideas. The "Old Gold" program features a dancer whose costume is an enlarged package of cigarettes; "Teddy Snow Crop" appears in a specially made white bear costume.

Whether a live commercial is a dramatization or a frank demonstration of the sponsor's products, dialogue exposition and advertising message usually indicate requirements for incidental properties other

than the actual articles being advertised. If, for example, a new sandwich spread is featured, the demonstration may require not only the product, but also a portion of a kitchen set with work-table, bread, crackers, knives, plates, napkins, and other accessories, intended either for use or atmospheric dressing. Thus the property requirements in a live commercial may equal or even exceed those of a program scene.

The commercial products themselves are, of course, furnished by the sponsor through the advertising agency. Many items are expendable, such as jars of mayonnaise, packages of processed food products, and other material actually demonstrated on the program. Other articles of a more substantial nature, such as radios, television sets, automobile tires, furniture and rugs, dummy displays, and other large promotional and advertising adjuncts that are used from week to week, must usually be stored by the station. Although perhaps not legally responsible for the safety of these commercial product properties, the station is obliged, ethically, to protect them from injury, loss, and theft.

During the past two years, live commercials have employed an increasing number of products in magna-scale: enlarged packages, jars, or other containers blown up to several hundred times their original size. These enlargements are usually constructed "in the round" (although occasionally a cylindrical can or bottle is halved for convenience) over an armature: light pine, whitewood, thin plywood and veneers, papier-mâché, and balsa-wood are the materials normally used. For greater verisimilitude the original label is photostatically enlarged (possibly to twelve to fifteen diameters) and affixed to the finished giant-sized package or container. Since the making of magna-scale articles involves highly skilled workmanship, enlarged commercial products are likely to be expensive. If, however, they are well constructed of plywood and papier-mâché rather than plaster of Paris, their use may be extended through two or more years. New wrappers or labels may occasionally be needed.

A less expensive substitute for magna-scale products is frequently as effective in gaining attention value: photographs of products or containers may be photographically or photostatically enlarged, mounted on Upson board or plywood, and cut out in profile. A back

brace or jack holds the unit erect. Additional retouching with an airbrush and the darkening of printed matter are usually indicated.

The superficial altering or retouching of commercial products in order to achieve compatibility with the system's gray-scale and to show the product most effectively requires camera tests before the art director or sales manager can determine what action to take. The basic natural wood tones in a certain company's television sets happen to register satisfactorily; another manufacturer had to rub down and bleach wood finishes before his sales staff would approve the commercial picture. Similarly, some labels and packages printed in full color televise effectively without change; others need a photographic reduction to values of black and white for good reproduction of details.

4. *Locally Made Film Commercials.* Under certain conditions, a station's Staging Services can assist in the preparation of titles, artwork, sets, properties, and costumes for the local filming of commercials, as these facilities do not differ greatly from those normally used by film-making firms. The trick elements, however, such as "zooming" on titles or products, lap-dissolves, "wipes," the adding of animated effects (rain, snow, fire, clouds), and the animation by stop-motion methods of products "marching" or "dancing," are handled optically or mechanically by a commercial film laboratory.

5. *Product Curtains.* In full-scale theater-studio revues broadcast directly from a conventional stage, the commercial portions, because of lack of space, are usually originated at a remote point. To effect a transition and to stress identification (especially when three or more advertisers are participating in the sponsorship) brief "bridge" or introductory announcements are made before a product curtain, which is a drop, draped traveler, or sometimes a framed set-piece, rigged to be "let in" or closed very rapidly.

If subject matter requires detailed painting of realistic displays or surroundings, a standard theatrical canvas drop (twenty by forty-two feet) is indicated; a prototype and example is the well-known Texaco "filling station" drop. A product drop, executed in distempers from the designer's sketch, ranges in cost from five hundred to two thousand dollars, depending on size and complexity of design. Since it is im-

practical to apply pigment to a velour drapery or traveler of similar material, product designs, brand names, or logotypes are usually cut out of a contrasting material and appliquéd on the face of the curtain. For example, a light chartreuse felt logotype, with cutout letters twenty-four inches high, might be appliquéd across the lower portion (normally about fifty inches from the stage floor) of a dark-brown velour traveler. Product curtains executed in this manner are likely to be expensive, and cost from \$1,500 to \$2,500 or more.

An economical substitute for the appliquéd product traveler which eliminates any cutting or mortising is the photo enlargement, developed directly on plain duck or muslin. The fabric enlargements do not have the quality of velour, but all artwork and lettering are effective on the system. The cost is approximately one half that of the appliquéd type. Enlargement curtains, which can be executed in black and white, sepia, or full color, can be made up from an eight-by-ten-inch photograph or from a small rendering. Since the curtain hangs in folds, all type or product design should be purposely extended so that the total effect will not be obscured when the traveler drapes in its closed position.

Production Notes

Since the scope of this chapter is necessarily limited, the following material is presented in brief notes:

Film Sequences in Studio Programs

Certain scenes in live studio production cannot be economically or effectively set on a regulation sound stage. Exterior sequences, especially those showing large expanses of water or other out-of-door, full-scale backgrounds, are frequently shot on either 16 mm or 35 mm film and interpolated into studio-produced portions of the program. If characters are shown first in the film and subsequently in live scenes, special attention must be paid to details of costumes and properties. This is particularly necessary if film shots are closely related in sequence and time:

Film:

a. Car is driven up driveway . . . LIVE SOUND (*not on film*):
Auto on gravel.

b. LONG SHOT: Car arrives in front of house; Georgian portico—columns—"Southern" mansion.

c. SHOT: Man and girl leave car; camera pans with them to door; girl reaches for bell . . .

d. CLOSE-UP: Girl pulls bell . . . LIVE SOUND: Old-fashioned doorbell.

Live:

e. CUT TO CLOSE-UP: Old-fashioned bell agitated on spring. Plain backing.

f. MEDIUM LONG SHOT: Maid opening door—man and girl enter . . .

In this apparently simple series of scenes, several complex factors must be considered: for example, the film for the (a) to (d) sequences would normally be shot four to six days before the live presentation, and clothes or accessories worn by the two characters must be retained. The scenic designer, in creating the studio interior setting, must make details compatible with the filmed exterior; the inside of the Georgian door must, of course, give the appearance of being the same door in the exterior film shot taken on location. In order to design the live set satisfactorily, the TV designer must either see the film location and still-photograph details, or adapt the matching set from film rushes. Frequently the designer must tie in live studio settings with stock film shots of public or historic buildings, parks, street scenes in various cities, and so on.

Photoenlargement Drops

Twelve-by-twenty-four-foot photomural enlargements are used as backings for realistic sets. These drops, which are essentially huge, enlarged photographs, are effective on the TV system and are the same type used in West Coast film studios. Two kinds of enlargements are available: drops made of photographic paper mounted and bonded on canvas duck, and drops of sensitized canvas on which a photograph has been printed by projection. While small photo drops (up to seven by ten feet) may be obtained from commercial photographers in most large cities, the twenty-four-foot size can apparently be secured only from specialty suppliers, who can also provide theatrical sizes.

Camera Mats or "Gobos"

Several enterprising film experts have attempted to adapt the mechanics of motion-picture process shots to live TV production. Under experimental conditions, trials with camera mats or "gobos" have been successful, and superficially it might seem that these devices could be employed to obtain elaborate scenic investiture at very low cost. Mats are single or multiple plane cutouts, about thirty inches by forty inches, usually representing a scene in perspective, that are placed between the camera and live-action, with the result that the action appears to be actually inside or just beyond the area of the painted miniature, which thus gains scale in relation to the size of the human figure. Mats have also been developed from photographs and, employed with rear projection, have provided realistic and illusive settings.

A problem in the use of mat shots is that individual cameras must be freed during the course of a program for longer periods than are normally practical, so that they may be lined up with a pre-set "gobo," special lighting and performers. This is a process requiring care and precision. The employment of a fourth or fifth camera to concentrate on mats and similar devices is the obvious, but expensive, solution.

Other TV mat devices, some optical and mounted ahead of the camera lens turrets, and others mechanical, have been demonstrated by various inventors. Further development in this field is indicated before these production aids are practical for extensive live-studio use.

Rear Projection

The rear projection of images derived from still photographs was applied to television production (for window and door backings) in 1938-1939 by NBC engineers. Small screens of an especially developed translucent material⁴ were used initially; after successful experiment, the standard sizes of five by seven feet and nine by twelve feet were adopted as most suitable for studio operation. NBC's new television studio 8H is equipped with a fifteen-by-twenty-foot screen,

⁴ A "frosted" cellulose acetate, developed by the Trans-Lux Corp.

but this size is not recommended for studios with a working area under 7,500 square feet.

Since light is the element which activates the camera mosaic, images projected on a translucent screen in different values of light and dark (or absence of light) are normally better subject matter than painted drops or flat, soft photoenlargement "prints." These projected images, especially those of exterior scenes, consequently have higher quality and provide greater illusion of reality when viewed on the TV system.

In practice, studio scenery masks the heavy wood frame surrounding the screen. Slides (see Graphics, p. 161) are projected from a distance of approximately eighteen feet behind the screen from a Trans-Lux (or similar) projector.

In opening, establishing shots, if not during an entire number, rear projection can provide an atmospheric or stylized locale for the performing artist, and on the "Voice of Firestone" program, for example, this technical method produces "settings" in rapid succession for a tenor's operatic aria, a popular number, a folk song, or an interpolated dance, by a change of slides and minimum physical adjustment of essential foreground properties.

There are, of course, restrictions to the utilization of rear projection in both variety and other studio settings. Direct front shots are excellent, but angle shots of the screen are likely to be dark or distorted. The masking around the screen produces an opening or frame which cannot exceed maximum screen size; camera shots of dancers or acrobats must include portions of the masking scenery if the performers are to be followed by cameras. Because the settings for variety or revue programs are rarely representational, these limitations are not serious.

But rear projection may be used for realistic effects with equal facility; a recent "Kraft Television Theatre" dramatic program used a rear-projected "backing" in a period interior. An image of a delicately curved neoclassic stairway was projected on a screen placed about seven feet behind an archway in the physical setting, thus allowing actors to enter or exit through this opening. The sides and top of the actual arch masked the edges of the nine-by-twelve-foot screen. In selecting the still photograph from which the projection slide was made, the designer, of course, had to make sure that per-

spective lines and scale coincided with the receding lines and scale of the studio setting.

Rear Projection in Motion

In the production of motion pictures, the device of placing characters in front of a translucent screen or sheet of frosted glass and projecting a moving background, on this medium, in scale with the front scene has obviously been successful, particularly in those sequences involving views of natural phenomena (storms, moving clouds, fire, and so on) and moving mechanical apparatuses or vehicles (machinery, trains, automobiles, or boats). Perhaps the most familiar use is in shots showing a receding street through the back window of a "mock-up" taxi, with projected images of automobiles and street-cars apparently keeping pace, slowing down, or stopping with the cab, which of course does not move from the sound stage. In effect, stock footage or specially made, carefully timed film shots (depending on requirements) are rear-projected to form a realistic background.

Because rear projection of film could extend the somewhat limited scope of the live studio, directors were eager to apply this staging adjunct to production. They were unable to do so successfully at first, however, because of a difference in the rates of frames-per-second between camera scanning and standard projection. Engineers have recently made these rates compatible, and rear projection is now effectively employed on many programs. In one of the weekly episodes of "One Man's Family," a scene was played on the platform of a San Francisco cable car. Rear projection in motion showed the perspective of a typical street, moving automobiles, and pedestrians; the cable car platform, including a portion of the car interior, was constructed and installed in the studio like any other normal setting.

The successful use in television production of rear-projected motion pictures depends on three major factors: (1) selection of the proper film (subject, scale, perspective in relation to the live studio set, clarity of image); (2) balanced studio lighting to bring characters into prominence, rather than backgrounds; and (3) the ingenious application of staging techniques by the designer in combining the studio or mock-up setting with the projected image.

Front Projection

The front projection of certain conventional effects, especially in theater-studio programs, has been successfully applied to television production for some years. In operation, a projector is installed at a point over the actors' heads and well out of range of the cameras; for effects in motion, such as flames, clouds, snow, or waves, an appliance consisting of a slow motor and gears turns a transparent circular disc on which the effect is painted. The resultant images, usually projected on a plain drop or cyclorama, move mechanically, but because the disc revolves there is a noticeable repetition of pattern. The device is useful, however, for novelty effects in musical numbers or in programs that do not require too literal a realism. Effect projectors and stock slide discs may be rented from theatrical lighting firms.

More important than this conventional theatrical usage is the employment of front (or side) projection of "still" images on neutral-toned scenery to create inexpensive backgrounds. In practice, a painted slide is substituted for the circular disc device, but since the resultant image is projected downward or laterally at necessarily sharp angles, there is a consequent distortion which must be corrected in the diapositive by an intentional linear distortion in the artwork on the slide.

A substantial amount of experimenting will be necessary before front projection is successful to any large extent in television, and although effects achieved on the "Your Show of Shows" program are indicative, further research is essential. The main problem under present conditions is the tendency of front and top lighting to "wash out" the projected image.

Transitional Effect Devices

A transitional effect is a visible counterpart of a musical "bridge," used in programming to blend the mood of one scene into another. Its origin, of course, is cinematic. There are four general types of such effects:

1. *Electronic*: Horizontal "wipes," fadeout to black screen, fadeup to white screen, and so on.
2. *Optical*: Intentional adjustment of the camera lenses out of focus to a

blur, rotating of special lens attachments to create multiple or composite pictures, etc.

3. Short *motion-picture* sequences.

4. *Physical*: Whirling discs, montages, rotating spirals, clock faces, and other studio effects (smoke, steam, a pool of water with lily-pads).

In practice, if a producer wishes to show a transition between a normal scene and a dream sequence in a dramatic program, he can achieve a change of mood and pace by interpolating a shot of a revolving spiral design (painted on cardboard and mounted on a motor-driven disc), or he can superimpose this shot over the entire scene, or over a close-up of a character's face, rotating the disc in accelerated motion until it blurs. In live studio production, this ten- or fifteen-second blur gives the actor time to make a quick costume change (assuming he is underdressed) or allows minor prop alterations necessary to the plot.

Many other types of transitions and "holdovers" can be covered through the use of similar devices. Clocks with moving hands are usually photographic enlargements of actual clock-faces, with cardboard hands and mechanism added.

Models

Scaled three-dimensional models of general exteriors, comparable in quality to the model of London Bridge and environs, circa 1600, made for the film *Henry V*, are practical and effective in television production, but if they are used only once, costs are likely to be prohibitive. Miniatures of settings designed and made in metropolitan areas by union shops are expensive (\$400 to \$2,500 or more); most architectural or industrial miniature makers charge even higher fees. However, materials utilized in model making—cardboard, soft pine, plaster of Paris, papier-mâché—are cheap in small quantities, and ingenious staff artists in local stations can develop many types of miniature effects when time permits.

When models are used, the designer and craftsman must concentrate on scale and detail, as a crude, improperly scaled miniature shows up in the broadcast picture as a palpable fake.

Kinescope Recordings

Special care in the design, painting, and lighting of productions that are to be kinescoped (filmed directly from the image on the face of the kinescope tube) is indicated because, in the process, there are losses in picture quality. These degradations may be expressed as follows:

1. Initial transmitted image (camera to kinescope tube).
2. Image to film.
3. Subsequent retransmission of image on film.

As a result, spotty studio lighting, large areas of blacks or other darks, and the theatrical use of a brilliant spotlight focused on one performer against a dark curtain (or without other stage lights) are impractical for kinescope film purposes. In working on scenery the painter must provide contrast in his gray-scale values unless he purposely wishes certain portions of the setting to fade into the background. It is highly desirable that engineering personnel assigned to this specific field have opportunities to make suitable recommendations when "kines" are to be produced.

Economy Points

Every TV production cannot be budgeted in the higher brackets. Many future programs, especially daytime shows, will have a low- or medium-budget classification. Consequently, producers will have to solve the omnipresent cost problem without sacrificing quality. Since guest stars, actors, or musicians are program essentials, presentational facilities must often take second or third place, with the result that staging budgets are cut to a minimum. Some of the following points may be of interest:

1. On programs without audience, only those portions of settings picked up by cameras should be completed or dressed.
2. Photopaper (tinted stock used by photographers as backgrounds—obtainable in rolls about eight feet long) is excellent for isolated shots, commercial backings behind displays, and so on. For informal effects, cartoons may be drawn on stock with lecturer's chalk, or may be tacked or stapled over regular scenery, columns, and so on.

3. Product curtains for commercials (in theaters) cost \$800 to \$2,500. The same effect can be secured by superimposing title matter over plain neutral drape or traveler. The cost for this is under twenty dollars. The "super," of course, cannot be seen by a live audience.

4. Wallpaper panels (on wall board) can frequently be applied to the walls of a neutral-toned set to effect a change without repainting. This procedure is excellent for very small commercial sets and backings.

5. In titling, photostats are 80 per cent cheaper than photographs and are usually acceptable, especially for reproduction of black-and-white copy, logotypes, trade-marks, wrappers, and printed matter.

6. Decorative awnings or latticework outside windows or doors in a set eliminate the necessity for expensive exterior backings, drops, photoenlargements, and so on.

7. In food or refrigerator commercials, realistic-appearing papier-mâché, plaster, or plastic fruits and vegetables are initially expensive, but they do not spoil, look well on the system, are sturdy, and if damaged can be touched up with scenic paint.

8. In an episodic dramatic program (particularly a mystery melodrama) certain transitional scenes may be played in front of a neutral gray backing on which various abstract or definitive shadows are cast.

9. Mirror shots or shots through low dark arches create the illusion of increased distance. Shots through crystal candelabra, wrought-iron gates, or grillwork give quality to simple settings.

10. Small props can frequently "set a scene" in lieu of expensive establishing shots: the shot of a hand writing with quill pen, plus a superimposed title in "Cloister Black" type, such as, **LONDON—1663**, suggests a certain period of atmosphere immediately. A well-executed swinging sign, streaked with rain and creaking in the wind (visible and audible effects), can suggest the entire façade of a country tavern.

11. Carpentry costs increase by at least a third when circular or rounded set elements are ordered for new construction.

12. Skilled scenic artists can repaint scenery by charcoaling sketches directly over the old design, thus eliminating the intermediate priming coat with consequent savings in labor and materials.

13. When economy is an essential factor in dramatic shows, "stage business" should be localized to limit size of backgrounds whenever possible.

14. Directors and designers are trained to use platforms and elevations for two excellent reasons: (1) to point up dramatic action, and (2) to achieve plasticity within the acting area. When economies must be effected, elevations should be reduced to the minimum, as construction, handling, and assembling costs are high; also, usage of platforms implies offstage "getaway" steps, rugs for deadening sound, extra braces, and actors' guiderails.

15. Extra-fancy title "gimmicks" (except the standard "flips," "crawls," or "drums") usually require employment of additional operators.

CHAPTER

9

Producing TV Film Commercials

TV FILM COMMERCIALS that succeed in bringing in a substantial number of sales for the sponsor are not created overnight. Much time and careful planning are required to produce a film commercial that is effective. The methods employed in the production of good motion pictures are dealt with elsewhere in this book. Therefore this chapter will be concerned with film production problems only insofar as they apply to the composition of television commercials.

Production Problems

Most film producers must contend with similar production problems, and work with much the same type of equipment, as in TV film production—cameras, lights, sound-recording equipment, and the like. However, the one significant difference in the equipment used by various producers lies in the degree of creative ability possessed by the personnel who are engaged in making the picture.

Valentino Sarra, in a recent magazine advertisement for Sarra, Inc., used a definition of *equipment* taken from the *Webster's New International Dictionary*: "e-quip'ment: the mental or temperamental traits and resources which equip a person." The advertisement went on to point out that cameras, lights, and so on, are but the physical tools of the trade; the other "equipment" consists of experienced advertising personnel who are specialists in visual selling and who can design television commercials that are effective in obtaining sales. Before

selecting a film producer, a client should inquire about the advertising experience and ability of the personnel who will have a share in the production of the film. These attributes will determine, to a great extent, how effective the commercial will be.

Time Element

Few people are aware of the amount of time and planning essential to the making of a good twenty-second or one-minute television "spot announcement." It is actually much simpler to write and produce a five- or ten-minute film than a one-minute spot. An excellent explanation of this contention is a story attributed to Winston Churchill, in which at the conclusion of a very lengthy letter to a friend, Mr. Churchill wrote, "Please excuse the great length of this letter. Given more time, I would have made it shorter."

Because it is so difficult to deliver an adequate sales message in the brief time limit imposed by a spot advertisement, there is a tendency to crowd too much material into both audio and video presentations. Such crowding only results in making the spot a confused and meaningless jumble of words and scenes from which the viewer derives nothing at all. Thus the sales message is lost completely.

Twenty-second spots, if properly designed, can be powerful sales-promotion devices. Quite often, however, the material originally intended for a one-minute "spot" is used for a twenty-second spot, because one-minute TV time is difficult to obtain in some areas. Therefore it is usually advisable to consider the editing of twenty-second spots from one-minute spots during the original planning and writing of the commercials. Such preparation will eliminate crowding or hasty condensation of the sales message when one-minute spots are unavailable. This method was used successfully in a series of spots for the bakery division of the Great Atlantic and Pacific Tea Company.

These commercials were designed so that certain portions of the over-all context could be deleted without detracting from sales appeal, thus making the commercials readily adaptable to either one-minute or twenty-second spots. A slightly different method was used in the production of one-minute and twenty-second spots for the fresh fruit and vegetable division of A & P. The method in this case was to

design the one-minute commercials so that the first twenty seconds constituted a complete sales message.

Series of Spots

Since there is a limit to the amount of material that can be incorporated into a one-minute spot without confusing the viewer to such an extent that he absorbs none of it, it is sometimes wiser for an advertiser to consider making a series of spots. Obviously a commercial which proves effective in bringing one selling point to the attention of the audience is to be preferred to a commercial which brings out many selling points, none of which are remembered after the commercial is over.

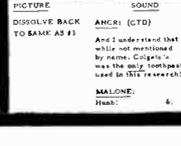
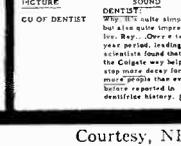
The copy written for a one-minute TV spot must require no more than fifty-eight seconds of actual presentation time, for that is all the time permitted for a sound track of a one-minute spot. By the same token, a presentation time for a twenty-second spot must not exceed eighteen seconds. This is not really a television limitation, but rather a motion-picture production limitation which is necessary to prevent the sound track from being severed when the spot is spliced into a reel at the television station. Because the sound head of the projector is ahead of the picture aperture, the sound track is advanced nineteen frames ahead of the picture so that both sound and picture will be in synchronization in the composite print. Thus it is to protect the sound track, which runs up into the leader of the film, that this limitation is made. This is one of the reasons a television film commercial writer practically eats and sleeps with a stop watch in hand.

Recognizing that there is a creative challenge in the writing of TV spot commercials, it should also be understood that adequate time is needed to produce an effective script. Often, advertisers who realize that a period of weeks will be required for actual production of the film expect a rough script to be drafted overnight. This is hardly fair to the writer or, in the final analysis, to the client himself. Naturally, the client desires the best possible copy but he has little chance of obtaining it unless he allows the writer sufficient time for creative thinking. The idea is the first step in the production of any film; if the idea is not a good one or if the script is not thoroughly approved before production starts, the resulting film will very likely prove a

failure. The methods of presenting a script for story approval are discussed in the following pages.

Storyboard Method

There is no better method of script presentation than that of a storyboard, whereby a series of small sketches serve as the story-tellers, and thus give the client an approximate conception of what the

			
<p>PICTURE OPEN ON GIANT TUBE OF COLGATE'S ANNOUNCER IS LEANING AGAINST IT READING MAGAZINE AS MALONE ENTERS FROM STAGE LEFT.</p>	<p>SOUND MALONE: Hi! Hey Fred, Learning a script?</p>	<p>PICTURE DOLLY IN TIGHTER ON THEM.</p> <p>SOUND ANCE: Hi, Ray Malone... no, I'm trying to put together a com- mercial for Colgate Dental Cream.</p>	<p>PICTURE TIGHT SHOT OF TWO MEN CLOSE.</p> <p>SOUND Malone: That should be a snap just tell 'em how Colgate's cleans your teeth while it cleans your teeth...</p>
			
<p>PICTURE STAY ON HIM AS HE LISTENS, THEN CUT TO CLOSEUP OF MOUTH HOLDING SOME- THING LIKE READER'S DIGEST. FLY THROUGH IT.</p>	<p>SOUND ANCE: OK Colgate's does into more than that. Ray... July Reader's Digest has an article repeating the same research which proves that brushing teeth right after eating with Colgate Dental Cream stays tooth decay BEST.</p>	<p>PICTURE DISSOLVE BACK TO SAME AS #1</p> <p>SOUND ANCE: (CTD) And I understand that while not mentioned by name, Colgate's was the only toothpaste used in this research!</p> <p>MALONE: Yeah.</p>	<p>PICTURE CUT TO SAME SHOT AS #1</p> <p>SOUND ANCE: So... I thought I'd ask a friend of mine to tell people the facts about the TVShow... PHH...</p>
			
<p>PICTURE CU OF DENTIST</p>	<p>SOUND DENTIST: Why it's quite simple, but also quite impress- ive. Ray... Over a two year period, leading scientists found that the Colgate way helped stop more decay than "more" people than ever before reported in dentistry history. B</p>		

Courtesy, NBC

THE COMPREHENSIVE STORYBOARD

This picture shows a properly designed storyboard, which is frequently utilized as an excellent shooting script.

picture will be upon completion. There are several reasons why storyboards are preferred to written scripts. First, since the commercials will be delivered through a medium in which picture is the important item, it seems ideal to think in terms of picture from the very beginning. Furthermore, although four or five persons may read and approve a script, it is quite probable that each one will have a different visualization of how the story will appear on the screen; but if a storyboard is prepared, everyone concerned will think in terms

of pictures, and can check the staging and action of film as it actually is shot. In this manner, also, an error in visualization, from a product or company policy standpoint, can readily be discovered and corrected before actual production begins. Any changes should be made before then, because changes during production are always costly both in time and money. Thus the storyboard presentation, in addition to presenting the story in a simple, clear manner, often results in an actual saving.

Furthermore, a properly designed storyboard can be utilized as an excellent shooting script, suggesting camera angles and staging, acting as a preliminary layout for set designs or backgrounds, and serving as a guide for the film editor when the film is cut. Close-ups, camera moves, and optical effects are all indicated. The director is also aided by the storyboard as he plans the action and staging of the film to obtain the desired dramatic effect.

Virtually all successful film producers use the storyboard method of presentation. It is also accepted and widely used by advertising agencies, where ideas for many television commercials are created.

Cooperation in the Production of Ideas

It is difficult to say exactly where an idea originates or who is responsible for the idea that goes into the making of an effective television commercial. Usually an idea for a commercial is the result of close cooperation between agency, client, and producer. As indicated previously, many ideas and stories are created by the agency and furnished to the producer as a complete approved script or storyboard. The producer, however, if he is to properly fulfill his function, should reserve the right to make necessary changes in the interest of timing, economy, staging, simplification, and the production of a better picture in general.

If the producer creates the story, he should work closely with the client or agency representative in order to obtain necessary information with which to start work on the story itself. Both producer and advertising agency representative should thoroughly acquaint themselves with all current magazine advertisements, radio copy, and proposed advertisements of the product to be featured. Furthermore, they should become familiar with company policy. This information

serves as a guide in designing the commercial so that it will supplement the client's other advertising media. Because of the need for such information and guidance, the account executive automatically becomes an important figure in the creation of the script. Since the production of a TV film commercial is essentially a picture problem, the agency's art director can also contribute a great deal. He should participate in story meetings whenever possible, especially in preliminary meetings.

The art director, in most cases, is someone who has spent years thinking of products and services in visual terms. He, or she, has probably had to cope many times with the problem of making up magazine layouts or newspaper advertisements to present a strong sales message visually. Because of this experience, the art director can usually be of great assistance to the writer of spot film commercials, who must produce script that is pictorial, and brief, but still effective.

Problems of the Writer

The writer, in originating the story idea for a spot, must decide which approach is best suited to the product. His job, of course, is to choose the approach that will initiate the greatest number of sales and build good will for the sponsor. Then he must also determine what motion-picture technique will show the idea to best advantage. Each assignment calls for individual treatment; a story or technique which proves to be very successful in one case may be a failure in another.

In creating stories which require the use of animation or stop-motion photography, men of real creative ability with years of experience in the particular medium are essential. If animation or stop motion is to be used, it must be done well or not at all. Again, the writer and producer should have enough experience in the field to know what can or cannot be animated, and whether the idea or product can be shown to advantage by the use of such media. It is always difficult to state any rockbound rule in the production of motion pictures, or in the creation of a story. However, one safe rule to follow might be: "Do not animate anything that can be done better in live action, and . . . vice versa."

Use of Animation and Stop-Motion Photography

Animation often can be used to advantage as an attention-getter, or for product identification, while the actual sale of a product is usually best promoted by a live-action, demonstration type of sequence. Sometimes both approaches are used successfully in the same spot, as was done in a series of spots for Pet Milk.¹ An ani-



Courtesy, Sarra, Inc.

ANIMATION

Product identification, entertainment, and selling are combined in a series of animated cartoons.

mated opening was used both to gain attention and for product identification, while a simple, direct, live-action approach was used for the demonstration to sell the product. These spots, produced in close cooperation with the agency, maintained the good taste and honesty of the company's advertising policy, and supplemented their magazine and newspaper campaigns.

While on the subject of animation and stop-motion photography,

¹ Pet Milk spots produced by Sarra, Inc., through the Gardner Advertising Company.

it should be pointed out that these two media are more expensive per foot than any other. Such cost, however, can often be justified if an animated opening and closing can be designed for use in other spots or in a series of spots, reducing the per-spot cost.

Singing Commercials

As with animation and stop-motion photography, good judgment must be exercised in the use of singing commercials, or "jingles," as they are commonly called. Some products can be effectively advertised in this manner, while with others the jingle would appear ludicrous. To prove successful, it is essential that a jingle be composed of a catchy melody and easily remembered lyrics. The jingle is a valuable device when used as an attention-getter or for product identification, if it is done in good taste.

Motion-Picture Mediums Combined

Many film commercials have been created in which the techniques of animation, stop-motion, and live action have been combined effectively. For example, such a film is used for the show opener on the "Lucky Strike Hit Parade."² In this commercial, animation and stop-motion are combined, working to the rhythm of the "Be Happy—Go Lucky" jingle. They are supplemented by narration, to which the picture is synchronized. This film has proved very successful. This is borne out by the fact that it has been used for the past few seasons as the opening for the show.

One particular concern used an animated twenty-second opening, with an infectious jingle as a device to attract attention, combining it with a live-action and stop-motion center section for the sales portion of the commercial. Here an opening twenty seconds of animation was used not only as an individual twenty-second spot, but also as an opening for a series of spots in which the center, live-action sequence changed with each commercial, thereby taking full advantage of a costly animated opening.

Often, in addition to the animated twenty-second opening, an

² Film opening and closing for the "Lucky Strike Hit Parade" television show produced by Sarra, Inc., through the agency of the American Tobacco Company, Batten, Barton, Durstine & Osborn.

eight- or ten-second "jingle tag" is devised and used to close the commercial. In this format there is a twenty-second animated opening, a thirty- or thirty-two-second live-action insert, and an eight- or ten-second animated close. This approach was used effectively in some of the spots produced for the Goebel Brewing Company, as well as in the series produced for the fresh fruit and vegetable division of A & P, as pointed out above in the discussion of time limitations.



Courtesy, Sarra, Inc.

STOP-MOTION PHOTOGRAPHY

The third-dimensional quality in the film show opening for "Your Lucky Strike Hit Parade" demonstrates the value of *stop-motion* as a medium for product identification.

Of course, animation and stop-motion photography are not restricted to commercials that utilize jingles. For example, the explanation of the inner mechanical functionings of a product or the clarification of some technical problem is best accomplished by the use of animation. In the production of a series of TV film commercials for the Hudson Motor Car Company, animation was used to explain the advantages of "step-down" design. In this manner, an engineering feature was clearly explained in lay terminology, and an entertaining as well as informative sequence was devised.

It should not be concluded, however, that animation and stop-motion photography are the best devices in every case. A simple straightforward sales message presented in live action will sometimes be just as effective, if not more so. Such a method was used in a series of twenty-second spots, also produced for the Hudson Motor Car Company, which proved very successful. Each twenty-second



Courtesy, Sarra, Inc.

THE POWER OF ANIMATION

Animation is used to illustrate the "step-down design" feature in a series of Hudson Motor Car spots.

spot featured the new Hudson-aire hardtop styling and only one other sales point, thus keeping the commercial simple and understandable. The tendency, when using live action, is to overcrowd the commercial. This practice tends to confuse the viewer rather than to enlighten him.

Budget and Choice of Medium

The budget planned for the production of a commercial or series of commercials necessarily affects the determination of which motion-picture medium should be used, and which story treatment would be most appropriate for advertisement of the product. Therefore, the

extent of the budget should be discussed before a script or storyboard is prepared. It would be mere folly to write or plan a commercial which might cost five thousand dollars or more, if it is budgeted at twenty-five hundred dollars.

Production costs for TV film commercials vary widely. Factors which determine such costs are the degree of elaborateness of sets, the



Courtesy, Sarra. Inc.

THE LIVE COMMERCIAL

The beauty of the new Hudson-Aire Hard Top Styling was enhanced by the smartness of the set design and lighting in a series of spots.

number of actors or actresses in the cast, the location chosen for shooting the film, and so on. Recording costs differ greatly, depending upon whether a narration voice-over technique or a live lip synchronization dialogue is used; also depending upon whether music or a jingle is to be recorded. It is difficult to estimate actual costs until at least a rough script has been prepared.

Animation and stop-motion photography are the most expensive types of production per foot, and offer a wider range of expenditure than

any other single production factor. Animation costs can run from \$30 to \$125 per foot, depending entirely on the type of animation used. Live lip synchronization dialogue is next in cost and live action is the least expensive. Of course, the cost for various combinations of these three media is determined by the proportion of their use.

The expense of producing a spot can often be appreciably reduced by designing the opening so that it can be used for more than one commercial. Let us say, for example, that the cost of producing one spot would be \$5,000. By planning to use the same opening—a twenty-second animated opening, for instance—and different live action inserts, a series of four spots might be produced for \$7,500, thus reducing the cost per spot to \$1,800. If this is done it is often justifiable to create an opening that is more expensive and more effective, since the cost is to be distributed over more than one spot. Another advantage of a series of spots is that the sales message can be presented in different ways, thereby eliminating excessive repetition thus tiring the viewers by the overworking of one spot of the same copy which might bore the viewing audience.

Before a script and cost estimate are submitted to a client for approval they should be considered carefully, to insure insofar as possible that the commitment made as to type of production can be fulfilled without exceeding the prescribed cost. It is poor practice to stint in the quality of production in order to stay within budget limitations.

One method being used presently for the selection of a producer is the "bid" method. As the name implies, producers are asked to submit a bid on a particular commercial or series of commercials. The client must be cautious when selecting a producer by this method, for it is difficult to ascertain what standard of quality each bidder plans for the commercial. For this reason, the client must have confidence in the integrity of the producer whom he selects, and must feel assured that the producer will deliver the best film possible at the estimated cost. Effective TV film spot commercials can be designed for all budgets, so there is no necessity for attempting to produce an elaborate commercial at a ridiculously low cost. Such an attempt can only result in lowering the quality and sales appeal. A commercial is reasonably priced only when it produces a large number of sales,

and when it can be shown over and over again without tiring the viewer.

Measuring Quality

A good yardstick for measuring the quality of a TV film commercial is this:

- (1) Does it sell?
- (2) Does it build good will for the sponsor?
- (3) Does it look well?
- (4) Does it reproduce well?

These are all important points and unless an affirmative answer can be given in each case, the commercial leaves much to be desired.

Most purchasers of television film commercials do not realize the time required to produce a top-quality commercial. Therefore this need for time should be emphasized for the buyer's benefit during the planning stage, to eliminate any undue call for haste while the commercial is in production. This applies particularly to commercials in which animation and stop-motion photography are used, for in such cases no production can be accomplished until the sound recording is made and a reading of the track taken. It is necessary to break the sound track down in terms of frames, since the actual shooting is done one frame at a time. When one considers that there are twenty-four frames per second and interprets this in terms of separate drawings in animation and individual moves in stop-motion, he begins to understand what is involved in the production of such films. Because these media are so time-consuming, a minimum of from six to eight weeks should be allowed, after completion of the recording, for the production of commercials in which they are employed. This also permits time for the retakes and corrections often needed.

No less than four or five weeks' time should be planned for the production of live-action spots and the subsequent delivery of a composite answer print. Although the technical processes involved in the shooting of live-action films are not nearly as complex as those of animation and stop-motion, print problems may arise as the film goes through "opticals" and the laboratory. If a high quality is to be maintained, there must be sufficient time allowed to solve these problems properly. The client is interested, after all, in the final

composite release prints and, of course, the producer should be interested in the same thing. The production of good prints which will reproduce well on television is an important part of a producer's work, but unfortunately this phase of production is often grievously slighted. Highly contrasting prints in which the blacks are very dark appear twice as dark when reproduced on the television screen, and whites "burn out" and cause disturbing flashes. It is not to be inferred that the time element is the only factor affecting the quality of production; there are many others, such as type of personnel and extent of laboratory facilities. However, it appears that in the majority of instances the amount of time allowed for the production of a film is one of the most important determinants of quality. Before leaving the subject of time, it might be well to mention that time spent in preshooting conferences contributes greatly toward economy of production. It is much less costly to catch mistakes in the planning stage than in actual production.

Set and Styling

At such preshooting conferences, sets and styling should be discussed and, often, an interior decorator should be employed to assist in the designing of sets. It should be kept in mind that a television audience is composed of people who are also exposed to other photographic media. These people will automatically compare the production quality of a television film commercial with that of these other media. In the past, altogether too little emphasis has been placed on the artistry of photography, lighting, and staging which is quite important in the production of good photographic illustrations, and which should be a foremost consideration in the shooting of a film for use in television. Thus sets and styling are of utmost importance, and every effort ought to be made to design sets and to stage the shooting so as to add depth to the picture and overcome the flatness found in so many TV film commercials.

Casting

Good judgment must be used in casting, from an auditory as well as a visual standpoint. It is fully as important that a voice be appropriate for the picture as it is that the picture or actor be suited to

the story. If the situation being filmed appears obviously synthetic, the effectiveness of the sales message is lost. No matter what type of personality the script demands—a glamour girl for a cosmetics account, a fashion model, a child, or someone for a beer commercial—he or she must look and sound genuine in the part. In addition, the person giving the commercial must be careful not to talk down or up to the viewer. Thus the action of the person being filmed, as well as the setting in which he is acting, must create that feeling of authenticity which will make the commercial believable.

Now, proceeding on the assumption that all the preliminaries have been disposed of, including tests of the client's product to determine whether or not it will photograph well in black and white (it is usually necessary to retouch the labels or make up new ones) we are ready to begin the actual filming of the commercial.

Shooting Time

We have already discussed the need for time in the production of a TV film commercial, but one aspect of time which has not been mentioned previously is the time length of each scene of the commercial. In order to prevent a scene from appearing stiff and unreal, the action must be started before and continue beyond that portion which will actually be used when the film is edited. Obviously, then, such scenes must be filmed with stop watch in hand to insure that the desired action or effect is obtained within the time limit allocated to the scenes in the script. A particular "take" of a scene might be perfect in every respect, but if it runs five seconds rather than four seconds as demanded by the script, the "take" is useless. Usually, more actual takes of each scene are necessary in the shooting of a one-minute film than in the filming of a one-reel picture. Twenty-second live-action films offer the same difficulty and therefore often cost as much to produce as one-minute live-action films. In fact, it would cost less, probably require less time, and be simpler to produce a film in which the scenes were lengthened to five minutes of running time.

The writer believes that television has a much closer relationship to motion pictures than to radio and consequently feels it to be of utmost importance that a television commercial be effective in its presentation from the viewpoint of picture alone, independent of

copy. Of course, the copy written for the commercial's narration or dialogue is also important, and should supplement the picture, but a good test for any television commercial is to screen it without sound. If it succeeds in transmitting the sales message visually, without benefit of sound, there is every assurance that it will be successful. This may also be a good test to make in judging the commercial as to good, simple, direct story approach. More often than not, successful TV commercials are those that have been based on a simple, uninvolved story treatment.

One of the most important points to keep in mind during the actual filming of a TV commercial is that it should have good "reading" qualities. That is, it should be a photographic illustration which tells its story or sells its product at first glance. A photographic illustration style (which reproduces well on television) should be followed in the shooting, lighting, and staging of a television film commercial, rather than merely a motion-picture technique. Since the center of the screen is the focal point on any television set, efforts should be made in staging the shooting and placing the product to take full advantage of this area. For this type of work, cameras should be equipped with a "safety field" in consideration of the fact that the full motion-picture aperture is not projected on the television screen. A great deal of the periphery of each frame is lost during projection. It is quite disturbing to a viewer, and especially to a sponsor, to see the name of the product with the first and last letters missing, or to see only part of the product or scene simply because the safety field was not taken into consideration when the shooting was done. Problems such as this point up the fact that it is important for experienced advertising personnel to be a part of the creative production of television film commercials.

Final Stages of Production

The final stages of production are editing of the film in the cutting room and its processing through "opticals." The editing of a film must be handled by men who have an extended knowledge of motion-picture production. Proper editing will improve the effectiveness of any film. Sometimes, however, it is rather difficult to determine what the film editor adds, for if a film is well edited, neither the man-

ner in which it is cut nor the optical effects used are readily apparent. Of course, the film editor is limited to some extent in the improvements he can make. If no attempt has been made to overlap scenes during the shooting of the film, it is almost impossible for the film editor to cut from a medium close-up to a close-up, for example, without creating a jumpy, disturbing effect. If, on the other hand, the scenes were overlapped it is relatively simple for an experienced film editor to make a smooth transition, with the action matching and flowing into the following scene.

Ideally, in the production of any television film commercial, there should be a constant improvement from the very conception of the idea right on through every stage of production—writing, shooting, and editing.

Opticals and Prints

Unfortunately, there is a tendency in the production of television film commercials to become too tricky with the use of camera moves and optical effects such as dissolves, wipes, and irises. Camera dollies, zooms, and optical effects have a real purpose and are not intended merely as tricks. Their avowed purpose is to increase the meaning and smoothness of production and to add to the dramatic effect. When used improperly such devices reduce rather than enhance the quality of a film.

To obtain these optical effects, a fine-grain negative must be made from the original negative and shot by an optical printer, which results in an optical "dupe" negative from which release prints are made. It is best not to make release prints from the original negative; for if, by some mishap, it were torn or scratched the negative would become useless. Use of the dupe negative for printing protects the client's interest, and as many prints as desired can be made from it.

Release prints are the last and probably the most important phase of production. The sponsor is, after all, mainly interested in the actual print which is to be projected upon the television screen. Here again, adequate time should be given to insure proper processing of prints through the laboratory. Rushing prints through the laboratory at this point can result in ruining what might have been an excellent film. The thirty-five-millimeter answer print which the sponsor checks

before release prints are made may be very good and worthy of full approval, but it should be remembered that the answer print is not the one that will be shipped to television stations throughout the country. Therefore, when the release print order is a comparatively large one (twenty-five to fifty or more prints) a period of from ten days to two weeks should be allowed for delivery, if well-balanced, high-quality prints are desired.

The task of obtaining and delivering prints is usually left to the film editor or production manager, both of whom should be experienced in the laboratory as well as in motion-picture production. As has already been mentioned, it is difficult to select a producer for television film commercials on a price-bid basis alone. The best method to follow in choosing a producer is to select one who has achieved a reputation for fair dealing and quality of production.

Every step of motion-picture production requires time and planning, creative and professional ability. The producer should be chosen accordingly and relied upon for professional advice. This, together with the producer's close cooperation with advertising agency personnel who are well acquainted with the client's product and problems, should result in the production of successful, effective television film commercials.

CHAPTER

10

Casting for Television

THE CASTING DIRECTOR has a deep responsibility to the public, as well as to his network, station, or agency. It is his job to locate and engage the finest talent available. He also has a responsibility to the actors he engages. As in any other business, there are times when emergencies arise and actors whom the casting director has treated fairly will reciprocate.

There are two basic television casting processes: casting the television program, and casting the television commercial.

CASTING THE TELEVISION PROGRAM

Before actual casting begins, certain preparations have to be made. First, the casting director determines the budget. Although it is possible to get any actor for any part if one can pay the price, television budgets are notoriously low. This fact means that considerable care has to be exercised in assembling the best cast that the budget will bear.

The budget is determined by the network, not by the casting director. He does, however, determine the amount of money paid each actor within the over-all amount allowed for talent on the particular show. Contrary to opinion among actors, the casting director does not wish to force them to accept low salaries. There have been many occasions when actors have agreed to accept parts at a certain figure and subsequently the casting director, finding himself with money left in the budget, has given them additional payment for the job. This pro-

cedure pays off in good will; there may be a time when the network may require and be able to obtain the services of a certain actor even though there may not be enough money in the budget to pay him his established salary. Incidentally, since the salary scales of actors are set, most dealings are not conducted in a haphazard fashion but are a result of meeting the salaries known to be commanded by the actors.

Casting is the process of sorting out all the applicants and selecting those best suited for the available parts. The success of the casting director depends largely on his advance preparations. These include many activities before he engages the first actor for a part.

Problems of Casting

One of the major problems of a casting office grows out of the multitude of actors who pour forth in never-ending numbers upon the casting directors. Even though a good casting director understands their problems, he is limited in what he can do for them. There are many ways of handling this group, but the most workable plan is to set aside a number of hours a week for casting, granting everyone a five-minute appointment. Another good procedure is to deal directly with the agents. However, because of the ruling which prevents agents from taking a commission on "scale" jobs (a job paying union-scale wages), the agents do not, as a rule, give full time to handling actors in that category.

Preparations before Casting

First, auditions are held, where performers are classified by type (character, ingenue, juvenile, comic, musical). Second, files are set up which include biographies, experience, credits, and photographs of all performers. All pertinent information is classified for ready reference.

Third, talent-source files are assembled, containing contacts for all types of performers (agents, telephone services, equity, unions, and so on). Casting requires a current, comprehensive knowledge of the movements and locations of all types of talent at all times. In his office, to aid in the talent search, the casting director keeps all printed reference guides and lists (e.g., the *Players' Guide*) which help locate actors on the shortest possible notice.

Fourth, a classified index, which lists names, types, faces, accents, characters, and special abilities of different performers must be organized, for the purpose of expediently filling a specific part.

A casting director must be aware of the future plans of performers, particularly of those actors who are in great demand, in order to anticipate their availability. In most cases scripts are not cast more than one week in advance of the rehearsal because of many problems, such as the reading of scripts, mimeographing, and others. The producers are busy putting their show on the air and cannot find the time to get as many completed scripts in advance as they would like. So far as possible, however, the casting director attempts to cast in advance in order to allow the publicity department time to get out its releases.

These are the major advance preparations, but the intimacy of television forces casting personnel into a continuous search for new faces. Besides attending auditions, the casting director must broaden his acquaintance with performers by attending legitimate plays and musicals, night-club floor shows, stage presentations of all kinds, motion pictures, and by watching television channels other than his own.

Auditions offer perhaps the most important method of finding talent. In most cases variety and dramatic auditions are held separately. Anyone may have an audition, but the performer must be thoroughly equipped and ready. Because of the large number of people wishing these auditions, they cannot be repeated in less than a six-month period.

The audition goes beyond seeing only new people. It also includes viewing actors who have performed in other media but whose abilities are not known to the network. This procedure introduces them to new opportunities. There are also special auditions for professionals who are well known for one type of entertainment in order to acquaint producers and directors with their potential ability in other directions. For example, a well-known dramatic actor may have a good singing voice or a singer may be a good dramatic actor. The special auditions provide them with an opportunity to show this unknown phase of their talent.

Good casting also involves a great deal of research. The casting director must read all trade publications in order to keep himself abreast of all new developments, problems, theories, and ideas propagated in the television industry.

It is apparent that many preparations are necessary prior to the actual casting of a single part. No producer, director, sponsor, or sponsor's agency can be served adequately unless the mechanics and the files are in good working order, ready for immediate reference.

THE CASTING PROCESS

Television encompasses many varied program types. This large range includes the panel show, the quiz show, the woman's program, the educational and public-service presentation, the children's program, the musical and variety revue, the comedy program, and the dramatic presentation. The casting process is similar for all of these types.

Performer Interviews

The producer, director, sponsor, or sponsor's agency prepares a list of talent requirements. The casting director reads the script, or considers the format for which he must hire performers. A casting conference is called to establish interpretations of the roles to be filled. The casting director prepares a separate list of actors for each part. He arranges appointments and calls these performers in for readings or interviews before the producer, the director, the sponsor, or his representative. From these auditions final selections are made. The casting director is then given a list of the performers chosen.

Generally, the casting department narrows down the list of people so that there seldom are more than two or three reading for each part. If the two or three do not work out, then two or three more are submitted. Because of the limited time available for the preparation of most shows this auditioning must be accomplished as rapidly as possible.

The casting process takes several days, and may run into weeks. The amount of time it entails depends on what obstacles the casting director has to overcome.

Problems and Solutions

The first obstacle in securing top-flight, highly experienced performers who will accept the responsibility of carrying a major role in a television program or commercial is usually "nonavailability of

talent.” This means that the producer tries to engage a specific performer and the actor refuses the offer. Several causes of nonavailability (discounting personal reasons) are: (1) the casting director is bidding for the performer’s time against other television producers, the legitimate theater, or motion-picture studios; (2) while supporting actors are plentiful, stars are difficult to secure on limited budgets because they are in great demand; (3) many performers who turn in outstanding jobs on stage and screen (where time to memorize lines is ample) deliberately pass up opportunities to appear on television where the “fast study” (the ability to commit lines quickly) is not a luxury but a necessity. Finally, (4) the same performer cannot be allowed to appear at over-frequent intervals because the public tires of the same face when seen too often on dramatic shows. This restriction poses one of the major problems for TV casting directors. Millions of people watch each TV show in one evening, whereas in motion pictures it takes many months for one tenth that number to see a comparable hour-long motion picture. As a result, actors on TV are presented to much larger audiences far more often even if they appear only on two shows. Hence, to hold audience interest, the network must vary its staff of actors.

When preliminary conferences, interviews, final selections, and availabilities are settled, it is time to determine salaries and billings.

Negotiations: Salary and Billing

Bargaining for the services of high-priced performers is one of the most difficult casting problems. Since the advent of the Television Authority, a minimum scale for performers has been established. When dealing with overscale actors, bargaining for artistry depends on a performer’s experience and personal “name value” (audience-drawing power). These negotiations have a nip-and-tuck and toe-to-toe quality which is both stimulating and exhausting. The casting director and actor ultimately agree on a fee or decide to end the negotiations. When no contract can be agreed upon, the casting director must either sign the performer who was second choice, or begin the casting process all over again. Time then becomes important, because probably the rest of the cast is already in rehearsal.

During salary negotiations, the question of “credit,” or billing, is

broached. It is part of the casting director's job to arrange this with the artist. He must also arrange the starring, featuring, and mention of the cast, as well as fix the responsibility each actor has for carrying the program.

When all these problems involving performers, salaries, and billing are resolved, rehearsal calls can be sent out and the cast is then set. The casting process is complete.



Courtesy, Sarra, Inc.

CASTING THE TV COMMERCIAL

This illustration shows the casting of a baby for a food commercial. Casting requires a knowledge of the part, the actor, the product, and the market.

CASTING THE TELEVISION COMMERCIAL

Casting the TV commercial differs in many ways from casting the regular television program. These differences do not lie in the casting process, but in the different factors the casting director must take into consideration. For example, commercial casting is usually done through or with the advertising agency. Moreover, it presents a prob-

lem entirely different from the casting for a show because stars generally are not available for this kind of work and dramatic ability is not so important as salesmanship. Normally, the casting director must secure the best actor-salesman for any part. He does this by choosing from a large number of available artists.

For the television commercial, however, it is necessary first to analyze carefully the entire presentation. While the performer's ability is vital, there are other and equally important considerations—the product the actor must sell, for example.

Establishing the Type

The product determines the type of performer needed to enact the commercial. Let's say the product is floor wax. For the purpose of understanding the process of establishing the correct type, let's answer these hypothetical questions:

Q. What type person uses floor wax X?

A. The housewife.

Q. What age group is the sponsor trying to reach?

A. Late twenties to early thirties.

Q. What results desired from use of product?

A. Fast, shiny floor surface with minimum effort.

Q. Why should housewife use the product?

A. It gives quick, easy, permanent floor dressing. It is ideal for busy young mother or career girl.

Q. In the commercial, where should product be demonstrated?

A. In the home.

There are, of course, many other pertinent questions, but these examples indicate that the right person to deliver the commercial is a young housewife type. She should be in her late twenties, look neat and pleasant, and have good-looking hands. Perhaps she is a mother or a young working housewife, or both. It is obvious that the conventional glamour-type model would be impossible in this commercial.

There are other considerations, too. In casting the TV commercial, there may be certain deviations from ordinary performer requirements.

Frequently certain specific parts of the commercial performer's body or face are more important than anything else. To advertise

cigarettes, for instance, beautiful hands and lips may be essential; for soap, beautiful skin; for beer, an attractive smile that radiates pleasure; for mascara (obviously), beautiful eyes.

Other sponsors may consider the spoken message the most important factor. The performer needed is an experienced, poised, pleasant-looking salesman-announcer. This is a highly specialized art, and one which takes long and arduous training. The casting director should have a file of performers who specialize in this sort of salesmanship. They can always be depended on to make the best "straight commercial pitch."

Responsibility of the Commercial Performer

There is really little procedural difference between casting the television show and casting the television commercial. Type lists, conferences, auditions, readings and interviews, and final choices are common to both. There is one vital consideration present in commercial casting that is less important in casting the regular program.

When the final selection is made in the case of the commercial performer, he shoulders a far greater responsibility than that facing the actor on the regular part of the show. He must be "flawless." There can be forty Hollywood stars in the cast, with twenty Pulitzer Prize-winning writers adapting the script, but if one \$150 model blows her lines in reading the commercial, the show is a failure as far as the sponsor is concerned.

Actually the program pivots around the commercial performer. All the other actors may be allowed deviations from the script if circumstances require it, but for the actor in the commercial there is no margin for error. His performance must be completely poised, he must be at ease, convincingly natural, and he must speak his prepared material perfectly. Finding that kind of actor is the crux of casting the television commercial.

Casting is a vital "behind the scenes" part of television. The director, the producer, and the sponsor all speak to the public through the performers who represent them. The public will continue to patronize the program only as long as the talent maintains a standard of excellence.

The keystone of the whole television program, therefore, is its talent. The actor must bring to life the concepts of the writer, producer, and director. He is responsible for bringing the maximum entertainment, information, and education into the audience's homes.

The care shown in selecting that talent determines of the quality of program. This is the essence of casting for television.

CHAPTER



Writing the TV Dramatic Show

TELEVISION, as a science and as an art form, moves so rapidly that any rules of style and technique for writing for TV set down here may be outmoded tomorrow. Just as the stage play has been subject to hundreds of changes and advances in plot, staging, lighting, and general treatment—so does the television play inherit the benefit of the rapidly advancing skills of its particular medium. The limitations of today, which force the TV writer to bend his material to fit certain production formats and codes, may give way to new horizons tomorrow which will make possible a style and treatment of story as yet undreamed of.

Basic Requirements for Writing Television Drama

It has been said that writing for television must embrace an understanding of stage writing and movie writing, with the advantages of neither. If the viewer is pessimistic, this analysis has more than an element of truth. Certainly the TV play is circumscribed by the limitations of space, and compressed within a limited segment of time as in a stage play, and denied the infinite mobility, range, and scope of the motion-picture camera. Its subject matter is more narrowly limited than that of the stage play; and yet, because of the vast turnover of material used on television, the TV writer is required to produce topics and themes of infinite variety.

Therefore it might follow that writing for TV is the hardest art form yet devised. This is a debatable point, a point yet open to

question. Certainly up till now there have been no Chaplins, Griffiths, or Flahertys of television to diffuse the light of genius over the cathode-tube.

This is not to say there will be none. There will, because TV, with its violent contrasts of scope and restriction, its endless digest of every conceivable type of material, its desperate dependence on the ever-fresh idea, the new twist, the quick gimmick, will inevitably exhaust the obvious, and force creative minds to think higher, wider, and more deeply, until the real possibilities for original creative effort are realized in a combination of great ideas plus great technique.

We are concerned with writing technique. The craft is communicable, but the idea must wait upon the individual.

Establish Immediacy

The first rule of writing for television is to establish immediacy: that is to say, that quality of things happening before one's very eyes, to persons whom we care about. This immediacy—the setting up of an active situation, and the resultant conflict within the characters involved—is the basis of the ideal TV script.

Dramatic media with more time for development at their command (motion pictures or the stage) are permitted to squander precious moments with "sound and fury" which may, or may not, signify. But not the television play. From the moment black fades to the muted gray tones of the screen, a sort of compressed magic must begin, whereby characters, their conflict within the plot, and the ultimate resolution are all caught in the tide of the racing minutes and whirled along to a believable conclusion.

To the writer, suspended as he is between his initial idea and expression, this may imply an impossible problem from both artistic and technical points of view. For though he may conceive in reverie, and float for a time in the shallows of his imagination, finally it is his idea molded to form from which evolves the well-written television play.

The Time Factor

Let us consider two lengths of TV drama: the half-hour play and the hour play, presented either through the medium of "live" television,

which is TV actually performed at the second it is transmitted over the tubes, or "filmed" television, which has been prerecorded on film, as in the motion pictures. This chapter will deal particularly with "live" television.

"Live" dramatic shows fall into the hour-long category ("Studio One," "Kraft Theatre," "Lucky Strike Theatre," and "Philco TV Playhouse," to mention several); the half-hour category ("Armstrong's Circle Theatre" and "Lux Video Theatre"); and the mystery suspense category ("Suspense," "Danger," and "The Web" are notable examples). These programs have been running on the television networks for a good period of time. They have acquired a certain stature which demands that their material be of high professional caliber.

Script Marketing

The television writer's first step is to select his market: that is, he must decide whether he will angle his material for the mystery-suspense whodunit school, leaning heavily upon unusual atmosphere and novelty of plot to carry him through; or whether he will take the harder road and tailor his material for the dramatic shows. If the writer masters his medium in the field of straight dramatic TV writing, he will find that writing suspense and mystery scripts does not require a more complicated technique.

The Hour Script

We will assume the writer seeks to express himself in a straight drama form for television. His next choice is: Shall I write an hour or a half-hour script? It is advisable to approach the hour-long script warily, first because it is lengthy and involved, and second, because the editors of the average hour-long television show do not trust to chance or fortune for their material. Most of them have developed a private "stable" of writers, proven technicians who can be depended upon to provide a smooth professional script, either original or an adaptation, at a given date within a given time. Before writing an hour-long script, it is advisable to boil your idea down into a three-to-five-page outline, giving plot line and character development, and

to submit this to the editor for approval, before going ahead with the script.

The Half-Hour Script

This brings us to the half-hour original drama for live television. The ingredients necessary for a good half-hour TV show are precisely those which can be expanded for a longer script: a single basic situation; believable characters; and movement, which must inevitably spring from the characters being placed in opposition either to the situation or to each other. As the play develops, the tension is heightened until finally there is the "release action" or climax where the characters resolve the difficulties which were set up in the initial action of the play.

To illustrate, a recent successful half-hour live television play was laid in a remote lighthouse off the New England coast. At fade-in (i.e., opening scene) the young lighthouse keeper accidentally discovers a note his young wife is writing to a friend. In it, she announces that the foghorn is driving her out of her mind: she can no longer stand it, she is going to leave the fog station, and her husband. The keeper cannot understand her hatred of the foghorn. He tries to explain to her that it must sound to warn ships away from the reefs. As the personal conflict between husband and wife heightens, a complication is added when the keeper slips and fractures his leg just as the spare foghorn breaks down. A ship radios that it is lost in the fog; it is imperative that a signal be sent. The wife has no choice but to help her husband repair the foghorn in order to save the ship. Through reaching this crisis she learns to see herself in relation to the importance of her husband's work, and she is content to stay.

Here we have a single basic situation set forth immediately, the problem of a man whose wife is going to leave him. We are quick to sympathize with the husband's plight and his wife's distress, and the story moves in a direct line from the initial conflict into an area of heightened tension, as the wife is faced with the choice of whether or not to permit her husband to risk his life repairing the horn, the symbol of her discontent.

The Dramatic Unities

This play employed a theory which might be taken as a credo for the television writer. It is the Aristotelian theory of unity of time, place, and action. The television writer would do well to adopt the unities as a guidepost for writing his play.

The Unity of Time

Considering them, each in turn; the advantages of unity of time in a half-hour play are obvious. If the writer is attempting to tell a story which depends for dramatic effect upon long time lapses, the slow working out of the plot as it might actually unfold in the lives of real people, then he has forgotten the first rule of the TV play: immediacy. The TV play must open at the height of the action; the situation must already be set and underway; the characters must already be placed in their predicament, and the purpose of the half-hour script is to sweep them from the crest of the action on to the climactic resolution. Utilizing time as a factor in developing a plot is a narrative technique; it is not dramatic. More important, it is not a television dramatic technique.

To illustrate further, suppose for example that we are attempting to tell the story of two lovers who have endured separation over a number of years. With time at his command, say, three hours, the writer could unfold the individual lives of the two principals involved. He could tell what they did during the years of separation: their anguish, their growth, or their deterioration. But in the TV play the writer literally has no time. In fact, there isn't even time to age his principals properly. In the space of twenty-two minutes, which is the actual length of the "half-hour" TV play when introduction, commercials, and sign-off are taken into consideration, the actors are so busy leaping from set to set that it is a wonder if the make-up artist can snatch a moment to crow's-foot an eye with lining pencil to show the encroachment of the years. Also, there is the problem of costuming. Obviously, the heroine cannot appear in the same gown she wore in the opening scenes after a twenty-year span of time. But because of the strictures of television, finding time enough off-screen to change clothes is a vital problem.

What is the television writer to do? Again we return to our principle: the unity of time. Our television play would open its action at the moment the lovers come together after the twenty-year separation. Here the built-up situation of their romance, their parting, the long years between should have happened off-screen before we fade in on the *immediate* and highly dramatic situation of the reunion. The television writer's dramatic problem is to express what happens when they get together rather than what *has* happened over the past years. Television drama is in the present tense, not the past imperfect.

The Unity of Place

To observe the unity of place does not mean that our drama must be staged on one set. Thanks to "film stock shots" of various locales and the wonders of the rear-projection machine, the television writer has a certain amount of leeway in moving his principals around to unfold his story. But it is well to remember that movement in terms of place does not imply nor serve as a substitute for movement in action. In such a compressed period as a half-hour, valuable story time may be lost if the writer attempts to move his characters from one set to another too many times. Each fade-out or dissolve (i.e., merging one image into the following one) nibbles precious seconds from the allotted time of the show, and if scene changes are used too often, the result is a series of brief, choppy scenes which merely interrupt the flow of action rather than contribute to it.

The Unity of Action

In dealing with the unities of time and place, we are actually anticipating the unity of action. If scenes are dragged out and projected over too great a length of time; if characters are spotted from set to set in a montage rather than in valid scenes, it follows that the action of the play is sprawling, lacking in force and selective detail. But if the writer carefully isolates one crucial situation, highlights it with characterization, and develops it, then he has mastered the basic essential rules for the successful TV play.

Television Dialogue

In any dramatic form, the dialogue fleshes out the bare bones of



Courtesy, NBC

THE DRAMATIC PROBLEM

The television writer's dramatic problem is to express immediacy of situation, as depicted in the above television scene.

the plot. And in television, double duty is required of dialogue. Live TV is limited in scope: that is, it cannot depend upon broad panorama, colossal montages, or the thrill of the hunt or chase to help the limping script. Literally, the "words are the thing," and in nine out of ten TV shows, the climax depends upon what the characters say rather than what they do.

Filmed television drama is limited also, because it must tell a story within the half-hour or full-hour framework, designed to be seen on a small living-room screen. Hence too many montages, flashbacks, cutbacks, and scenic panoramas lessen the effect of the story. For this reason, and because so much must be told in such a short time span, television dialogue must accomplish manifold ends. It must (1) characterize the person who is speaking, (2) explain the situation that exists at the fade-in of the play, (3) anticipate the progress of the dramatic action, and (4) maintain the immediacy of the illusion. This sounds like a tall order, and it is. It is the crux of whether or not a television play emerges as a piece of dramatic art.

To give an example of a brief exchange of dialogue which provides the beginnings of a characterization, and simultaneously anticipates future conflict:

The setting is a coal mine. At fade-in the miners are checking onto the elevator to go down into the mine. The mine superintendent, Grantley, gets on the elevator with a reporter. Just as the elevator is about to descend, there is a shout:

AUDIO
CHECKER

Hold it! One more customer, Will! It's Terry McLean!

(There is a murmur from the miners on the lift. They shift their feet. The reporter looks inquiringly at Grantley.)

REPORTER

Terry McLean? Isn't that the youngster who—?

GRANTLEY

(Cuts) . . . was trapped in that lower shaft cave-in with Danny Stanislaus about three months ago. We got young McLean out. Too bad about Stanislaus.

REPORTER

Yeah, I remember. I was with A.P. in Chicago. Whatta story.

(The grating slides open and young Terry steps on the lift. His face is set, his eyes try to radiate bravado. He looks rovingly at the set-faced men. He wets his lips.)

MINER

Hi ya, Terry.

SECOND MINER

Hello, Terry.

TERRY

(Responds tightly) H'lo fellas.

(The grating shuts with a crash. Terry spins. A flash of terror shows in his face. He puts a hand against the grating to steady himself. With a groan and a clank, the lift sinks below the level of the earth. A dim electric light throws the men's faces into grim relief. Terry draws a shuddering breath. For the first time he notices Grantley standing beside him.)

TERRY

H'lo, Mr. Grantley.

GRANTLEY

You all right now, son? Treat you all right in the hospital?

TERRY

Fine. Just fine.

GRANTLEY

Look—it's your first day back. If you'd rather come off the pits—work topside—?

TERRY

(Tightly—his voice uneven) I'm a pit man, Mr. Grantley. I ain't asking for no charity! I'll work my shift!

Here, in barely twenty lines, the audience has been told about the cave-in; learned that a man was killed; met the boy who was saved; discovered he has a chip on his shoulder; and gotten an inkling that his attitude may bring about a new crisis.

The Role of the Camera

This example illustrates further the role of the television camera in developing a dramatic situation. Through the inquiring, penetrating eye of the camera, the audience learns many things that are not expressed in words. The viewers see the calm resignation of the group of miners on the elevator, who are unimpressed by the daily business of going down into the mine. Into this group, young Terry McLean is flung like a live coal. His taut nervousness is transmitted through the eye of the camera. We watch his growing fear as the elevator begins its descent, and his gradual relapse into stark terror. Here Terry's inner tension, exposed to the camera, is offset by the stubborn bravado of his words. We are immediately aware of the seething conflict within the boy. We can only wait for it to explode as the drama unfolds.

In the above instance, camera and dialogue worked together to set up a situation. Now, let us consider an example where the camera takes predominance, where an intensely dramatic situation is revealed by means of the camera's intimate penetration. This excerpt is taken from the sample script at the end of the chapter. We consider it now for the visual technique used. When read in context, the scene is completely integrated in the dramatic structure.

The scene is an airport. A beautiful woman in her mid-thirties stands at a Red Cross booth, pouring coffee for a queue of weary soldiers who have just piled off a returning Army transport.

AUDIO

(Camera moves in for very tight shot of Caroline's hands as she pours. On her right hand, third finger, she wears a curious circlet of gold, intricately carved.)

(Suddenly, two masculine hands, scrubbed, but roughened and scarred by exposure, are placed, palm downward on the counter in front of her. On the third finger, left hand, is a ring—a duplicate of Caroline's, in a man's version. It is clearly a wedding ring.)

LAWRENCE

Another coffee, please. . . . Caroline?

(Caroline's hands stiffen. The Silex coffee



Courtesy, NBC

THE ROLE OF THE TV CAMERA

The above scene illustrates the value of the camera in disclosing many things not expressed in words.

pot strikes the counter with a thud. Then, as if governed by some strange area of control, separate from the rest of the body—the fingers assume a sort of tense relaxation.)

CAROLINE

(An intake of breath) . . . Two sugars . . . still . . . Lawrence?

LAWRENCE

No sugar. Thank you.

(She pours the coffee steadily, as the camera pulls back to show them, face to face, eye to eye. Lawrence Stanton stands in the queue of soldiers, a disheveled, tired-eyed man in a crumpled sergeant's uniform with a shoulder patch proclaiming him a recent returnee from Korea. His gaze is locked with Caroline's—she is staring at him, as if the long dead has been called up again to tear the heart with a repeated loss. She pushes the container to him. He takes it but she doesn't release her grip. They seem locked to each other through the intermediary of the coffee cup.)

LAWRENCE

I see you haven't changed, Caroline. You're ten years more beautiful.

This is a meager exchange of dialogue, but through the medium of the camera the audience has been presented a scene of tremendous dramatic impact. A woman, obviously with enough leisure time to donate part of her life to volunteer work for the Red Cross, is pouring coffee at the airport for returning soldiers. Suddenly, without warning, the veil of the past is ripped aside. She is confronted by her former husband. We learn that they have been apart ten years. Surely profound adjustments have taken place during that elapse of time. Yet both still wear their wedding rings, symbols of their former love and life together; and after ten years Caroline remembers how he liked his coffee. Why has Lawrence come back? Why did they part ten years before? What will take place now that they are together again? In less than a minute's time, by means of four lines of dialogue and the perceptive camera, a situation has been created, and our play is underway.

The potential of the television camera as the vital "fourth" quotient in a formula which includes dialogue, business, and staging has not yet been fully realized by many writers. Television plays should be written with the camera always in mind as the storyteller. It should observe, interpret, heighten, and enlarge the drama at hand, not merely report. If the camera does not become an integral part of the dramatic whole, then the work is not a television play as such; it is merely documentation.

The writer should use his cameras as a link to bind together the chain of dramatic effects into a unified whole. If he is alert, the mere transition of scenes can, through camera magic, take on added meaning.

For example, in a play which centered around a young boy's infatuation for a tarnished girl who worked in the gin mills of the New Orleans jazz circuit, the opening scene was played in a railroad station. The boy had established his love of jazz by repeatedly playing the juke box. This first attracted the girl's notice. At the scene's close, they leave together. The camera directions read:

AUDIO

(He feeds a nickel into the slot. Lou gives him a look of amusement, tinged with a sudden tenderness. She takes his arm, and they exit as the record comes up to meet the needle. Go in for tight shot of the spinning disc and cross dissolve to):

INT: THE JUNGLE CLUB

(Open on a tight shot as the camera stares down the throat of a trumpet. It seems to be disembodied, and slowly revolves in a haze of smoke while it trembles with a voice of its own. Pull back to show the colored trumpeter, etc. . . .)

Here the camera ties the two scenes together, with the spinning record melting into the slowly rotated trumpet. The motif of the music, highlighted by the camera work, ties together the scene change, sustaining the mood of the play, presaging the future development of the story.

Cover Shots

The concurrent fade-out on the spinning disc and fade-in on the trumpet serve to illustrate another vital point which must be understood by the television writer. This is the "cover shot" which has been devised to give the principal characters time to get from one set to another. In film making, scenes can be shot indiscriminately and then spliced together; but for the purposes of live television the writer must understand the impossibility of closing on his principals in the railroad station, and then a moment later opening on them sitting in a night club. They must be allowed a few seconds to get from set to set, yet those few seconds cannot be wasted. They must be employed to further the story line, to lend added values to the rising action, and to reintroduce the characters smoothly when we are ready for them. Rather than delay the dramatic action, cover scenes or cover shots can further it immeasurably, if the writer will take the trouble to plan them carefully to utilize the maximum benefit of his camera and his cast.

In a recent hour-long TV show, a love story of great beauty and poignancy was played out in a restaurant, against a background of chattering waitresses and midnight customers. Not only did the endless chit-chat of the minor characters provide dramatic counterpoint to the quiet desperation of the lovers, but also it offered perfect cover scenes. When it was necessary to move the principals from one scene to another, the camera could always rest for a few moments on the chattering customers before fading out.

Script Format

Many novice television writers worry endlessly about factors which need not concern them. They overelaborate on plans for set construction, they offer suggestions for the selection of background music, they note down every camera direction and cue. All of these things are outside their province. They need only provide the basic television play: the situation, the dialogue, the action, with such indications of camera shots as are necessary to indicate plot development. A glance at the preceding excerpts from television scripts will show that only the barest details are necessary in order to convey to the

television producer or director what is required for the successful production.

About all that is required from the writer aside from the play itself is a list of cast, with brief descriptions of approximate age and type of character (if desired), and a set list, with a brief description of the type of set required, such as "Living Room. Full Set. Middle class, homey, with large picture window and deep comfortable chairs," or, "Waiting room/FRAG. [This means not a complete set: a fragment, or vignette.] A bench and water cooler in view." Unless a prop or portion of a set is directly necessary and contributory to the action of the play, it is best to give the set designer leeway in his design, as he knows his problems far better than the writer.

How to Sell Television Scripts

To the novice television writer, the question, "Where may I submit my scripts for sale?" becomes almost as important as, "How shall I write them?" The answer is simple. He may submit his script, whenever he feels it to be ready, to any network or agency which handles the show for which his play is angled. There is no mysterious hocus-pocus to submitting a TV script; it requires no inside knowledge of ways and means. About the only requirement of script editors is a neatly typed copy of the play with an affixed and signed release form.

The Release Form

A word may be inserted here regarding the release form, which is usually worded according to the particular standards of the individual agency or network. It is simply a statement to the effect that the author is submitting his material, unsolicited, to the agency or network for consideration and that the reading of the script by the editors in no way makes them responsible for its purchase. Most forms go on to say that the agency or network disclaims all responsibility in the event the idea, or ideas presented in the attached script should be reproduced on their show. The reason for this is obvious. It might very well happen that a TV show is in the process of producing a story of a crippled war hero at the precise moment half a dozen free-lance writers take it into their heads to submit other stories

about crippled war heroes. If the agency or network were not covered by a disclaimer clause, they could find themselves with several plagiarism suits on their hands for a coincidental circumstance in no way their fault.

Many novice writers feel that to sign such a release form is to sign away their rights to their scripts. Nothing could be further from the truth. Networks and agencies are reputable, honest business organizations, and have no wish to use one scrap of material which has not been bought and paid for. The experienced TV writer knows that signing a release form is merely a prelude to having his script considered; he does it as a matter of course.

Rejection Slips

Let us assume that the beginning TV writer has selected a television show which interests him, worked out and written a script angled for the particular requirements of that show, and mailed it off with signed release form to the script editor at the agency or network producing the program. His script is returned with a polite note of rejection. There is no word of criticism, only a form rejection. This should not be always taken as a discouraging note. Most editors read hundreds of scripts per week and have neither the time nor the office staff to give personal critical attention to every script. The TV writer must steel himself for rejections, and continue to send his script out until every possible purchasing avenue is closed to him.

Should the novice writer get a rejection note with a critical note attached, he should accept it as more precious than rubies. More than likely this means that the editors have thought highly enough of his script to talk it over and consider it, hence the suggestions to the author. In some instances the editors will return a script with suggestions for revision and an invitation to the writer to resubmit. This should not be taken as an assignment with a promise to purchase the play. It merely means that the script stands a very good chance if certain revisions are made satisfactorily. It is entirely up to the writer whether or not he wishes to take the chance.

A writer may expect to wait from two to four weeks for an answer after submitting a script. Script markets are deluged with material and for the most part are understaffed, so it is quite understandable

that the creative tyro should be called upon to nibble his nails during the long silence. The writer may take cold comfort in the knowledge that most script editors are just as eager to get an answer to the writer as he is to receive it.

Agents

The question of the value of an agent often arises in the mind of a new television writer. Motion pictures have contributed a very warped picture of the function of an agent. Agents are usually pictured as fast-talking, insensitive con men who swing million-dollar deals across a luncheon Martini, and make or break writers with the wave of a hand. Nothing, of course, could be more false. Most literary agents are men who have thoroughly studied the various markets for TV scripts. They are highly critical of the material they represent, since their own reputations as judges of scripts depend upon the number they can successfully place. An agent is only as good as his material. Hence, it is small wonder that reputable agents fight shy of handling new and inexperienced writers, since the effort required in peddling their scripts outweighs the monetary return. For the beginning writer, it is a far better idea to submit his scripts directly. After he has built a reputation is the time to consider the services of an agent.

The question of a writer's critical evaluation of his own work arises here, and it might be well to consider it for a moment. Obviously a writer should first look at his material, and then select a market it fits (i.e., clearly a psychological melodrama should be sent to a suspense-type show, not to a program whose format is based on the family-type comedy). It seems almost superfluous to mention this, but many writers seem to ignore the basic requirements as well as the basic taboos of the shows to which they submit material.

Writer's Checklist

The TV writer should check his script carefully for the following: Have I violated the basic rules of good taste in my plot or in my dialogue? Does my play depend upon a problem which cannot be comfortably and tastefully produced for home viewing by an audience made up of millions? Has my play a beginning? That is, does it,

within the first two minutes of playing time, establish the situation and the conflict, graphically, clearly, and with interest? Does it have a middle (i.e., a rapidly rising conflict which, at the act break, leaves the audience with a feeling that they are bound up with the characters portrayed, and a wish to know what is going to happen)? And does the play have an end? Is the resolution definitely and unmistakably defined, does it spring from the action previously developed, and is it the consistent and acceptable solution to the dramatic problem?



Courtesy, NBC

CHARACTERIZATION IN TV DRAMA

Effective characterization and believable interaction are essential to the effective unfolding of the plot.

The author should also examine his characters carefully. Are they interesting and convincing? Do they act and react according to the dictates of their own personalities as established in the play, or does the author push them and motivate them without reason, and without consistency, simply for the purpose of resolving his plot? Herein lies a pitfall for the inexperienced writer, who all too often writes his play with simply the bare bone of the plot in mind, and finds himself forced to push his characters into unrealistic and improbable situations, merely to make his play "come out right." The more ex-

perienced writer is aware that plot must spring from the depth and honesty of his characterizations, and their logical and believable interaction.

Last, an author should cast a critical eye over the physical requirements of his television play. Has he called for an impossible number of sets, or indicated too many rapid dissolves to permit his cast to move from one set to another? Are the technical feats called for in his show possible, or has he based his story on a special effect or camera trick which may not be feasible?

Subject Matter

In summation, a word might be said about the crying need for writers who are able to bring new, fresh, exciting ideas and concepts to the screen.

It is astonishing to discover that in a medium offering the infinite possibilities to a writer of television so many writers depend upon the trivial, the banal, and the obvious for their subject matter. The struggling young writer-artist-musician, torn between his creative urge and love for his girl; the light family hassle where the younger generation tries to make itself understood to the old; the tired old wife versus mother-in-law problem; the unwanted grandparents; the wayward son or daughter who makes good after all; the lonely career girl looking for a husband; and the eternal round of children-who-are-lost-in-an-adult-world stories keep reappearing with infinite variations but unfortunately not infinite variety.

The stock situations and the facile plots which have been done to death in radio and in the movies will not serve and cannot serve as material for television drama, by the very nature of the medium. For TV presents the thoughtful writer with a paradox which, if examined thoroughly and understood thoroughly, offers a tremendous challenge to creative ingenuity.

Consider the scope of the television camera. It can probe relentlessly into the smallest facet of a man's life; it can exhibit, display, reveal, discover, betray. An action which would be lost on the stage, the tiniest twitch of a guilty eyelid, can be exposed by the all-seeing camera eye—it can bleat forth guilt; it can be the telltale physical failing upon which suspense is hung. The camera can be used as a

spy, an observer, a detective, a mirror, a reflector, or a casual narrator. It speaks with a peculiar voice of its own, and the writer who is aware of that voice cannot but speak through it.

Yet the television camera is limited. It cannot reproduce sweeping and grandiose spectacle. The panorama, the magnificent vista, the exciting fabric of men and movement on a large scale, are not for it at present. This is the province of the motion picture, and we already know that the movies have used spectacle as a dramatic end in itself, not as a means.

Hence the television writer must make maximum use of this exciting tool, the TV camera, and use it in a way in which it will be his most valuable dramatic asset. And the way is to develop and highlight character. For in character we have the basis of all dramatic action. It is human beings, their problems, and their ability to overcome them that excite or depress us. In their fate we find catharsis for our own emotions.

As the television writer learns to look within himself and those around him for the eternal and infinitely variable human conflicts, he will learn how the television camera can serve as a scalpel with which he can lay bare the human heart and spirit.

No other dramatic medium offers the opportunity for such intense scrutiny of a human problem—such pinpointing of the minutiae of the ordinary, which, in a split-second's time, can be distorted into the dramatic extraordinary. It is the privilege and challenge of the television writer to give us a new look at the same old world, as seen by the discerning eye of the camera, as interpreted by the dramatic inspiration of the writer.

Sample Script

Armstrong's Circle Theatre

Presents

"IMAGE"

by

ANNE HOWARD BAILEY

February 5, 1952

CAST

CAROLINE STANTON	A bitterly beautiful woman in her mid-to-late thirties. Her movements are taut and calculated. They express inner tensions of so complex a nature they must find release through an even more rigid control. She habitually wears a rather haunted look—the expression of a woman who avoids the mirror of truth, lest her reflection fall short of the desired image of perfection.
LAWRENCE STANTON	Caroline's estranged husband. About forty. A man whose casually handsome face has finally matured into deep lines of strength, awareness, and tolerance.
LARRY STANTON	Their fifteen-year-old son. Although he has been brought up in luxury by his mother, he is unspoiled, manly, and quite mature.
MRS. ALLIE POLLOCK	Fiftyish, Junior League-type matron. Likes Caroline, is slightly jealous of her—and not above a good morsel of gossip.
BETSY WRIGHT	Young, unmarried Junior Leaguer. Admires Caroline—has always been curious about the failure of the Stanton marriage.
ARMY PERSONNEL, AIRPORT STAFF, AIRLINE PASSENGERS, ETC.	

SETS

1. THE AIRPORT WAITING ROOM. The effect should be modernistic and spacious—one of light and air, and clean lines. One entire wall is glass—looking out over the landing field. Small signs posted outside point to “Parking Area” and “Passenger Ramps.” A heavy swinging door is set in the glass wall to the right. To the left, near the entrance from the covered passenger runway—is a Red Cross Information Booth, and Canteen—of the type staffed by a volunteer women's corps.
2. RUMPUS ROOM. A basement room, luxuriously outfitted into a play center. Pine-paneled walls, fireplace at one end, a full-size billiardtable, refreshment bar, deep couches, and heavy pile rugs. The walls are hung with skis, fencing equipment, a gun rack, a couple of mounted trophies. Across the mantel-piece are several loving cups, and silver awards of varying sizes, above it is a small, but handsomely framed portrait-photo of a man in his early thirties in Major's Army uniform. It is Lawrence Stanton.
3. THE SUN ROOM. This might have been the “conservatory” of earlier days—now it has been redecorated into a beautiful room with tropical motif. It is elaborate—just short of pretentious. The furniture for the most part is bamboo, or delicate wrought iron. A portion of one wall has a glass-enclosed

inset—where plants are growing—this inset is open to the sky—hence one can sit in the room and enjoy the illusion of being a part of a real garden.

4. FRAG/ Portion of the staircase leading from the rumpus room, and the tiny hallway just outside the rumpus room.
5. FRAG/ The foyer to Caroline's house. A handsome, old-fashioned table and wall mirror, a curving upholstered bench.

VIDEO

AUDIO

Opening shot:

INT: THE AIRPORT WAITING ROOM

Camera #1 inside airport

(Fade up on the typical bustling activity which characterizes the airport of any large eastern city on an average day. Passengers, those meeting planes, airline employees, and just plain on-lookers mill around with subdued confusion.

The P.A. is blaring, and every few seconds or so, the revved-up motors of a plane punctuates the normal level of noise.

Pan soldiers to Red Cross booth _____

Through the swinging door labeled 17A leading to the passenger runway stream several weary, unshaven, rather forlorn servicemen. Most of them carry kits or duffel bags, a couple have arms still in casts, one is on crutches. A couple are met by wives or sweethearts, several make straight for the Red Cross booth.

Put #2 inside airport _____

The booth is unattended, and so they stand quietly, with the blank resignation that becomes the armor of the Army enlisted man.)

LOUDSPEAKER

Army transport flight from Seattle has just landed at Port 17. Will those meeting the Army transport flight from Seattle wait at Gate 17A? Thank you.

Camera #3 MIU¹ Mom _____

(Caroline Stanton enters the waiting room from the direction of the parking area. She is in Red Cross Motor Corps uniform, she dangles a set of car keys. She crosses towards the booth, smiles brightly and anonymously at the soldiers who make way for her. Her smile deepens to a frown when she sees the booth unattended. She glances around with annoyance to try to locate another Red Cross volunteer. No one is in sight. Pursing her lips, she opens the flap and enters the booth. She smiles briskly and dazzlingly at the servicemen who now press near the booth.)

Camera #1 Mom, Soldiers

¹ See pp. 361–363.

VIDEO

AUDIO

CAROLINE

(Projects) Those of you who want transportation to the city—please stand over to the right. We'll be leaving in just a few minutes. For those of you who are between flights—there is a larger canteen one flight up. Now—if I could check anyone's bags . . . serve you some coffee . . . ?

VOICES

Sounds good to me.

Make it black, will yuh, ma'am:

Anyplace around here I can get a shave'n haircut?

Where are the telephones, lady?

(Over the voices, the servicemen react to Caroline's speech. Several hoist their bags and step aside for the motor pool, others move out of camera range, a few crowd up to the booth.)

(Caroline deals with each one in turn with a smile or a nod. She seems capable of managing several things at once—pouring coffee, offering doughnuts, lifting bags over the counter, issuing baggage tags.)

CAROLINE

DI to CU Mom's hands — Phones are just beyond the archway—the barber shop is through the arcade to the left . . .

Black coffee coming up . . .

(Camera move in for very tight shot of Caroline's hands as she pours. On her right hand, third finger, she wears a curious circlet of gold, intricately carved.)

Dad's hands come into Pix *(Suddenly, two masculine hands, scrubbed, but roughened and scarred by exposure, are placed, palm downward on the counter in front of her. On the third finger, left hand is a ring—a duplicate of Caroline's, in a man's version. It is clearly a wedding ring.)*

LAWRENCE

Another coffee, please. . . . Caroline?

(Caroline's hands stiffen. The Silex coffee pot strikes the counter with a thud. Then, as if governed by some strange area of control, separate from the rest of the body—the fingers assume a sort of tense relaxation.)

CAROLINE

(An intake of breath) . . . Two sugars . . . still. . . . Lawrence?

VIDEO

Camera #3 CU Dad _____

Camera #2 CU Mom _____

Camera #3 CU Dad _____

Camera #2 CU Mom _____

Camera #1 C-2 Mom, Dad
Pull #2 out _____

DB-2 Pan both to cigarette
machine _____

DB here _____

AUDIO

LAWRENCE

No sugar. Thank you.

(She pours the coffee steadily, as the camera pulls back to show them, face to face, eye to eye. Lawrence Stanton stands in the queue of soldiers, a disheveled, tired-eyed man in a crumpled sergeant's uniform with a shoulder patch proclaiming him a recent returnee from Korea. His gaze is locked with Caroline's—she is staring at him, as if the long dead has been called up again to tear the heart with a repeated loss. She pushes the container to him. He takes it, but she doesn't release her grip. They seem locked to each other through the intermediary of the coffee cup.)

LAWRENCE

I see you haven't changed, Caroline. You're ten years more beautiful.

CAROLINE

And you're . . . *(She breaks off.)* Are you—all right, Lawrence?

(He studies her—notices her keen scrutiny of his rumpled appearance. He misreads her concern for contempt.)

LAWRENCE

You mean—*this?* *(He laughs shortly.)* Don't believe what you hear about the flower of the Army.

CAROLINE

But the last I heard—? Your court-martial—?

LAWRENCE *(Chuckles)*

Oh—that! 1944 is a long time ago. The Army has a short memory—

CAROLINE

All these years—I—I wondered. I hoped—

LAWRENCE

That I would get my just deserts. I did, Caroline. I got reissued, G.I. Style. *(He shrugs.)* This time the discharge will be cleaner.

SOLDIER IN LINE

C'mon . . . c'mon. Make time on your own time, buster.

(Caroline and Lawrence almost spring apart. Lawrence looks embarrassed.)

LAWRENCE

Ohh—sorry.

(He steps away from the booth. Caroline

VIDEO

AUDIO

makes a gesture as if to halt him. Instead she turns and pours out coffee for the remaining soldiers in the line.)

(She leaves the booth—crosses in Lawrence's direction towards the cigarette machine. He studies her. She fishes for change—he steps to her, drops a coin in the slot, and proffers the pack.)

LAWRENCE

I don't suppose you've changed your brand.

CAROLINE

I still feel as I always did . . . about pretty nearly everything!

Camera #2 CU Dad _____

LAWRENCE

I imagined that you would. *(A pause.)* I didn't come back to see you, Caroline.

Camera #3 C-2 Mom, Dad
X shot _____

CAROLINE

I suppose we can't help time and chance.

LAWRENCE

They happen to us all. Even to you. Caroline. *(Pause)* How is—the boy?

CAROLINE

(Sharp intake of breath. A guarded look comes over her face.) He's a son to be proud of. I'm proud of him.

Camera #2 C-2 _____

LAWRENCE

Would I be?

CAROLINE

I've done my best. I've tried to be fair, in what I told him. *(She looks squarely at him.)* He thinks—his father is wonderful! *(Lawrence turns away. His face contracts with something more than stung pride.)*

LAWRENCE

That was—very generous of you, Caroline.

Camera #2 CU Mom _____

CAROLINE

Not generous, Lawrence. He has a right to believe you *are*—what you *could* have been.

Camera #2 X out Dad _____

LAWRENCE

"What I *could* have been . . . ?" By your measure, Caroline. Suppose he had to judge me now *by my own*?

Camera #3 X Mom _____

CAROLINE

(Intake of breath) What do you mean by that?

Camera #2 X Dad _____

LAWRENCE

Just an idea. An idea that I'd like to see my son.

VIDEO
Camera #3 X Mom _____

AUDIO
CAROLINE

No! You can't!

LAWRENCE

Ten minutes won't undo ten years!

CAROLINE

Camera #2 X Dad _____

No! (*Then frantic*) Yes! Larry worships the idea of his father. (*His eyebrows lift.*) He lives by it! Can't you see—I had to give him something to live up to! I won't have it destroyed!

Camera #3 X Mom _____

Camera #2 on boy at pool table _____

Camera #1 pan to 2 women and DB _____

(*She turns away, fighting for control, and freezes as she sees Mrs. Pollock and Betsy Wright bearing down. Both are wearing Red Cross uniforms.*)

MRS. POLLOCK

Yoo hoo! Carrie . . . are we very late dear?

BETSY

Camera #3 CU old lady

(*Project*) I said—I knew you'd be furious but—I stopped at the dressmaker's and—Ohh . . . excuse us. (*She looks curiously at Lawrence.*) (*Allie Pollock stares and reacts. Lawrence nods gravely.*)

LAWRENCE

Hello . . . Mrs. Pollock.

MRS. POLLOCK

(*Aghast*) Lawrence . . . Stanton!

Camera #1 4-S _____

(*Caroline draws a ragged breath as if a great weight is pressing her down. She gestures to Betsy Wright, who stares goggle-eyed.*)

CAROLINE

This is Miss Wright . . . Lawrence.

LAWRENCE

Camera #3 MCU Girl _____

Of course. I remember. Ten years ago you had the prettiest freckled nose in town. (*He grins.*) I see—the nose remains.

BETSY

(*Warming to him*) Why—thank you, Mr. Stanton.

Camera #1 4-S _____

CAROLINE

Lawrence is passing through— We met by accident.

LAWRENCE

(*Quickly*) But I have forty-eight hours before I'm due at the discharge center.

MRS. POLLOCK

(*Enjoying this*) Well then—I'm sure you don't want to spend another moment of it at this

VIDEO

AUDIO

airport. Carrie—I'll be glad to take your shift. . . .

CAROLINE

(*Distraught*) Take my shift—? No . . . no, I—

LAWRENCE (*Fast*)

We were just discussing how Larry has—grown—over the years.

MRS. POLLOCK

Why—why of course—

(*Lawrence and Caroline look at each other.*)

LAWRENCE

Perhaps, it would be better as you suggested, Caroline—if you went on ahead—and sort of—prepared the boy—

Camera #3 C-2 two women

(*Mrs. Pollock and Betsy exchange looks. Caroline realizes she is trapped. Rather than make a scene, she succumbs.*)

Camera #1 4-S _____

CAROLINE

Very well. If you *would* take my place, Allie—?

MRS. POLLOCK

Of course, dear. Betsy and I will be glad to do anything we— (*She breaks off as Caroline walks away without a word. Lawrence nods to the ladies, and follows, a step or two behind.*)

Camera #1 Mom and Dad out _____

Dissolve _____

Well! All I can say is—anything can happen!

BETSY

But I don't understand! I thought he *deserted* her? They say he married her for her money—and then walked out—!

MRS. POLLOCK

He did. Ten years ago . . . walked right out of her life. And if I'm any judge—Caroline isn't a woman to let him walk back in again!

Camera #2 MCU boy at pool table _____

(*She purses her lips and nods decisively, as the scene . . .*)

Dissolves

Open on:

Int: The Rumpus Room

Put #1 and #3 on pool table _____

(*Fade up on a setup for a billiard shot, then pull pack to show young Larry Stanton lining up his cue. A record player blares from the corner by the couch, with the latest Hit Parade tune. Larry whistles silently through his teeth—he seems perfectly contented to be by him-*

VIDEO

Zoom back _____

Camera #2 Ma in Pan _____

As she X's Dolly left _____

Zoom in also _____

Camera #2 M-2 Boy, Mom _____

Camera #2 Flip on _____

Zoom in all way _____

Camera #2 MCU Mom, piece of Boy _____

AUDIO

self. *He handles himself with an easy assurance.*)

(The front door slams off. We hear the murmur of voices off. Then the beat of Caroline's heels descending the steps. She almost bursts into the room. She wears a Red Cross topcoat over her uniform.)

CAROLINE

(Sharply) Larry! Larry!

LARRY

(Makes his shot.) Hi. *(He grins.)* You almost ruined my shot. *(Shakes his head.)* I guess I'll never beat Dad's record. *(He shoots a fond look toward his father's picture. His whole attitude indicates that his father occupies a dominant place in his mind.)*

CAROLINE

I'm sorry I was late. I had something—to attend to . . .

LARRY

Meet anybody interesting on your travels?

CAROLINE

That—depends. Have you had dinner?

LARRY

Emma fed me. Can't break training y'know. We're playing Jefferson High tomorrow.

CAROLINE

(Absently) That's fine, dear. *(She crosses and turns off record player.)*

LARRY

You couldn't make the game, could you? I'm first-string forward now.

CAROLINE

You know I don't care for sports, Larry. That was your father's department.

LARRY

Did Dad ever make the Olympics for anything?

CAROLINE

What a question, Larry!

LARRY

I just wondered. The English prof asked us to write a theme today on the person who has most influenced our lives. I just wanted to get my facts straight . . . That's all!

(He bends to line up another shot.)

CAROLINE

(Her face plays between triumph that she has

VIDEO

Camera #1 M-2 Boy, Mom
(on X up-DI) _____

Camera #3 MCU Boy over
Mom's shoulder _____
Break _____
Camera #1 M-2 _____

Camera #2 MCU Mom over
Boy's shoulder (in all way)

Camera #1 M-2 _____
DB and wide; Maid at door

DB-see doorframe top _____

AUDIO

built such a successful image of his father— and natural disappointment that he should so casually discount her.) Larry!
(Her sharp tone makes him miss. He up-ends his cue and leans on it in mock disgust.)

LARRY

Ohh . . . mother. . . . Not again!

CAROLINE

I'm sorry. I'm nervous. *(She walks to the mantel and looks at Lawrence's picture. Her hands move restlessly on the mantel. Larry, sensitive to her mood, crosses to stand beside her.)* Things—pile up—sometimes—son.

LARRY

I wish I remembered him better. You're lucky. *(Caroline slaps her hands down on the mantel and wheels away. Her face is set.)*

CAROLINE

Am I—? I don't know.

LARRY

I don't understand you, Mother.

CAROLINE

You don't have to. Just don't—blame me, Larry.

LARRY

Well, gosh—you say Dad was such a great guy—a war hero and everything . . . and then . . . ? I guess I don't understand people.

CAROLINE

I had a reason . . . for leaving your father. I've said I was wrong! That's the best I can do. *(Her voice has a shading of the martyr . . . but her performance is magnificent. Larry looks at her—then back at his father's picture. His face is reverent and worshipful.)*

LARRY

I guess you *were* wrong, Mother. I guess you've been sorry ever since.

CAROLINE

He's a wonderful man! Just remember that! And you're his son.

Sound: Doorbell rings sharply off
(Caroline freezes. She hurries toward the door to the stairs. She turns back to look at Larry with something near to terror in her eyes. He gazes at her questioningly.)

VIDEO

AUDIO

CAROLINE

(Desperately) Larry, listen. . . . I've never lied to you . . . never . . .
(She breaks off as the maid enters. The woman looks puzzled.)

MAID

Mrs. Stanton . . . there's a man . . . says he's—

CAROLINE

(Cuts) Yes . . . yes, Emma. Show him in. *(The maid exits. In a moment a heavy step is heard on the stairs. Lawrence Stanton, showered, shaved, and in a very respectable business suit, enters. There is a pause.)*
(Something in the tautness of his mother's body—in the expectancy of the man, stirs the boy. He looks at Lawrence for a long moment, then turns slowly and looks at the picture. Then back at his father.)
(The instant the man senses an association, he steps forward and puts out his hand.)

LAWRENCE

The photographer was a retouch artist. *(He grins.)* But it's the same guy.

LARRY

Yeah . . . *(Awed)* Yeah . . . *(He turns on his mother accusingly.)* Mother!

CAROLINE

It was a surprise. Larry . . . I wanted to surprise you . . .

LARRY

(Looks outraged.)

LAWRENCE

It's a game adults play with emotions, son. Surprises. Your mother and I apologize.

LARRY

(Embarrassed) You—don't have to do that.

LAWRENCE

I'm awfully glad to see you. It's been—a very long time.

LARRY

Camera #2 MCU Mom ____ It's—great—seeing you! Terrific.

CAROLINE

Camera #3 MCU Dad ____ *(Harshly)* Your father's just passing through. He's under orders from the—Pentagon. *(Then)* He's a—Colonel now!

LARRY

(Awed) Sa-ay!

VIDEO

Camera #1 M-3 _____

Put #2 on hallway _____

X's right _____

AUDIO

(Lawrence starts. He eyes Caroline who shakes her head imperceptibly. He sighs.)

LARRY

(Goes on.) Mother kept all the clippings about you . . . during the war. I've got 'em all pasted in a scrapbook. Right up to 1944. But after that—

(Lawrence stiffens, as does Caroline. Then he recovers.)

LAWRENCE

Yes . . . '44. Well—a lot happened in '44, Larry. Things that we didn't keep clippings of.

CAROLINE

(Visibly relaxes.) (Offhandedly) Larry pores over his scrapbooks. He's like you in that. Personally—I can think of better pastimes!

(Lawrence studies her. He seems to be trying to fathom her insistence on making herself less, in her son's eyes.)

LAWRENCE

I see.

LARRY

Mother showed me all your collections, sir. *(He doesn't notice the frown gathering on his father's forehead.)* The rocks . . . and the butterflies. I've added a lot of specimens. I hope you don't mind.

LAWRENCE

No. I don't mind. *(He walks over and stands over Caroline.)* That was a nice touch—my scrapbooks.

(A hint of a smile plays around Caroline's taut mouth. For a moment her eyes are almost tender.)

CAROLINE

You did tell me once you studied botany! *(There is a pause, while Lawrence studies his wife. Larry never takes his eyes off his father.)*

LARRY

Funny thing. I've always wondered what it'd be like when I saw you. And now—I can't think of anything to say . . . not anything.

LAWRENCE

We've got quite a gap to cover—5 to 15. That's quite a stretch.

LARRY

Yeah. Maybe—maybe you could tell me about

VIDEO

Camera #2 DB _____

AUDIO

your war experiences. I'm the only guy in my class with a Dad that was a Major.

LAWRENCE

(Glances at Caroline.) (She won't meet his eyes.)

LARRY

If you're going to be around tomorrow—maybe you'd like to catch my basketball game?

LAWRENCE

(Looks at Caroline.) Well, if your mother's agreeable—maybe we could—

CAROLINE

(Rises abruptly.) Basketball bores me! It's a game for fathers!

LAWRENCE

Thank you, Caroline.

CAROLINE

Not at all. *(Looks at Larry.)* Aren't you breaking training, son . . . ?

LARRY

(Grins.) That's Mother's code for curfew? *(His father laughs out loud. Larry starts obediently for the door. He turns and looks back at his dad, adoringly.)* Then—I'll count on tomorrow, sir?

LAWRENCE

You bet!

LARRY

That's—terrific. *(He struggles to be manly about his emotion.)* Well—good night—Dad. *(He comes back and puts out his hand. His father masters his own desire to embrace the boy. They shake hands. Caroline looks on—a rather forlorn spectator.)*

LARRY

'Night, Mother . . . *(He salutes her playfully and exits.)*

CAROLINE

Larry . . . wait! *(She hurries to the door, looks back, and hurries into the hallway. Camera goes with her. Larry looks back from the stairs.)*

LARRY

Yes, Mother?

CAROLINE

Nothing. I—*(She twists her fingers.)* You're not—disappointed?

X's left _____

Camera #2 M-2 Boy, Mom
in hallway _____

VIDEO

AUDIO

Boy out; hold Mom _____

He's—swell. Just swell. Gee, I'm lucky!

CAROLINE

(Harshly) Lucky?

LARRY

Well—I mean—he's just like you said! (Embarrassed) (Hesitantly) Night . . . Mom. *He turns away and clumps up the stairs.*

(Caroline watches him out of sight . . . her face a mask of repressed pain. She turns—puts her hand on the wall to steady herself. The ring mocks her. Her shoulders move in a convulsive dry sob. She puts her hand to her mouth and bites on the ring.)

Camera #1 MS hold at door
Pan to Dad on sofa _____

(Squaring her shoulders—she re-enters the run-pus room. Lawrence is sprawled on the couch—half reclining. His face is pale with fatigue—his eyes are closed. His breath rises and falls with a steady rhythm.)

(Caroline studies him for a moment. Her face is very soft. Memories, long pushed into an arid background of the brain—crowd upon her.)

(Lawrence mutters and flings out one arm. It hangs uncomfortably. Caroline crosses and picks up his hand. She holds it for a second—almost caressingly. Then—suddenly she shakes the mantle of tenderness from her.)

Camera #1 dissolves _____

(She puts his arm across his chest—unfurls a blanket and spreads it across him. As she does so—his arm falls again. She does not touch it

Camera #3 wipes _____

—but moves away, leaving his hand dangling . . . palm open . . . as if in silent supplication.)

Camera #3 CU Tea tray _____

DB and pan to Mom at window _____

The scene dissolves.

Open on:

INT: THE SUN ROOM

Put #1 and #2 on sun room

(Open on close shot of the tea things, set out on a silver service tray. There are three cups—two are clean, and one has tea dregs in it, and a spoon on the saucer. Pan up and left to show Caroline standing at the window.) (She looks out and registers impatience.)

Sound: Slam of front door off, and burst of laughter.

(Caroline instantly moves to her chair, and pours another cup of tea. She is sipping contentedly, as Larry and his father enter.)

VIDEO

Camera #1 M-2 Boy, Dad

Camera #3 M-3 _____

Camera #2 M-2 Boy, Dad;
focus for front mark _____
On X-zoom out include Mom

Camera #1 M-3 _____

AUDIO

(Larry wears a tweed topcoat and carries his basketball uniform and shoes tucked under his arm. He looks tired, disheveled, and happy.) (His father wears his old Army trench coat over his business suit. It is devoid of insignia. He looks as if he has enjoyed himself completely.)

LARRY

(On entering)—so I figured if I covered the backboard on the three-pass play, we'd (Breaks off.) Ohh—hi, Mother!

LAWRENCE

(His face lights.) Hello, Caroline.

CAROLINE

(Smiles.) You're both wearing triumph like a coat of paint.

LARRY

Sure, we won—42 to 38. And Dad met me in the locker room, and I introduced him to Coach and all the guys. He went over big! (Looks at father) But I sure wish you'd been in all that braid!

(Lawrence eyes Caroline. She looks at him levelly.)

CAROLINE

Next time—perhaps, Larry.

LAWRENCE

(Bitterly) Sure. Next time.

LARRY

Tomorrow's the Athletic Club wiener roast. I was thinking—(Hopefully)—if you're gonna stay over, Dad—?

CAROLINE

(Quietly) The forecast is rain for Sunday.

LARRY

(Rushing on.) It'd sure be swell if you could make it, Dad! (Afterthought) And maybe, Mother—?

LAWRENCE

(Glances at Caroline. Notices the tightening of her face.) Suppose we wait for the weatherman's decision—eh?

LARRY

O.K. (He looks from his father to his mother.) I guess you think wiener roasts . . . are pretty small time, Dad!

VIDEO

AUDIO

CAROLINE

Larry, your father didn't say he didn't want to go.

LARRY

(Grins.) Okay. Well . . . I'll skip the tea if you don't mind. I've got to change. (He puts an affectionate hand on his father's shoulder.) See you later, Dad. . . .

Pan Boy out door _____

(He exits. There is a silence. Caroline avoids Lawrence's look.)

Camera #3 Dad, Mom _____

(She leans forward and pours another cup of tea. He watches her.)

LAWRENCE

Pouring tea becomes you, Caroline.

CAROLINE

You used to despise the—trivialities. . . . Remember—?

LAWRENCE

(Quietly) Yes. Because I never felt I belonged here—in your house. I want to thank you for last night—and today. You've been very kind to me.

Camera #2 MCU Mom; _____

Camera #1 M-2 _____

CAROLINE

Don't say that. Kindness is for friends—or acquaintances.

DI after sit _____

LAWRENCE

And we're neither?

CAROLINE

No. *(She leans forward and empties the tea pot. Suddenly he leans over and takes her hand. He holds it, framing the ring with his fingers.)*

See hands _____

LAWRENCE

What are we then?

CAROLINE

Don't! *(She pulls away.)*

LAWRENCE

I shouldn't think you'd want to remember . . . this.

CAROLINE

If I have remembered—it's been for Larry. All—for Larry.

LAWRENCE

What are you trying to prove to the boy?

CAROLINE

I won't have him cheated, Lawrence! Not as I was cheated! I've given him the image of a

DB on rise _____

VIDEO

Pan with Mom _____
Camera #2 MCU Dad at R _____
Zoom out on X _____

AUDIO

father he can respect and admire!

LAWRENCE

Were you cheated? I've heard about people who steal from themselves. (He looks at her. She turns away in agitation.)

CAROLINE

I tried. Heaven knows—I tried!
(He looks at her. Shakes his head as he realizes she hasn't yet understood that it was her own lack that caused their marriage to fail.)

LAWRENCE

(Gently) Of course. *(Shrugs.)* What happens when he finds out? About—me?

CAROLINE

He'll never know. *(She rises in her agitation.)*
 He'll never know.

LAWRENCE

Why shouldn't he know? Can't you see—I'm stealing ten years away from you! It isn't fair!

CAROLINE

(Turns on him.) Why should you complain? Don't you know why I did it? Don't you know why I let you come here?

LAWRENCE

Why? (He spins her to him.) Why did you—? (He shakes her a little.)

CAROLINE

(She is trembling under his touch.) Because I couldn't— *(She regains her control.)* Because a boy must have more than a memory. *(She shrugs away from him, in command now.)* You've played the part very well. He thinks you're wonderful.

(Lawrence stares at her—as if unable to believe her callousness. He turns away, disgusted.)

LAWRENCE

I was a fool to think you'd changed!

CAROLINE

(Hotly) Should I have told Larry that you deserted me!

LAWRENCE

Camera #1 Both up _____

Why not? Why not tell him it didn't take—we didn't jell—we were all wrong—so I walked out!

CAROLINE

Stop! Please stop!

VIDEO	AUDIO
<i>X's front</i> _____	LAWRENCE
<i>Put #3 on playbill</i> _____	That's what rankles, doesn't it? I left you. I wasn't even a gentleman about it!
	CAROLINE
	You don't understand anything, do you? <i>(He looks at her keenly. She is shaking as if suddenly a chill wind had swept across her.)</i>
	LAWRENCE
	Perhaps I do. More than you think. <i>(He starts toward her, but she spins away from him, fighting for control. He misreads her movement as a rebuff. His face hardens.)</i>
	LAWRENCE
	I should think even you would find the divorce details hard to explain.
	CAROLINE
	I've—never divorced you.
	LAWRENCE
	<i>(Stunned)</i> Never divorced—Caroline . . . ? <i>(Now she faces him. Her face is stony.)</i>
	CAROLINE
<i>DI as he X's</i> _____	Desertion is difficult to explain away. It's quite inconsistent with the image Larry has of his father. So I've told him—I left you. <i>(Lawrence stares at her—as if unable to comprehend the singlemindedness of this woman who is determined to bear a false blame rather than share the mutual failure of a marriage.)</i>
	LAWRENCE
	You must be—so very lonely, Caroline.
	CAROLINE
	Lonely—?
	LAWRENCE
<i>X's P (spread)</i> _____	You leave no room for failure—or for forgiveness, do you? And I'm afraid—they're both components of love. <i>(He crosses and picks up his coat.)</i>
	LAWRENCE
	Thanks for reminding me why I left you, Caroline. And—good-by. <i>(Caroline takes a step forward. It is almost as if she were jerked by a string.)</i>
<i>Camera #2 Waist X first</i>	CAROLINE
<i>Camera #2 Dad (at door) over Mom's shoulder</i> _____	Lawrence . . . ! <i>(Lawrence walks to the door and turns back.)</i>

VIDEO

Put #1 on commercial _____

Fade out #2; fade in #3
with Kay at playbill (com-
mercial) _____

Put #1 on airport _____

Zoom out include Dad _____

As Boy goes to Dad, zoom
in to title-shot _____

Put #3 on hallway _____

AUDIO

LAWRENCE

You never knew why I walked out, did you? I can tell you now. Because I loved you so much—I was afraid I'd change to fit all your requirements for me. (Pause) But if I had—then I wouldn't have loved you at all.

(He exits. Caroline stands frozen. For a moment, after the door bangs, she looks almost triumphant. She turns to the table, walks over and slowly picks up his teacup. She returns with it to the silver tray. But as she puts it down—something releases the well of tears. She breaks—this time with the knowledge she has lost him all over again—and finally. She bends her body against the racking sobs, and huddles in the chair—clutching the empty tea cup as if it were a talisman.)

Dissolve: End Act I

Opening shot:

INT: THE AIRPORT

(It is a gray day, overhung with fog. A few miserable travelers, stranded in the airport, wander aimlessly around.)

P.A. VOICE

Attention! Passengers scheduled for the 3:20 departure flight. Please present your tickets at the reservation desk, immediately. Passengers for Flight 22—leaving at 3:20 . . . please present . . . (Fade) (Pan to show a dejected Larry, huddled on a waiting bench.)

(He has clearly been there for some time. Two or three rejected magazines litter the area around him. He scuffs his feet and keeps gazing at the entrance.)

(Suddenly he springs to attention. Lawrence, wearing his Army trench coat, and carrying a duffel bag, enters. He crosses toward the reservation desk. Larry moves to intercept his father. The man does not notice him as he presents his ticket at the desk.)

LAWRENCE

Lawrence Stanton. Flight 22.

TICKET AGENT

I'm sorry, sir. That flight has been temporarily delayed.

LAWRENCE

Well, haven't you any idea when we'll take off?

VIDEO

AUDIO

I'm due at the Potts Camp Discharge Center tomorrow at—

LARRY

*(Cuts) Hello . . . Dad.
(Lawrence turns—sees his son. He manages a quick smile—automatically his eyes search the room, as if expecting Caroline to materialize.)*

LARRY

I've been waiting since about ten. I figured you had to show up sometime.

Camera #3 Zoom back _____

(Lawrence sobers. He looks at the boy—sees the silent reproach in Larry's face. He says nothing.)

X past _____

LARRY

I—I just wanted to say good-by—Dad.

LAWRENCE

(After a pause) Good-by—son. (He turns partly away.)

LARRY

Be all right if I wait with you? Till the plane takes off, I mean. We could talk or something?

Set zoom _____

LAWRENCE

I'm sorry I ran out on you last night, Larry.

LARRY

(Bitterly) I guess I know about that!

LAWRENCE

No. Your mother had nothing to do with it! You mustn't blame your mother!

Camera #1 C-2 over shoulder Dad, Boy _____

LARRY

I don't know. Mother's all mixed up. *(He scuffs his feet.)* Gee . . . it's been—nice having you around.

Camera #2 over shoulder Dad, Boy _____

LAWRENCE

I've—got to go, son.

LARRY

But you'll come again? Soon?

LAWRENCE

I'm very busy. I can't say for sure.

LARRY

I used to think Mother was just making it up. All the stuff about you, I mean. But I guess I know better now.

Camera #2 C-2 _____

LAWRENCE

Your mother is very generous.

LARRY

I don't know. I never thought about it. But—when she talks about you—she's different

VIDEO

AUDIO

somehow. Kind of like she's living over a dream.

LAWRENCE

You mustn't believe in dreams, Larry. You can't believe in them!

LARRY

(Looking at his father) Yes—you can, Dad.
(Lawrence turns away—almost in exasperation.)

LAWRENCE

No! *(He turns back. His lips are set.)*
There's something I've got to tell you—

P.A. VOICE

(Cuts) Attention—all passengers scheduled for Flight 22. This flight will be delayed two to four hours. Attention—all passengers . . .
(Fade)

Camera #1 M-2 both rise

LARRY

(Joyfully) That was your flight! Gee. . . .

LAWRENCE

(Shrugs.) It seems like time and chance keep getting in my way.

LARRY

What?

LAWRENCE

Nothing. Want to catch a movie while we wait, son?

LARRY

Sure. Sure . . . but . . .

LAWRENCE

What?

LARRY

I don't care so much about the movies. I mean—nobody's home and we could go there . . .

LAWRENCE

(Hesitant) I don't know. . . .

LARRY

Please Dad—like you said—it might be a long time.

(Lawrence hesitates. We can see him fighting with himself—trying to decide whether to give himself the few hours with his son.)

LAWRENCE

(As if sensing the reason for his hesitation)
Mother's out. We'd be—by ourselves.

Camera #2 CU Dad _____
Camera #2 lor lite out ____

LAWRENCE

(Suddenly decided) All right. All right . . . let's go.

VIDEO	AUDIO
Camera #1 M-2 _____	(He bends to pick up his bag but Larry grabs it.
Camera #2 out _____	He grins at his father who gives him an affectionate cuff. They start out together and the scene dissolves.)
Camera #3 LS Hall _____	Open on:
	INT: FOYER OF CAROLINE'S HOUSE
DI _____	(The front door opens as the wall clock chimes five. Caroline enters, drenched with rain. She shakes out her umbrella—starts to remove her raincoat. Suddenly she stops—frozen.)
Put #1 on pool table set	(Lawrence's Army trench coat is draped across the chair. Her instinctive reaction is of relief that he has come back. She takes a step or two toward the coat—she half picks it up—holds it to her as if evoking his presence from contact with the cloth.)
Put #2 on medal in hall to pool room _____	(A small box falls from the coat pocket to the floor. The sound startles her. She stoops, and kneeling, opens the box. Bedded on satin is the Bronze Star. The citation is crammed in the top of the box. She unfolds and reads that the medal is awarded for gallantry in action in Korea. Caroline looks at the medal a long time. We can see her struggling to adjust to the sudden realization that the man is not so far removed from the image she had built of him.
See medal _____	The bitterness of years struggles against a new surge of emotion.)
	(She rises, and turns almost blindly toward the stairs, holding the box in her hand.)
Camera #2 CU medal in hand _____	Cut to:
Camera #3 MS Mom in Hall	INT: THE PLAYROOM
Dissolve _____	(Open on wide-angle shot to show Larry at billiard table, with Lawrence watching him . . . and also to include the door to the hallway and stairs—so the camera will be able to show Caroline standing outside the door.)
CU balls on pool table; DB	(Larry makes his shot and turns to his Dad.)
	LARRY
DB see Boy, Dad _____	Your turn . . . (He grins.) Let's see that famous Stanton skill . . .
	(Lawrence takes the cue reluctantly.)
	LAWRENCE
	Doesn't your mother object to your playing this game?
	LARRY
	Mother—? She bought me the set. (He looks

VIDEO

Camera #2 in on cue ____

Camera #2 MS Mom in hall
just outside pool room ____

Camera #1 Boy, Dad; Mom
enters _____

AUDIO

critically at the setup.) She's always telling me what a champ you were. Someday maybe I'll be that good.

(Lawrence moves to get into position. The boy watches intently. Caroline appears framed in the angle shot by the doorway. She watches the tableau of father and son. Her expression is soft—almost anticipatory. She watches Lawrence closely.)

LARRY

Remember that time you went to San Francisco for the Billiard Tourney? And Mother got so mad. *(He chuckles.)* Boy—that was some trophy you won!

LAWRENCE

That was almost twelve years ago . . .

LARRY

Ohhh . . . I remember a lot of things that happened before . . . *(He leans confidentially over the table.)* I was pretty small, but I remember a lot of things. Like the time you wrecked Mother's car and the week end you took me fishing . . . and how every Friday night Mother would get all dressed up and wait for you, and . . .

LAWRENCE

(Cuts tightly) Yes. She always waited.

LARRY

I can remember . . . clear as anything. I guess maybe you didn't think I'd remember—huh, Dad?

(The man puts down the cue. He walks to the mantel. The picture, in the officer's uniform seems to mock him. The entire room, with its furnishings seems to mock him.)

LAWRENCE

Don't remember too much, son. It would spoil all your mother's plans.
(Caroline winces at the bitterness in his voice.)

LARRY

It was fun in those days. I wish—*(He steps toward his father.)* Don't you wish it was like that now . . . ?

(Lawrence turns around, his face laced with the pain of the knowledge that what the boy is asking is impossible.)

(Caroline steps inside the room, on hearing her

VIDEO

AUDIO

son's desperate plea. A kind of hope lights her face—as if she too, wishes it could be so. Her eagerness is to be dashed by Larry's next line.)

Put #2 on pool room _____

LARRY

(Persists—unaware of his mother's presence.)
 Couldn't I go with you, Dad? It wouldn't make any difference to—

CAROLINE

(Sharply) Larry!
(The boy turns. His face freezes as he realizes she has heard him. But he is unable to stop his train of thought.)

LARRY

(Continuing) . . . Mother!
(Caroline's face sets like a rock. Pride and pain congeal it. We can see her sudden stab of bitterness because her son has so readily accepted a father who is playing the role she has provided.)

CAROLINE

Go upstairs, Larry!

LARRY

(Suddenly frightened) Mother! I'm sorry—
 I—

CAROLINE

Quickly!
(White-faced, Larry goes. Caroline stands, as if turned to stone. Only her fingers, opening and closing on the small box she holds, betray her.)

(Let boy exit) _____

CAROLINE

What a cheap—despicable—trick!

LAWRENCE

(Quietly) It was an accident—my being here. My plane was grounded. And Larry was waiting for me at the airport.

CAROLINE

Is this your revenge?

LAWRENCE

Camera #2 DB _____

I haven't tried to make this happen.

CAROLINE

Camera #2 X _____

That's so easy for you to say! But suppose I told him everything about you? What then?

LAWRENCE

Aren't you forgetting something? *You gave*

VIDEO

AUDIO

Larry his image of a father. *You can tear it down!*

CAROLINE

He's infatuated with an idea! Not you! What if he knew the truth about you?

LAWRENCE

I think Larry can take the truth. I think he'll settle for a father on any terms at all. (*He walks to her—takes her face, forces it up to his.*) But do you know the truth?

CAROLINE

You've always failed me! Always! And then you shamed me!

LAWRENCE

Be honest, Caroline! You felt ashamed the day you married me!

CAROLINE

I loved you!

LAWRENCE

No. You loved the idea of owning a husband! It was unfortunate that he turned out to be flesh and blood!

CAROLINE

I tried! Don't you know how hard I tried?

LAWRENCE

You *tried!* You made the rules—and every time I came near you I fell over one!

CAROLINE

Camera #1 on paces _____

I'm not on trial! You're not my judge!

LAWRENCE

No—you've judged yourself! While you were building the picture of the perfect father—all the time you were painting yourself in, as the perfect wife! Caroline the noble, the good, the wise! Caroline, the martyr!

Camera #3 close slap _____

(*She wrenches free and slaps his face. He smiles a twisted smile.*)

LAWRENCE

Hurts, doesn't it? It's a bitter business—being a martyr!

Camera #2 close together

Mom _____

Zoom X front to X line _____

CAROLINE

(*She is breaking.*) Let me alone, Lawrence! We can't change things. (*She walks away and then looks back at him. She laughs shakily.*) In fact—we can't even leave them as they are. I'll tell Larry to pack his things.

VIDEO

AUDIO

LAWRENCE

(Stares at her, disbelieving.)

CAROLINE

(Goes on, wearily.) I believe you are right, after all. I think Larry will settle for a father on any terms at all. And I can't go on—pretending any more.

LAWRENCE

I won't take the boy away from you.

CAROLINE

Lawrence—you already have.
(She walks over and idly fingers the billiard cue. His face looks harsh and old. Lawrence studies her. Something tender flickers in his eyes. Then his face becomes resolute.)

LAWRENCE

Camera #1 X's to door —
Camera #1 hold men on X
front _____

No—not if he knows what I really am.
(He starts toward the door. Caroline watches him with a dawning dread in her face. She casts an almost terrified look around the room—as if afraid that it, and its trappings will tumble down with the toppling image.)

LAWRENCE

Camera #1 DI X front —

Larry! Come here! *(He walks over and picks up his tunic with the sergeant's stripes.)*

CAROLINE

You mustn't . . . please . . .
(Larry enters. He looks from his father to his mother. There is a pause.)

Camera #1 C-3 _____

LAWRENCE

Son, there's something I want you to know.

CAROLINE

(Cuts—frantically) No! He knows enough.
(The words seem to be torn from her.) He knows his father is a man to be proud of. A man to respect. A man who has always had—integrity. Maybe too much integrity—for me.
(She touches Larry's sleeve.) Go upstairs and pack, son. You're going with your father.
(She bites her lip at the expression of joy on Larry's face. She turns pleadingly back to Lawrence.) You see . . . there's no need to tell him anything else!

LAWRENCE

Except the—truth about me!

VIDEO

Camera #1 DI to CU Boy

Camera #1 DB to incl. Dad,
Mom _____

Camera #2 MCU Dad _____

Camera #1 all _____
See Pix _____
DB X's front; X DC _____

Camera #3 all _____

Zoom _____

Camera #2 Zoom to CU
Mom _____

AUDIO

CAROLINE

He *knows* the truth! The only truth that matters!

(*She tries to catch Lawrence's arm but he pushes her away and faces Larry.*)

LAWRENCE

What matters, son is—whether or not we know who we are. You've got to know me for what I am—good and bad. Your mother didn't break up our marriage—I deserted you both!

(*The boy doesn't move. Only his eyes widen—as if strong light hurt them.*)

CAROLINE

(*In the background—like a chorus*) It was the war. Things changed with the war. You must understand, Larry . . .

LAWRENCE

The war was a way out. We were up a blind alley—and I wanted out.

CAROLINE

You had the courage to run away. I've been standing still all my life.

LAWRENCE

Don't make it easy for me! I'm trying to be honest and fair.

CAROLINE

Then be honest to yourself!

LAWRENCE

I married your mother under false pretenses. I loved her—so I pretended I liked her kind of life. That's when I stopped liking myself. One more thing, Larry. The picture of *Major Stanton* had better come down. He was court-martialed and discharged in 1944.

LARRY

It wasn't your fault.

LAWRENCE

I could say it wasn't my fault. The field orders were misinterpreted. Some troops were deployed to the wrong places at the wrong time.

LARRY

It wasn't your fault.

LAWRENCE

It was my responsibility. And *you* were my responsibility. So it's my blame.

VIDEO	AUDIO
<i>Camera #2 hold on Mom</i>	LARRY
<i>Camera #1 all 3 as Mom X's</i>	I don't believe it. It's not true. None of it is true. All my life . . . I thought . . . if I could just be like you. (<i>Turns to mother.</i>)
<i>Camera #1 D Mom, Boy</i>	Mother—what you told me about my father . . . that's what's true, isn't it?
	CAROLINE
<i>Camera #2 MCU Mom</i> _____	Larry—there is a separation between love and the truth about the person we love. Try to understand this. When we love someone—we idealize him—and then the struggle is to relate the real person to our image of perfection.
<i>Camera #1 M-3</i> _____	Your father told you the truth about himself—and the way he lived. I told you the truth about the man I idealized.
<i>Camera #3 CU Boy; Camera #2 CU Mom; Camera #1 C-3</i> _____	(<i>To Lawrence</i>) But in my ignorance—I built the image so high, I lost the man who inspired it.
	LAWRENCE
	Caroline!
	LARRY
	I don't understand.
	CAROLINE
	I know. But sometimes it's more important just to love the people who love us. (<i>To Lawrence</i>) Isn't that what you wanted me to learn?
	LAWRENCE
	Caroline . . . ?
	CAROLINE
<i>Camera #1 DB on spread</i>	Go upstairs and pack, son. You're going with your father.
	LARRY
<i>X's door; hold all</i> _____	Mother! (<i>Caroline hands him the medal.</i>)
	CAROLINE
	Look at this when you're in your room. I told the truth, too, son—your father is a hero.
	LAWRENCE
	No.
	CAROLINE
<i>Camera #3 MCU Boy and medal</i> _____	Yes, Lawrence. It was for Larry, wasn't it?
	LARRY
<i>Camera #1 Mom, Boy to door</i> _____	Will you be here, Dad, when I come back? (<i>Caroline nods. Larry exits.</i>)
	CAROLINE
<i>Camera #2 MCU Dad</i> _____	You—will be here?

VIDEO

Camera #1 MCU Mom _____

Camera #2 MCU Dad _____

Move #1 to right _____

Camera #1 MCU Mom _____

Camera #2 MCU Dad _____

Camera #1 MCU Mom _____

Camera #2 CU Mom _____

Fade out #2 _____

Fade in #3 _____

Camera #3 commercial _____

AUDIO

LAWRENCE

I don't know. You understand, don't you, I haven't changed. I'm just as I always was.

CAROLINE

I never wanted you to change. I know now, I wanted you to change me.

LAWRENCE

I wish I had known. But I couldn't find you—the woman I married kept getting in the way of the woman I loved.

CAROLINE

What else must I say?

LAWRENCE

I've always known you loved me.

CAROLINE

Then . . . why . . . ?

LAWRENCE

You didn't know it. Not till now. You know it now?

(Caroline looks at him steadily. She is trembling.)

CAROLINE

I want to be your wife. Before—you were my husband . . . but now—I want only to be your wife.

(There is a pause.)

If you were across the world I'd come to you.

LAWRENCE

I'm only across the room.

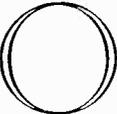
(She starts toward him slowly. They meet in the center of the room. Lawrence takes her hands. He lifts them and slowly removes the ring from her right hand. He puts it on the third finger, left hand. Then, suddenly, they are locked in each other's arms in a passionate embrace that bridges the separation of the long years.)

(Final Dissolve.)

CHAPTER

12

How to Sell a TV Package

 ONLY A FEW simple ingredients, mostly procurable at the corner drugstore, are needed to make a television or radio package. A ream or two of typewriter paper, an assortment of pencils (with erasers), and a carton of cigarettes will do nicely for a start. Then you need a new, old, or slightly used typewriter. Finally, you must have the idea for the package, and an opportunity to present that idea to the right people at the right time.

Obviously, then, practically everybody is a potential TV package producer. If so, why isn't everyone a package producer—why isn't everyone a program owner?

The answer isn't quite so obvious. In addition to the paper, pencils, typewriter, and cigarettes, and even the all-important "idea," there are many intangible elements that cannot be bought at any store. Among these are the individual's ability to breathe life into the idea, build it, then tear it apart, then rebuild it anew and strengthen it. Moreover, the idea must be examined for individuality, originality, and ability to fit into a particular price bracket for a particular kind of product (or sponsor), and for a particular time segment. These and other elements must be combined in the right proportions, achieving a kind of chemical balance. As in actual chemistry, a single element wrongly chosen can cause disaster to the entire project, and in some instances this has been known to cause blasts mildly resembling those at Eniwetok and Bikini.

Production Problems

Assuming, however, that the right balance has been achieved, we are then faced with the problem of getting the idea into production and, later, of keeping the package program fresh, interesting, and appealing throughout its entire run. To do this takes a kind of knowledge or "know-how" that is hard to come by in TV, which is perhaps one of the greatest reasons why there are not a very large number of successful, independent package producers. One can't buy know-how; one must come by it honestly in one's own work and through one's own background.

How, then, does a beginner make a start? We offer no ready-made answer to this very logical question. For one thing, hard work alone is not enough. The beginner must depend to some extent on the element of luck in securing his first opening or "break," and then must combine luck with ability in order to hold his own in the cyclonic world of television.

Creative Ability

Assuming that the beginner has somehow acquired the technical knowledge necessary for producing the program, as outlined elsewhere in this book, he must possess in addition the talent, integrity, and strength to continue delivering his brainchild week after week, month after month, and (in a few isolated instances) year after year.

The writer has often been asked by interviewers, as well as by members of classes where he has lectured, "How does one come by an idea?" There are probably as many answers to this question as there are ideas. Often a particular thought or program technique will suggest another. Many times a specific problem will suggest a specific approach. It is only rarely that an idea can be classified as pure inspiration.

One method for securing program ideas is to examine programs that have already been telecast, with the worthy aim of improving our technical knowledge of TV production and at the same time trying to discover what a particular type of program needs to make it more successful. We can all profit by the experience of others without falling into mere imitation or repetition.

Producing the Package Program

Suppose, therefore, we have an idea that we believe in, one that we have worked hard to perfect and one that looks like it has character of its own and will be accepted over a long period by the average American audience. Let us call this Program X. We know that



Courtesy, NBC

PRODUCING THE PACKAGED SHOW

Long hours of conference are required to produce an audience-building packaged show such as the Paul Winchell-Jerry Mahoney Show, which is being planned above.

it is best as a half-hour nighttime program. We know, also, that it has an inherent continuity of interest that makes for week-after-week acceptance. We know that its appeal will be that of good entertainment, and that its time segment in the evening will give it an audience consisting of significant proportions of men, women, and children.

We then assemble the production facilities and the personnel needed to mount and present the program. Heading the list of personnel

will be the show's creative producer, the individual who is responsible for all the elements that go into the program. Next in importance is the production manager, the person who is responsible for all of the physical elements needed to present the program properly. Then we hire a director, who controls the time, the pace, and the picture patterns. We also obtain a secretary to handle the show's paper work. Lastly, but most important of all, we get a master of ceremonies (M.C. or emcee), star or stars, chorus, and other members of the cast. Each of these individuals, again, must fall into a perfect pattern. Good ideas poorly produced, and good ideas with good production but poor talent, will sooner or later wind up as flops.

Selling the TV Package: Possible Markets

The next step—the sale—is perhaps as difficult as and more important than all that has been done up to this point. Here, for the first time, we learn that good ideas and good production do not always pay off. For no matter how great the know-how, how clean-cut the program, a TV package can never be guaranteed. Hundreds of hours of work, involving hundreds of people and bushels of talent, will not necessarily force a client to buy your TV package. Let us examine this for a moment.

Who is your potential client? Roughly, TV package buyers fall into three categories: (1) the independent station, or the major network with its many stations; (2) the advertising agency representing a client; and (3) more rarely, the manufacturer of the product to be advertised.

The Networks

The greatest potential buyer of the TV package idea is probably the network. Networks have the greatest number of hours to fill in any given broadcast day or night. They do not always have all of this time sold. They must “sustain” a number of public-service shows. All in all, the average network will have more “sustaining” hours to fill with individual programs than the average advertising agency will have television clients.

These conditions, of course, change from time to time. At the

present writing (Fall, 1952) there is little or no free time (that is, *good* time) available on either of the two major networks, NBC and CBS. There is considerably more time available on ABC and on certain independent stations.

Sale of a TV package to a network means it will probably be used as a sustaining program at first. However, if the show "catches" and has a commercial potential, the network will exert every effort to find a sponsor for it.

Advertising Agencies

The second largest market for the TV package idea is the advertising agency itself. The agency, as representative for the manufacturer or sponsor, is (or should be) constantly on the lookout for good, original ideas that will fall into various price ranges. If the agency buys the idea, it automatically becomes a sponsored program, since the agency obviously is buying for a specific client. At the time the agency buys the package, it must also buy a time period on either a network or a single station.

Thus far we have briefly discussed the general basis on which all TV programs operate. Let us now examine the case history of a specific program.

Case History: "What's My Line?"

The panel show "What's My Line?" will be familiar to most readers. By outlining its history from origination to successful sale and continuation over a period of years we may help answer the general question, "How do you build and sell a television program as a package?"

Goodson-Todman Productions began as a group of program creators, producers, and administrators in 1946. By 1950, it had produced such programs as "Winner Take All," "Beat the Clock," "Stop the Music," "Hit the Jackpot," and others. All of these are outright audience-participation programs. At that time the staff of Goodson-Todman felt the need for a program that would concentrate more on the game-playing and entertainment aspect of the so-called quiz program and de-emphasize the prize-winning or jackpot aspect.

Consequently we examined the game technique. We played variations of almost every known parlor game in public domain that we could find. We discovered that one of the things that intrigued the majority of people and lent itself to a great deal of fun was the business of trying to guess a person's occupation—what a certain individual did for a living, what his *line* was. This game is apparently very popular with the average inquisitive human and is based on random observations made in subways, on crowded elevators, and in busy restaurants. When a “distinguished-looking gentleman” enters a bus, for example, some of the occupants will (perhaps subconsciously) “type” him as a successful banker or lawyer; a beautiful, well-dressed girl at a restaurant table will be typed as a model or a debutante, and so on. We discovered that a good deal of program fun and audience appeal could be derived from finding out that the distinguished-looking gentleman was, say, a Venetian blind salesman and that the beautiful model was really a policewoman with a special talent for judo.

Here, we believed, we had found a general subject of wide appeal, a “sight” game that would be enjoyed by the majority of persons viewing television in the United States. Now came the problem of formulating the rules for the game and the techniques for playing it, then putting all the ingredients together to make a package that would be exciting, fun to play, easy to understand, and not too preoccupied with the jackpot angle.

First, we had our panel, consisting of friends and fellow office workers, ask leading questions about the subject's occupation for a specified length of time, the idea being that if no one guessed the occupation within the specified time the panel would be judged the loser, and the subject the winner. We soon learned that the time element alone was not a good control nor was it interesting enough in the long run. Next we tried the effect of having a “no” question (that is, a question by a panel member that draws a “no” from the subject or challenger) cost the panel member five dollars, with a “yes” question costing only one dollar. When the panel ran out of money before guessing the subject's occupation by direct questioning, the round was to be considered ended and the next challenger would come up. This method was an improvement, but it meant following a complicated mathematical formula; moreover, because it was cum-

bersome, it lacked the punch and interest we knew the show must have to succeed.

Finally, we played the game with “celebrities” as panel members and discovered that the flaw was serious enough to require further research into a more workable method of playing the game. When we eventually found the answer, after months of trial and error, it seemed so simple and obvious that we wondered how it could have eluded us for so long.



Courtesy, Goodson-Todman Productions

PANEL FOR A “PARLOR-GAME” SHOW

Many “parlor-game” type packaged shows have developed into top-rated television programs, among them Goodson-Todman’s “What’s My Line,” the cast of which is shown here.

Those who have seen the program “What’s My Line?” know what our answer was. A panel member may continue to ask questions until he or she gets a “no” answer, which costs the panel five dollars. When the panel collectively accumulates ten “no” answers, it automatically loses the round. Simple and direct, this technique gives the show interest, understandability, and even excitement.

When we had reached this point in the development of the package, we were able to persuade CBS to try the program on the air. A few weeks later we succeeded in selling it to an advertising agency for one of its sponsors. It is worth noting that there is nothing in the program that perpetuated the “giveaway” craze. The amount of

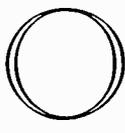
money won is limited to fifty dollars per challenger and is little more than a device for keeping score. We have since found that most of the people viewing or participating don't very much care how much money has been won, but are more interested in how much fun has been derived by all in getting the right answers to the question, "What's My Line?"

The evolution of subsequent Goodson-Todman productions has generally paralleled the foregoing experience. In the case of the new "I've Got a Secret" show, many formulas in many variations were tried until simplicity and interest were obtained. The same holds true for "The Name's the Same," where the keynote is simplicity, excitement, and fun.

On "It's News to Me," there is again another game-playing technique. The appeals or basic ideas of the programs differ from one format to the other, just as the playing techniques differ. It would be relatively simple to develop some other general subject that would probably be of interest to a majority of people, and thus change "What's My Line?" to "What's My Hobby?" However, having seen programs of that type come and go, we feel that to be successful a new program must be sufficiently different from similar shows, and that the techniques used must be more or less unique.

The would-be package producer for TV should bear in mind that once the show has been built and its differences from all other TV shows established, the program can never be ignored or left to run itself from week to week. The producer must keep trying to improve the subject matter and to inject new variations on the basic theme. If the program is inherently strong enough, this week-to-week supervision should insure its success, and the show should continue to run as long as the American people—who are the most selective audience and collectively make a most effective censor—want it in their homes.

Censorship for TV

 ON MARCH 1, 1952, the effective date of a document promulgated earlier, the National Association of Radio and Television Broadcasters launched a code¹ supported by major segments of the television broadcasting industry.

The publication covers not only such obvious data as the length of time sponsors' commercials may consume in proportion to the length of given programs, but also regulations and rules of thumb on program content in general. Both will be considered here. American television, like the American radio industry, is built largely upon private enterprise supported through the sale of time to advertisers. Material of public interest is disseminated by a variety of entertainment, news, discussion, public affairs, and cultural presentations, the system itself creating for broadcasters the financial ability to cover the period of program hours per day with both sponsored and unsponsored offerings.

Given such a framework any code intended to guide the programs broadcast must automatically concern itself for sponsor and broadcaster alike with the public impression created both by a program in general, and in detail: commercial copy or advertising message and the entertainment portion into the context of which that sales appeal is placed. The N.A.R.T.B. code, like the written network, Motion Picture Association of America's "Production," and other codes or approximations of codes from which it is drawn, does just that.

¹ The Television Code of the National Association of Radio and Television Broadcasters.

Since these remarks are based on the premise that it is misleading to discuss the suitability of something like deodorant advertising copy without discussing also the acceptability of the program in which it is placed, the first portion is devoted to general problems encountered in program content which affect television advertisers' public relations. The second portion will concern itself with advertising copy per se.

THE TELEVISION PROGRAM PROPER

Case History: Maugham's "Grace"

NBC, in the fall of 1951, broadcast in the "Somerset Maugham Theatre," sponsored by the Bymart Corporation, better known as the distributor of Tintair, a Maugham work called "Grace," adapted from his novel, *Landed Gentry*. It was typical of Maugham, an exploration of middle-class mores, just bitter enough to be challenging, just biting enough to risk disturbing the provincial mind. Specifically, and speaking strictly of the television adaptation and not of the original novel, "Grace" was married to a wealthy man not sufficiently sensitive to her needs as a mature woman. He took her for granted, presumed her to be automatically constant, and without question accepted the meddling assumption of his mother that the childlessness of his marriage was the result of his wife's failure to conceive. Other ramifications of the plot aside, a telling point in the piece's climax was the simple truth that the man and not "Grace" was solely responsible for their falling short of parenthood. In brief, he was sterile.

All well and good in a novel, and not unlike dozens of broadcasts over the years both in radio and television where mothers "could not have children." But would the expanding television audience, the audience of family groups collectively viewing, still not conditioned quite to adult considerations hurled at them in their living rooms with a new and overwhelmingly intimate impact, would such an audience censure Tintair, whose program dared to suggest that the superior American male too "could not have children"? Fair enough to say it (it's true, we're told), and about time, but would the telling undo the spiral of Tintair sales and, that aside, would conservative groups feel the network in error for the comparative frankness of the program's theme whether the broadcast were sponsored or not?

Well, the network continuity acceptance department flagged the

question and with the client's agency resolved it. Both of them favored broadcasting without pussyfooting and without sensationalism either. The public, as far as is known, took it in stride, supporting Merrill Panitt's view² that television should be approached "as a medium of adult information and entertainment" with correction of "its faults from that standpoint."

A Reasonable Attitude toward Sex on Television

Important in the above example are the general considerations involved. Certainly none of us want to admit that we are lacking in courage nor that we refuse to take a flyer. But most of us attached to networks sit in seaboard cities and sometimes are smug about our sophistication. Our jobs, even where we can lend a hand to broadening somebody's mental outlook or widening someone's tolerance, do have to include recognition of sectional attitudes. The broadcaster and sponsor may be adult without going libertine, without indiscriminately programming fare which pulls no punches and sees no reason to. We know that on matters pertaining to sex, America as a whole proclaims itself to be one way and acts another.³ There is a guilt complex in some areas of American public life which urges upon broadcasters the duty of prohibiting decent and frank expression. But guilt feeling or not, an off-the-shoulder dress, like a plunging neckline, can be overdone. A Milwaukee viewer quoted in the press summed it up fairly well: "I am not an old prude. I am a very up-to-date, middle-aged woman and have a very fine young daughter. She also wears strapless dresses, but not topless."⁴

Prevention of Excesses

So it is with other areas of television program subject matter. Sponsors and broadcasters, for reasons shared and for pressures peculiar to each, must concern themselves with how whodunits will present a

² Expressed October 21, 1951, in the *Philadelphia Inquirer*.

³ "The behavioral results, when viewed in terms of thoughts, feelings, and actions of the everyday common-garden-variety American male and female, are truly dreadful and depressing. To say otherwise would be completely to contradict the main findings of this study." Albert Ellis, *The Folklore of Sex* (New York: Charles Boni, 1951).

⁴ Marie Torre, "He Keeps Down Video Audience Gripes," *New York World-Telegram and Sun*, April 9, 1951.

murder or a string of murders, how and if a suicide can be handled, how all aspects of human sexuality are to be touched upon, how the drinking of alcohol in any degree will be shown, how racial considerations are best treated, whether programs designed for adults are to allow for stray viewers under sixteen, and so on. All of these items and many others are important where the public is concerned and important to a network, local stations, and advertisers selling to that public. It is essential to protect the public from excesses, the broadcasters from smearing censure, the sponsor from wasting his money. And mingled in as a part of all of these, it is important (or should be to all of us as people) to grow. In protecting a network client's immediate interests, it would be tragic to pander to outmoded mentalities and isolated sectional prejudices. In the long run, in fact, it could be argued that narrowness in program offerings eventually so stifles interest as to damage a client's audience and his sales. As the broadcaster's prestige is damaged, so is the over-all audience's over-all enjoyment.

Let's rehash once more, then, the kind of items mentioned here and there above: the murders a plot calls for, the *décolletage* an actress affects, the children who are not meant to be looking but who *are* looking. Let's examine as adult advertising and broadcasting people the difference between over-all intent and occasional accident and let's do so not only with costuming and gag material in mind but with meaningful plots and free artistic expression and a few other things in mind.

Examination of television, sinned against and sinning, must be carried on in the context of the world in which we are living. On television we witnessed in the spring of 1951 a portion of a U.S. Senate Crime Investigation proceeding which included some amazing disclosures, not excluding glimpses of an unsavory world. Yet broadcasters, given the same thing in a fictitious dramatic series, would have paused over certain lines out of deference to some of TV's critics (for instance, the dialogue surrounding the appearance of Virginia Hill). But will it be charged by anyone that the Kefauver hearings as seen on television were in bad taste? Not unless the complainant is willing to argue that to face reality at all in the middle of the twentieth century is to act in bad taste.

Programming for Children

Take another current problem. A very justifiable concern exists these days over the attitudes of youth. Various responsible public figures are worried over the influence of comic books, motion pictures, radio, and television upon the behavior of children. Frequently one or all of the mass communications media is blamed for some antisocial teen-age act. What are the facts?

J. Edgar Hoover, for one, insists that adolescent difficulties have their roots, among other things, in broken homes, "lack of religion, improperly directed group activities, lack of guidance for leisure time activities, inadequate school systems which fail to properly educate the child and fail to provide for proper guidance and vocational training . . . public failure and apathy to see that youth-serving organizations and instrumentalities are adequately staffed, the failure of communities to care for the physical and mental defects of young people, inadequate housing, power of venal politicians to influence the processes of law enforcement,"⁵ and so on.

Put another way in the *New York Herald-Tribune*, Dr. Lawrence Averill, head of the psychology department of Massachusetts State Teachers College, sees juvenile play (read "activity") as a reflection of contemporary mores. The paper quotes him as explaining, "If we accept the age, we shall have to accept the children of it."⁶

In brief, criticism of television where it reflects our world is an after-the-fact sort of thing and the critics, to some degree, are passing the buck to TV for some civic derelictions of their own. Most broadcasters and sponsors have no illusions that programming can be other than responsible. There is no excuse for bad program balance, vulgar excesses, crudity, sensationalism, smut, or violent realism. Transferring night-club routines to television entails appropriate tempering both of costuming and of dialogue; stage business calling for disrobing obviously needs restrictions; murder or suicide in plot developments, it goes without saying, must be governed by a rule designed to meet the approval of the greatest possible number of viewers.

⁵ Robert J. Donovan's column in the *New York Herald-Tribune*, November 12, 1951, quoting the Federal Bureau of Investigation director in a letter made public November 11, 1951, to the Senate Crime Investigating Committee.

⁶ *New York Herald-Tribune*, December 28, 1949.

Brutality and Suicide

During the winter of 1949–1950 there was something of an audience trend in criticism of excess realism in television whodunits. It was obvious that more care had to be exercised. Today it is growing procedure that when you see a television murder sequence, the body of “the clonker covers the clonkee.”⁷ That is, you aren’t going to be treated to a camera close-up of the head of a hammer crunchily embedding itself in what appears to be an actor’s skull. Against the feeling that TV broadcasters should never portray a suicide because of the power of suggestion, the answer is that, unfortunately, suicides do take place. The world is a little sick and some of our fellows personally attempt sick solutions. Suicides therefore, at certain times, can be justified as plot development. There is, however, a responsibility to avoid the programming of suicide situations likely to give the morbid viewer someone with whom to identify and someone to emulate. TV broadcasters, too, recognize that the mentally sick must be encouraged to get well, to go on living, rather than be shown a rash of people throwing in the sponge.

If there are acceptable ways of presenting social crimes and extremities of human discouragement, have TV broadcasters the right to do so where adolescents may be part of the viewing group? The broadcasters’ feeling is that the right exists provided there is a reasonable concern with the hour at which such material is offered. A good many of the trade critics already have made this point effectively. One columnist wrote that “parents should not abdicate to the television set.” Another asks who but parents *can* shoulder the responsibility for sending their children to bed when it is time the children got there?⁸ The TV broadcasters can hold the general acceptability of adult television series in line provided they can assume that parents are putting some sort of brake on how much time before the television screen their children are to be allowed.

⁷ A descriptive gem coined by Dorothy McBride, NBC Television editorial reader.

⁸ “. . . final responsibility for what the children are permitted to see rests with the older members of the household. With an assist from Dad, the hand that rocks the cradle can also control the TV dial.” Philip Minoff, “The Viewing Habits of the Youngsters Are Up to the Parents,” *Cue*, January 13, 1951.

Suggestive Comedy and Bigotry

As for the many programs which seem to enjoy the participation of the full family circle, it has to be conceded that the broadcasters' responsibilities are specific. Slapstick which involves ripping off a shirt or losing a pair of pants obviously needs not only some precautions on the remaining costuming but also at least one rehearsal where acceptable camera angles can be determined. Farcical caricatures must be free of malice, and exemplify twentieth-century rejection of stereotyped slanders of racial or religious minorities. Sequences kidding mothers-in-law, or the anxieties of patients in dentists' offices, or any one of dozens of other like clichés consistently must have edited out that which might be argued as outright unkind, malicious, or unfair.

There already has been plenty of conscientious and positive censorship which, in the midst of criticism over ill-advised slips or outright irresponsibility, has gone unheralded. Obviously all the TV trade interests have a stake in being able to defend their programming effort. What's more, American TV people are parents too, and have sensibilities and morals. They want their sons and daughters to grow up free of smutty attitudes which in any way could be blamed on television. But also they want their children to grow up free of infantile prudishness. That is, when they have graduated from the teen-age, the hope is that they will be also adult in mind.

Common Sense the Only Basis for Censorship

To achieve these things, TV broadcasters and sponsors must not only be allowed an adult approach to artistic expression but must themselves strive to be adult. The critics as well as the broadcasters and sponsors need to stay calm and remain adult while their differences are being resolved. If material seems borderline and raises doubts of its suitability, the producers must consult their common sense⁹ and consciences. Where something is less borderline than

⁹ Jack Gould, in his "Radio and Television" column in the *New York Times*, January 21, 1952, observed: "... the broadcasting industry has shown signs of tidying up its house without outside help. The era of extreme décolletage in TV has given way to more decorous garb, and many of the comedians are show-

simply honest and mature, then in spite of overcautious or provincial attitudes let's not have the TV industry fall short of its public obligation, put its head in the sand, and present an artistic output of too low a common denominator for the American public and too dull to sell anything.

TELEVISION ADVERTISING CONTENT

Having decided that it is misleading to discuss suitability in advertising copy without discussing also the acceptability of its context, let's now examine the content of advertising copy itself. In other words, assuming a program setting in good taste, what rules of thumb are reliable for keeping the sponsor's sales message in palatable form?

Graphic Bad Taste

There are numerous points at which a sales talk in television can get borderline. Copy and visual presentations about antacids can easily get too graphic. Commercials for dentifrices could border on figurative as well as literal bad taste, and anyone can imagine areas into which copy had best not go in such product classifications as laxatives, deodorants, and foundation garments.

It would be time-consuming to explore here in great detail positions pro and con on many of the better-known television advertising copy platforms, but a few if mentioned would be illustratively helpful.

Poor Copy Reflects on Sponsor

To the best of this writer's knowledge nobody objected to the Muriel animated film spots when they introduced a Mae West-like cigar in an out-and-out strip tease. Nonetheless, it was a network editor's job to question the gimmick's acceptability and to decide in its favor. It was likewise the censors' job to review those ill-fated commercials of the American Television Dealers and Manufacturers which stated that the children whose homes were without television were automatically social outcasts. The ads as it happens were accepted by some radio broadcasters on a trial basis and on being broadcast ef-

ing more restraint. Yet at the same time there are encouraging signs of intelligent and adult liberality in drama presentations. Common sense, in short, is taking care of the censorship problem, which is as it should be."

fectured their own demise. They were sensational, cheap, and in deplorably bad taste.

One bit of deodorant copy was deleted for the simple reason that its author seriously expected an actress to include both the statement: "Every other deodorant had either caused a bumpy rash or dried to a hard crusty mess," and another choice reference which delved into "unsightly armpits." Some storyboards on a well-known antacid came in for revision because a couple of camera frames pictured the stomach as something of a laboratory beaker with tubular outlets at each end through which animated dots flowed pertinently downward while an announcer prated about "irritated stomach and intestinal walls." It was a sort of travelogue through the alimentary canal. There is also the problem presented by kitchen and household cleansers. How inclusive of *all* the essential plumbing in a bathroom should portrayal of their application be?

There are countless fairly obvious examples which in one way or another reach into borderline areas where some viewers are going to disapprove. But public acceptability matters in advertising copy are not confined to these possibly squeamish considerations alone. Many of us look on the mention of a laxative much as a doctor might. In mixed company under certain conditions we are as detached in a discussion of Junior's recent irregularity as we would be if the subject matter were less personal.

Questionable Merchandising Methods

Inappropriate handling of certain selling themes can turn up in other ways. There is something essentially wrong, for instance, about a copy platform that screams of threatening shortages of a commodity for the sole purpose of moving it rapidly off shelves. The National Better Business Bureau labels this as scare copy since it encourages hoarding in periods of national stress.

In short, censorship where the advertiser's message is concerned has to include a very real consideration for the good will of the prospective buyers of the advertiser's product. What's more, in the sections of the N.A.R.T.B. code concerned with regulations on the presentation of advertising, it is at all times apparent that broadcasters clearly recognize the importance of public opinion where the excesses

and exuberances of copy writers are concerned. Admonitions and restrictions range from cautions against copy dogfights among competitors to avoidance of being a blamed nuisance and irritation in the American home. The public buys the goods or services advertised. The broadcaster must respect that public and its rights. In this connection a rapid glance through "The Television Code" of the National Association of Radio and Television Broadcasters, reproduced in Appendix 2, will disclose a number of pertinent items that speak for themselves.

What is important to retain from a survey of television censorship is the simple fact that there is a reason for the existence of television censorial rules of thumb and common sense in keeping them responsive to the public need.

The TV Department of the Agency

BACK IN 1948, when commercial television was very young, the author started on the job of organizing a television department in one of the country's largest advertising agencies. There were no rules to follow then; there are very few today. In fact, in the organizing of any business team which must handle not only production but planning as well, the rules are so simple that they can be summarized quickly here:

1. Analyze the functions that must be performed.
2. Group similar functions into either one job or one section of jobs.
3. Carefully separate functions that are not apt to be handled well by one type of man; for example, media work is not usually best handled by producers, and vice versa.
4. Select and employ the best man you can find and afford for each job.
5. Outline definite responsibilities and give authority with these responsibilities.
6. Keep the organization flexible; change, restrict, and enlarge each man's duties as his abilities and temperament become apparent.
7. Forget your own glory. If the team is a success, there is more than enough credit for everyone. And on the contrary, nothing prejudices success as much as a self-seeking boss.

These rules are quite unoriginal, but they are helpful in guiding a task such as setting up a television department. Let's trace this operation through, because it may be helpful toward a fuller understanding of the advertising agency's role in all phases of the television industry.

The two broad functions of an agency in television are:

1. Planning
2. Production

At first glance, these would seem so inseparable and interwoven as to require the same individual to handle both. In practice, however, it is rare that a man who is an expert in one will excel in the other.

Under Planning fall all those responsibilities of an agency up until the time actual studio arrangements and production work begin. Under Production fall all the latter responsibilities.

PLANNING

Since an agency is charged with the strategic task of spending its client's money to achieve the greatest effect, the first question is: Should television be used for a particular client, and if so, how?

These are the basic elements of planning. Until the management of an agency and the managers of all its accounts—the account executives—become thoroughly familiar with all elements of television, it is necessary for any successful television department to make sure all the information necessary to answer these two questions is furnished to the account management. And the television department should collaborate, if possible, in determining the answers.

Ground to be covered includes analysis of the audiences that can be reached by television, comparative costs of reaching them, their location in relation to the sales problems of the client, the availability of network and local time, competitive activities, the availability of suitable programs, the determination of whether campaign funds should be spent on programs or spots or both, and, in addition, the relative value of impact, frequency, and coverage.

For example, Client A makes a candy bar that is sold mostly in the South. He and the account management realize the tremendous appeal television has for children, and the great success with which television has been used by others to sell candy bars. Should he divert funds from other media to use television? After all the above elements were considered, the answer was: "Yes, television should be used." The method: intensive spots in key markets.

A plate-glass manufacturer, making beautiful mirrors, table tops, and the like for home use, considered the same questions. The

answer was No. Other media could deliver an audience with a much higher percentage of prospects.

The experience of our agency is that well over half of all clients can and do use television in one form or another.

Research Section

In a large agency, most of the work of gathering and analyzing the information needed for this type of planning can be (and is) done by various service departments. For example, the many service groups already established for radio work have enlarged their responsibilities to include television and now furnish this information on call to the account management.

The Radio Research Section was changed to the Television and Radio Research Section. Their duties were enlarged to include the furnishing of data on number of sets by markets, the coverage of markets, the division of the potential audience by stations, the correlation of numerous rating services, the evaluation of different rating services for different purposes, the obtaining of spot checks, and so on.

The Radio Time Buying Section was changed to cover both radio and television. At first it was thought it would be best to have separate buyers for each medium. Then it was found that buyers could grasp the intricacies of both radio and television more easily than they could learn the detailed requirements of different accounts. So instead of having two buyers on one account, one buyer on one account was established for two media. Experience has proved this is most practical.

Program Development Section

An agency with large radio and television commitments must maintain a small staff entirely devoted to program availabilities and program development. The same staff can handle both radio and television. As interest in television throughout the industry began to exceed interest in radio, the work of this staff shifted logically in the same direction. Their work was to comb all sources for good program material and talent to present as new programs, to substitute for existing ones, or to use as summer replacements.

The account management usually presents the most difficult prob-

lem in developing a good television activity in an agency. The account executive must be the boss of his own television operation just as he has been in all media. He cannot surrender this job to some outside "expert" without inviting serious trouble. Yet to many account executives, television has been a mysterious tangle of confusing terms, machinery, and people—an intruder in a familiar world.

The widespread use of television is gradually changing this so that many account men can now exercise as much judgment and authority in this field as in any other. But it will be many years before this is common.

Account Service Section

We found the solution in establishing what we called the Account Service Section. This was a group of young men under the leadership of an experienced account executive whose function was to act as "assistants for television" to all account men. Specific accounts were assigned to each man. His job was to help the account executive correlate all the details of both planning and production on his account. By handling nothing but television, these young men quickly developed a skill in guiding new accounts through the details of this new medium to achieve the desired results. Then, as small television accounts became big ones requiring the full-time services of an assistant account executive these men were ready and trained to move into these larger jobs.

Anyone who organizes an agency service department must settle, sooner or later, the question of his own relationship to the various account executives. The question is basically one of authority. Is the head of television, for example, the boss of all television in the agency? Or is it the account executive on each account?

This question can be answered in only one way: the account executive represents the agency's account management and that management extends to all phases of the advertising operation. The television department is a service department, a service to the account executive, who represents the client from whom the authority comes originally. Anyone in a service department who attempts to run things his own way without regard for this authority is slated for trouble, which will probably come sooner rather than later.

Recognition of the need for authority is important. It does not mean that the account executive should be left without the counsel and advice and information he needs. But the decision whether the agency is to recommend to the client the use of television or not is his final decision along with that of the agency management.

These principles of planning have been described in terms of how they have been worked out in a large agency. They apply equally to agencies of small size, the difference being in the number of people available to perform the duties. Where a large agency would have a section to perform the duties of television research, for example, a small agency would have one man. Or even part of the time of one man. The duties and work involved are the same; the size of the agency determines only the number of men available to perform them.

PRODUCTION

When the planning has been done, and approved, the elements of production take over. Elsewhere in this book the details of all these elements are discussed; here we are considering only how to organize a department to handle them.

Production Functions

The basic functions of production include writing, designing, contracts, direction, talent selection, union negotiation, set design, construction, trucking, setting and striking, costuming, lighting, script selection and editing, choreography, studio selection, film producer selection, legal protection, film quality control, film forwarding, and storage.

The production of commercials is naturally the basic job of the agency. These can be film or live or a combination of both. They range in complexity from simple slides and voice-over narration to full-scale musical comedy productions. In any case, the average commercial will involve to some degree all the talents and skills which are demanded by full programs. For this reason, the production staff of a well-equipped agency must be prepared to handle any type of production, large or small, short or long.

In addition to commercials, this production staff will handle a pro-

gram with three degrees of control. The first is full control, where the agency develops the program in all details and handles all elements of its production except those technical elements which must be conducted by network engineers. The second is supervisory control; this applies to programs which are developed and produced by outside "package producers" or the networks. The agency's role in this case is to see that the program is handled as skillfully as required and conforms to the wishes of the client. The third is almost no control over the program elements themselves. This occurs in the use of participating programs, where the network or other producer furnishes a complete program, leaving open time at various points for the insertion of commercials. The various advertisers and their agencies can exercise very little control over the program content.

Since commercials represent almost all elements of production, let's use them as an example of all production.

Production of Commercials

The commercial writers prepare a television commercial in much the same way as they have prepared radio commercials for years, except that they must be written with many more elements in mind and made as visually interesting as possible. To assist the writers and help in presenting the commercials to clients and producers, there is usually a small staff of artists who specialize in storyboards (frame-by-frame drawings which visualize the action).

After the commercials are approved, they are turned over to the head of production. (A good production head will usually want to have some hand in the original conception of the commercials, so that his own ideas can be used in preparing them.)

The head of production should be a man whose experience is heavy on the side of producing live television shows. We found that producers of live material can usually pick up the elements of motion-picture production easier than the other way around. A production head who is not thoroughly familiar with live studio production will have a very difficult time mastering it.

Production Manager

Under the head of production there should be a man whom we have called, for lack of a more definitive title, "production manager." He is the television purchasing agent, the traffic control manager, the man who arranges the physical elements of production as required by various agency producers and directors. His job is a key one. Practically every large television production group has such a man. In contrast to the rest of the production staff, he remains at his desk most of the time, arranging by telephone and in conferences all the "services of supply" of television production. He has no authority over the agency producer-directors; on the contrary his principal function is to serve them. Usually, of course, because of his wide and intimate contact with these vital sources of material and labor, his influence is far-reaching.

In a large agency, such a man might have several assistants. In a smaller agency, the functions of this man might be performed by a producer-director or the head of production himself.

Producer-Director

Under the head of production are a number of producer-directors. The skills these men must employ are manifold. They should be at home both with live and film production. They must understand direction in all its phases, lighting, recording, and all the limitations and possibilities of the machines which produce both sight and sound.

One man may be able to handle only one large program, or he may be able to handle several smaller ones.

The talent and program buyers who were mentioned in the section on planning are also essential to the production group, by finding and recommending talent of all kinds for both commercials and programs.

Legal Section

There must be another section which works almost entirely on contracts and the legal phases of production. Early experience in television quickly demonstrated the need for having every performer in a television commercial or program under contract. This contract simply formulates the agreement to perform, but it also includes the

important legal protection of all parties in case of misunderstanding or disagreement. Production contracts are even more vital. It is axiomatic that the more problems which are settled before a job is undertaken, and included in a contract, the fewer problems will occur later.

Writers

Most agencies have found that it is impractical to maintain on their staffs a group of writers for the entertainment portion of television programs. Agency writers will write commercials, but not the show itself. This task is handled by free-lance writers, who work under the direction of the producer-director, or, in the case of large program operations, of a script editor whose sole function is to contact outside writers and work with them through successive drafts to a finished approved script.

Film Forwarding Section

Where commercials or shows are prepared on film—and more than half of today's commercials are on film—the final step is the forwarding of this material to the stations for use. This is a detail, but it is increasingly complicated and full of possibilities for error. We found the solution in the development of a film forwarding section which keeps all records of films, orders prints, writes broadcast orders, handles correspondence with stations, receives prints in return, and stores them. This section also handles the many requests for projection of film in the agency.

Summary

Summing up, the organization of a team to handle television planning and production is a job of organizing the functions first and then selecting the people who will carry out these functions. It will naturally follow that in almost every case the functions will have to be enlarged or reduced in accordance with the personalities and talents of the people selected. The skill of selecting personnel is exceeded in importance only by skill of adapting personnel and functions to form a smooth-running organization.

CHAPTER

15

Publicity for TV Stations and Shows

TELEVISION PUBLICITY is a vital adjunct to the broadcasting business. It tells the broadcaster's story to the public, day in, day out; it generates good will for the station, for its officials, for its advertisers, its programs, and its talent. It helps the broadcaster to get an audience for his programs and it helps him keep it. Ultimately, the broadcasters' responsibility lies with the public. The basic concept of any and all publicity relating to broadcasting must be within this framework.

TV Publicity Has Many Forms

In this broad area, television publicity for the present broadcast structure separates into as many distinct forms as the industry itself. It filters down from the top level of long-range public relations for the broadcaster through the various publicity strata of operations within and without the TV broadcast structure to the part-time press agent for performers, directors, and other talent. In short, no facet of the TV broadcast industry is outside the scope of publicity, from the community good will engendered by the local station in a small city to the nation-wide operation of a network publicity and public relations staff.

The business attitudes of "caveat emptor" and "the public be damned" have no place in broadcasting. A more apt phrase would be

“the customer is always right.” The broadcaster’s customer is you. He is “you” split up into many parts. He is the “you” that laughs, the “you” that cries, the “you” that thinks hard, and the “you” that doesn’t want to be bothered thinking. He is the “you” who likes music, the “you” who listens to serious discussions; he is also the “you” who should give blood, the “you” who should be careful crossing streets. He is, in short, everybody. His job is to serve every conceivable element of American life at one time or another; and he knows that the fact of his having a broadcast license comes as a privilege and not as a right.

This is the essential fact to be remembered in any discussion concerning publicity for the broadcasting industry. The publicist must constantly remember that the broadcaster’s business is to serve the public.

In many areas of this country, the broadcaster is the leading member of his community: the Red Cross, the Community Chest, and other disaster organizations, depend on him in times of emergency. Only through a combination of radio and television can our Government actually reach *all* the people in times of dire emergency.

So much for the general outlines of the function of the broadcaster in American life. In over-all terms, it is the broadcaster’s ability to “serve the public interest, convenience, or necessity” which will determine his success in the community.

In this framework publicity becomes a vital adjunct, or support, for the broadcaster. It works for him, first, in the area of public relations.

Public Relations

The public-relations counsel or director generally is charged with the responsibility of informing all levels of public opinion on the broadcaster’s operation.

He may operate within the company as an advisor or as the actual supervisor of such matters as:

1. Publicity;
2. Advertising;
3. Promotion;

4. Guest relations (the handling of visitors to studios, the appearance of studios and studio personnel to the general public);
5. Information to the public (i.e., answering millions of letters to the station or network from the public on inquiries, or complaints and commendations);
6. Information to government agencies (who in some form or other are interested in broadcast operations or who may influence such operations);
7. Script acceptance (in which the actual broadcast matter is carefully scrutinized on a regular basis to conform with the codes of broadcasting adopted by most station and network televisors);
8. Community relations (in which all segments of the populace are adequately informed—such groups as the clergy, parent-teacher, and other “minority” units who are represented on the broadcast schedule);
9. Relations with labor, industry, and political groups.

Usually the public-relations director sits in on high policy matters with boards of directors in determining actual programming operations to make sure that adequate representation is given on the air to all forms of public life in America.

On the other hand, TV broadcasters often retain outside public-relations counsel to advise them on the matters outlined above. Here the account executive of the retained organization acts somewhat in the capacity of the public-relations director himself, although the resources of his own organization can be thrown behind any given project in which the broadcaster is specifically interested.

Finally, in a few cases a firm will employ an outside public-relations counsel and will also have a public-relations director on its own staff. The two, working hand-in-glove, coordinate all public-relations activities together, working through the various channels available both to the broadcaster and public-relations firm. This can be a useful function, in that it gives the broadcaster the benefit of two organizations working closely together on the myriads of problems of a public-relations nature which occur in a broadcasting enterprise.

Because it does reach into the living room of the viewing public, television has a unique public-relations problem. The intimate na-

ture of the medium develops matters of public relations which no other industry has ever faced. In this area, public-relations advisors are essential. And the broadcasters, realizing this as a paramount problem, have adopted a code for TV broadcasting on a high public-relations level which ultimately affects everyone in the business.

Types of TV Publicity

Publicity departments work directly with the public-relations department in many cases, but in many instances independently. In television, there are so many facets to the business that publicity is handled by many persons on many levels and for many ends. There are, for instance:

1. Network publicity departments;
2. Local station publicity departments, which are frequently combined with the promotion departments in smaller station areas;
3. Advertising agency publicity departments—many of the larger advertising firms have separate publicity operations which often operate at a profit;
4. Client publicity departments—large business organizations generally have their own product publicity staffs;
5. Package program publicity staffs—the firms whose principal business is building programs for sale to networks and advertisers frequently employ their own publicity personnel;
6. Publicity for performers, producers, directors, and so on, which we will lump under the heading of talent publicity staffs—usually consisting of one or more press agents.

How Network TV Publicity Operates

The most comprehensive of all of these, of course, is the network publicity department, in terms of dealing with the public on the subject of television. Each of the four major networks—the American Broadcasting Company, the Columbia Broadcasting System, the Du Mont Television Network and the National Broadcasting Company—has its own publicity staff, ranging in size from over fifty for the largest of the four, to about ten for the smallest. Two of the four—ABC and NBC—maintain one publicity staff to handle publicity for both radio and television; the third, CBS, has a separate department for

each; and the fourth, Du Mont, of course, is not in the radio broadcasting business so that its entire staff is concentrated on TV. Even for the two which have combined staffs for radio and TV, the newer medium claims by far the larger percentage of time and effort. It would be well to examine in detail the operations of a typical network publicity staff. Later we shall see how this function is closely allied with the operations of each of the other five publicity departments (above) more or less directly concerned with TV broadcasting.

The typical publicity staff of a network is headed by a vice-president, a director, or a manager who reports directly to the management of the company. He is responsible for the company's entire network publicity operation but has no control over the publicity departments of stations which are affiliated with the network. In other words, his staff is responsible for over-all national publicity but in the local area the station publicity department is responsible only to the local station management.

Since virtually every page of every newspaper, magazine, syndicate, or trade journal can be reached by television publicity, network publicity is a highly specialized operation. No one man can perform the publicity job by himself; he leans heavily on the assistance of specialists, and the bigger the staff of specialists and writers, the greater the publicity ultimately obtained.

In general, the network publicity director is responsible for informing the public of the attainments of the network in every field of entertainment, education, and information.

The publicity director has as outlets available to him the radio and television pages of every daily newspaper from coast to coast; the news pages of these same newspapers; the photo pages; the national magazines; the fan publications; the trade journals; the wire services; the national syndicates; the columns (Broadway, Hollywood); the music pages; the food field—in short, virtually every inch of the printed page is available to the TV publicity man.

TV Information Is News

The network publicity department feeds a constant flow of information about the happenings of its network to all these sources on a daily basis. The information is treated as "news," is written by

writers in the departments as news, and is regarded as news by the publications which receive it. The first and primary function of the network publicity department, then, is to supply news of his network to every publication outlet which would be interested in it. (The style book of the *New York Times* is usually employed to insure that copy fed to newspapers and other outlets conforms with newspaper style. Most persons employed by network publicity staffs have had some newspaper training.)

Since the network publicity department is primarily interested in feeding news to a variety of outlets, it is set up like any typical city room. The heart of the publicity operation is the copy desk, through which flows all copy written by members of the staff pertaining to any and all activities of the network. Through this desk passes information on every TV program on the air, written by publicity writers assigned to cover shows or company departments much as they would cover news stories. From this desk comes also the single most important operation of a TV publicity department, be it network or local: the day-by-day listings of programs. Every newspaper running a TV schedule, and this includes virtually every daily newspaper within range of TV, relies on these listings as up-to-date, accurate information upon which their readers in turn rely to watch programs by day and night. The byword in these listings is *accuracy*. Many a publicity operation has fallen by the wayside simply because newspapers could not depend upon the listings of programs and performers as accurate.

Through the copy desk, also, passes the weekly (or more frequent) release of photographs. The photos are closely coordinated with the copy; records are carefully kept to show which personality and which program has been neglected, or overpublicized, in order to maintain a continuing equilibrium among all personalities, programs, advertisers, and officials of the company.

The information which is submitted by the writers of the publicity department is carefully edited for "copy" and "proof" by the copy desk. From there it flows to newspapers, magazines, trade journals for the industry, syndicates, columns, and all other sources by several means:

1. A mimeographed package of material is sent daily by mail to more than fifteen hundred newspapers and magazines.

2. Three networks maintain a leased teletype wire which is connected to the city desks of all daily newspapers in New York, to syndicates, news magazines (*Time* and *Newsweek*), and to a few important trade papers. This wire carries every piece of copy which flows out of the copy desk, including the daily program listings and corrections. In case of flash news, the wire carries information almost instantaneously to the vital news centers of America.

3. Daily trade papers which are not connected to the copy desk on the teletype machine receive carbon copies of all important trade stories by messenger.

4. In the case of late information which must be transmitted quickly, the telephone is used.

So much for transmission of general news information of the TV network to the publications. How is this material gathered? Who gathers it?

Specialists

As mentioned above, TV publicity for a large network is far too large an operation for any one man to handle. In the bigger networks the work is handled by a staff of specialists, the core of which is the writing group. These are men and women, with a combination of newspaper training and publicity background, whose job it is to cover a number of television programs (and also departments of the company) much as they would cover a newspaper beat. It is the writer's responsibility to cover every aspect of a program, from the basic ingredients (like the names of the performing talent appearing each week) to the broader spheres. The writer attends rehearsals and programs, discusses publicity with the performers, producers, and directors, and in general becomes an almost integral part of the show. From these sources he gets his news. In many instances the writer will dream up situations regarding the performers and other components of the program which he knows will make news—and these he handles first as a publicity man (making the news) and then as a reporter (getting the news to the newspapers and magazines). Often

as it should be, for once a station has built an outstanding local reputation for itself, it then becomes more valuable to the network, to the advertiser, and ultimately, of course, to the public of its community.

The network is happy to work with the local station in various types of promotions and publicity stunts. But it must be repeated that the publicity director of the station is responsible to the station management and not to the network press department.

Advertising Agency Publicity Departments

Not all advertising agencies maintain publicity departments, but the larger ones do, and these are the agencies with whom the networks are constantly doing business. Some of the agencies which have their own publicity departments charge their clients for services performed, and if no fee is received they do not handle publicity on that particular account. In television publicity, these agencies are set up like the network publicity departments in miniature. Generally one writer will handle one or more accounts (although their business may be at more than one network). The writer for the agency press department works closely with the network man since their over-all aim is virtually the same: to obtain a maximum amount of publicity coverage for the program. The agency's interest is in publicizing the client; the network's in publicizing both the network and the client. But both are interested in getting and holding attention for the show, since ultimately this will benefit both client and network.

The advertising agency will parallel and supplement the network's activities and in many cases two heads prove wiser than one, particularly in generating new ideas. Certain clients object to certain types of publicity and this the agency man watches for. He will guide the publicity toward the aims of his client and in so doing will provide many valuable ideas for the network. Many of the best publicity stunts in the TV business have originated in advertising agency press departments. The mailing lists of both agencies and networks are approximately the same, and the agency, too, concentrates its heaviest attention on getting the news about its programs to the editors accurately and in time.

Client Publicity Departments

The client is also an important cog in television publicity, along with the network, the local station, and the advertising agency. Advertising, of course, supports the TV industry, but the nature of TV broadcasting differs from that of radio. Because of the heavy expense of big shows, many are sold now to participating sponsors, and even they are bearing a load much heavier than they have ever borne before in any one advertising medium. Thus the client is an extremely important factor in TV broadcasting.

Virtually all the larger advertisers have their own publicity staffs, although few devote too much attention to television. Those that do, however, contribute particularly to publicity to their own trade, be it drugs, automotive, or tobacco. Usually a product publicity man is assigned to keep a watchful eye on the network and agency; he attends meetings with the various staffs and contributes generously with ideas for publicizing the program and the product responsible for the program's being on the air. When a client does not actually employ his agency to handle TV publicity, his own press man's function assumes more importance and he will perform the role outlined above for the advertising agency publicity man.

Package Program Publicity Staffs

There are a large number of independent program producers in television, agencies which put together all the important elements of a program and then sell them to networks and advertising agencies. Several of these so-called "packagers" have small staff of publicists or press agents whose principal job is to keep the program and particularly the performers in the public eye. They, too, often aid the network in supplying vital background material on stars and shows and in dreaming up publicity stunts in good taste which will make news for the programs. Many of these packagers hire established publicity firms who have other accounts. Since their shows are bought on a thirteen-week-cycle basis, newspaper editors cannot rely too heavily on their publicity operation; but their function as an adjunct and an aid to networks is a valuable one.

Talent Publicity

Of perhaps more aid to the network than the above are the publicists and press agents hired by talent (performers, directors, producers, writers). Many of television's top stars are now signed to long-term contracts with the networks and are almost guaranteed long runs by virtue of these contracts. Most of these outstanding performers have at least one press agent; many have more. These men work around the clock for their clients and are responsible for turning out a flood of material which lands in columns, in magazines, in syndicates, and elsewhere. The press agents are close to the stars and can be of immense help to the network and the advertising agency publicity staffs. The reliability of the press agents varies, but they quickly become known to the network staffs and can be used to great advantage in publicizing the stars. On many occasions the press agent can perform valuable service to the network publicity men by feeding material of a beneficial nature to editors who might not be as well known to the network.

CHAPTER

16

TV Coverage and Listenership

IN JANUARY, 1951, Pulse was conducting regular monthly TV surveys in 21 of the country's 63 existing markets, obtaining viewing data on 59 of the 108 operating stations which cover over 70 per cent of the total US TV audience. In addition to these markets, regular but not monthly surveys were conducted in another group of cities which boost Pulse's coverage to 75 per cent of the nation's total.

This extent of data, going back in some cities to early 1948, when TV was just beginning to realize its potentialities, presents Pulse with an opportunity to give a sort of historical background of some of the major developments in this newest of mass communication media.

There is general agreement that television's acceptance by the public has been phenomenal, and that its rate of growth has been greater than that of any other comparable medium. A look at a few figures will bring this fact more forcefully to mind.

Growth of Television Ownership

The first Pulse TV study was done in January, 1948, when 1.4 per cent (42,400) of New York's radio homes also owned TV sets. By January, 1949, over 8 times as many homes in the New York metropolitan area owned TV, and the January, 1950, ownership level was more than double that of January, 1949. The same pattern was repeated in 1951, and although the rate of growth has decelerated

slightly in recent months, the growth is still continuing. By December, 1952, over 70 per cent of New York's homes were equipped with TV.

**PER CENT OF TV-OWNING HOMES IN MONTHLY PULSE
SURVEY MARKETS**

	<i>December, 1948</i>	<i>December, 1949</i>	<i>December, 1950</i>	<i>December, 1952</i>
Atlanta	*	*	*	57.4
Birmingham	*	*	13.0	41.8
Boston	*	16.1	39.4	69.9
Buffalo	*	*	38.0	68.0
Chicago	2.2	16.8	43.2	69.9
Cincinnati	*	13.4	39.7	70.9
Cleveland	*	*	40.7	71.1
Columbus	*	*	38.3	65.9
Dayton	*	*	29.1	61.8
Detroit	*	*	*	70.4
Los Angeles	*	18.1	43.5	71.3
Minneapolis-St. Paul	*	*	*	65.1
New Orleans	*	*	*	44.1
New York	10.6	24.0	45.9	71.8
Philadelphia	7.8	23.1	47.3	74.7
San Francisco-Oakland	*	*	13.7	45.6
Seattle	*	*	*	39.0
St. Louis	*	*	31.7	65.7
Washington	*	19.5	39.3	69.5

* No Pulse data available.

In the four one-station markets (Buffalo, New Orleans, Seattle, and St. Louis) the weighted average of TV penetration in December, 1952, was 60.4 per cent, compared to 71.1 per cent in the four markets (New York, Los Angeles, Washington, and Chicago) with four or more TV stations in operation.

TV's rate of growth is affected by variables such as number of stations in the area, presence or absence of a cable connection with live network telecasts, local reception conditions, and the like. However, the general pattern of growth seems to be steadily upward, although the rate of growth tends to decline somewhere around the 50 per cent level. The first 50 per cent in all the markets will be achieved in a much shorter time span than the second 50 per cent indicating total saturation.

Characteristics of TV-Owning Families

As TV-owning families increase in number, the group must of necessity become more a cross section of all families. In the beginning, the TV-owning family is quite likely to belong to the upper income-rental group, designated below by "A." This group continues to have a greater degree of TV saturation than the "B," "C," or "D" rental-income groups, but its rate of growth is not as rapid. Furthermore, this group must contain a large proportion of the anti-TV diehards, since financial barriers would not prevent purchasing a television set.

PER CENT OF TV-OWNING HOMES, BY RENTAL INCOME LEVELS

		<i>December, 1948</i>	<i>December, 1949</i>	<i>December, 1950</i>	<i>December, 1951</i>	<i>December, 1952</i>
New York	A	26.9	33.3	54.0	71.4	85.1
	B	14.7	29.4	48.9	63.1	74.9
	C	10.4	24.9	45.0	57.9	68.0
	D	3.3	16.2	38.0	53.2	62.0
Chicago	A	9.3	26.4	51.2	69.0	78.4
	B	2.1	20.0	47.9	63.7	72.9
	C	2.3	16.5	41.4	56.9	67.1
	D	1.1	11.3	36.1	50.5	61.2
Los Angeles	A	*	27.8	50.2	66.8	78.3
	B	*	19.9	45.7	63.1	74.4
	C	*	15.4	41.8	57.1	67.2
	D	*	9.9	33.2	52.0	63.3

* No Pulse data available.

In actual numbers, the distribution of TV homes is greater among the lower rental-income families, simply because there are more of them. In August, 1951, the distribution of TV homes in New York closely resembled the distribution of radio homes.

DISTRIBUTION OF TOTAL SAMPLE

	<i>Per cent of Radio Homes</i>	<i>Per cent of TV Homes</i>
A. \$75 and over monthly rental	18.3	21.2
B. \$55-74 monthly rental	25.6	26.6
C. \$40-54 monthly rental	35.4	34.1
D. Under \$40 monthly rental	20.7	18.1

These data show that the greatest increase in the number of television-owning families is in the lower-income groups. The information demonstrates that television is rapidly taking the place of radio as the pre-eminent mass-audience entertainment medium.

Despite the fact that TV homes are becoming more like homes in the total sample, it still remains true that larger families, and particularly those with young children, are more likely to own TV. A recent Pulse study of TV and non-TV homes in Chicago found the TV-owning sample with 3.26 persons over five years of age per home, as compared to 2.76 persons in the non-TV home.

DISTRIBUTION OF SAMPLE BY AGE

<i>Age</i>	<i>Per cent of TV Owners</i>	<i>Per cent of Non-TV Owners</i>
5-13	20.1	13.8
14-17	5.7	3.3
18-25	9.4	7.2
26-34	17.8	16.6
35-44	18.4	19.2
45 and over	28.6	39.9

It also is seen by the above table that over one third of the TV-owning group is under twenty-six years old, as compared to approximately one fourth of the non-TV sample.

The prospective television advertiser should study these findings carefully. They mean that a large part of his audience probably will be children, depending, of course, on the time he schedules his program.

Extent of Viewing

As set ownership has increased, so have the number of TV stations and the total amount of programs available for viewing, as figures for New York will show.

While the number of stations on the air and sets-in-use, doubled between April, 1948, and April, 1951, the total number of fifteen-minute segments of telecasts was multiplied seven times in the same period. In the early days of TV there were long stretches of time when nothing was telecast, or the choice was limited to one or two

programs. This is no longer true in New York. All seven stations are on the air every day, and for the greater part of the day from before noon to midnight.

**QUARTER-HOUR SEGMENTS TELECAST, ENTIRE WEEK,
BY NEW YORK STATIONS**

	<i>Number of TV Stations</i>	<i>Total Number of 15-Minute Segments Telecast in Entire Week</i>	<i>Per Cent of Average Quarter Hour TV Sets- in-Use, Entire Week 12 Noon-12 Midnight</i>
April, 1948	3	338	17.7
April, 1949	6	1,089	25.6
April, 1950	7	1,443	33.8
April, 1951	7	2,375	34.6
April, 1952	7	2,466	32.0

The August, 1951, Multi-Market TelePulse, covering eighteen TV markets, shows that 597 quarter-hours of network TV programs were telecast, of which 212 were before 6 P.M. Morning and afternoon telecasts continue to multiply in number, as the available evening hours are already pretty well filled.

An idea of the amount and variety of New York's TV programming can be gained from the following six-month average comparisons.

Ratings of individual programs or program types tend to decline in markets where the competition is hotter, but this does not mean that viewing is decreasing: actually a larger pie is being cut in smaller pieces.

One inference here is that television viewing is greatest in those cities which offer less entertainment competition from more varied sources. The percentage of sets-in-use is greater, for instance, in St. Louis than in New York.

In most markets, the TV sets-in-use level has continued to climb, as more and more programs are available throughout the day. Even in cities where the December, 1952, viewing level is lower than that of December, 1951, more homes are being reached, because the total number of TV homes is much greater in 1952.

Evening sets-in-use is, of course, much greater than daytime sets-in-use, because of the variety of program offerings and the availability

NEW YORK TV PROGRAMS, BY TYPES ¹

	<i>July-December, 1952</i>		<i>January-June, 1949</i>	
	<i>Number of Quarter-Hours</i>	<i>Average Rating</i>	<i>Number of Quarter-Hours</i>	<i>Average Rating</i>
Feature films	3,734	2.9	576	5.8
Homemaking-Service	887	1.3	412	2.5
Westerns	1,024	3.0	678	7.2
Kid Shows	843	5.6	614	10.8
Quiz-Audience Partici- pation	733	6.6	185	9.9
Daytime Variety	916	3.6	—	—
Interviews	604	2.7	219	5.1
News	1,072	3.0	511	3.7
Film Shorts	392	1.4	319	3.0
Drama	738	11.6	151	20.3
Baseball	404	11.6	—	—
Test Pattern and Music or News	45	—	127	.9
Education and Science	174	1.9	40	2.3
Comedy-Variety	183	23.1	340	22.6
Wrestling	209	2.4	—	—
Musical Variety	399	3.9	148	8.1
Forums, Discussions	249	2.4	150	4.6
Talent	111	8.0	62	16.0
Music	279	2.8	530	4.0
Boxing	189	6.4	—	—
Comedy Situation	179	11.6	50	13.0
Sports News	152	2.3	118	4.6
Serial Stories	134	5.1	—	—
Racing	57	1.9	—	—
Religion	180	1.1	60	2.1
Roller Derby	12	2.3	—	—
Mr. and Mrs.	—	—	19	3.8
Football	80	8.9	—	—
Basketball	27	4.0	—	—
United Nations	54	2.0	—	—
Hockey	14	4.2	—	—
Miscellaneous Sports	126	2.9	—	—
Miscellaneous	313	3.0	342	4.6
Total	14,513		6,690	

¹ Pulse surveys an entire week, from sign-on until 12 midnight, each month.

of more viewers in the home. There also remains a sizable radio audience throughout the day in TV homes, particularly before 6 P.M.

There is a discernible tendency toward a lower viewing level in mid-summer which is more apparent in 1951 than in 1950. TV, like

radio, has its summer replacements, but in some markets the summer seasonal fare such as baseball takes up much of the slack.

**AVERAGE QUARTER-HOUR TV SETS-IN-USE, ENTIRE WEEK,
12 NOON TO 12 MIDNIGHT**

	<i>December 1949</i>	<i>December 1950</i>	<i>December 1951</i>	<i>December 1952</i>
Boston	*	28.9	30.2	28.5
Chicago	23.9	33.4	35.6	31.9
Cincinnati	29.5	34.3	35.0	33.8
Cleveland	*	35.0	33.5	32.3
Columbus	*	34.4	35.9	31.8
Dayton	*	31.2	31.1	28.2
Los Angeles	22.7	31.4	35.0	31.1
New York	27.6	33.2	31.8	30.5
Philadelphia	26.7	31.2	31.2	29.4
San Francisco-Oakland	*	27.2	31.2	30.4
St. Louis	*	29.8	36.1	31.9
Washington	22.3	28.6	34.0	29.3

* No Pulse data available.

SEASONAL FLUCTUATIONS IN TV VIEWING

(Average Quarter-hour Sets-in-Use, Entire Week, 12 Noon to 12 Midnight)

	<i>1950</i>		<i>1951</i>		<i>1952</i>	
	<i>January</i>	<i>August</i>	<i>January</i>	<i>August</i>	<i>January</i>	<i>August</i>
Boston	20.5	23.8	29.0	23.7	29.0	22.8
Chicago	24.2	25.4	33.2	27.8	34.2	24.9
Cincinnati	30.3	29.2	34.9	29.4	33.7	24.4
Cleveland	*	29.3	35.6	28.8	32.7	26.2
Columbus	*	28.4	33.6	29.2	34.4	25.6
Dayton	*	28.5	30.6	26.0	29.6	21.2
Los Angeles	24.1	28.7	30.8	30.5	33.9	28.3
New York	28.1	26.0	32.9	26.3	31.3	23.8
Philadelphia	29.4	23.7	30.2	22.0	30.2	21.5
St. Louis	*	19.7	31.3	28.0	35.0	25.9
Washington	21.5	20.8	28.6	26.1	33.2	23.2

* No Pulse data available.

Programs aired in one-station markets naturally tend to receive higher ratings than they receive in markets where a choice is given the viewer. However, since the total amount of TV time is less in markets with one or two stations the average quarter-hour TV sets-in-use is smaller and the radio sets-in-use is correspondingly greater.

**AVERAGE QUARTER-HOUR SETS-IN-USE, ENTIRE WEEK,
12 NOON TO 12 MIDNIGHT**

August, 1951

	<i>TV Sets-in-Use</i>	<i>Radio Sets-in-Use</i>
4 markets with 4 or more TV stations	27.7	14.4
6 markets with 3 TV stations	26.2	15.1
10 markets with 1 or 2 TV stations	25.5	16.2

This table further serves to show the ascendancy of television over radio in the competition for an audience. It should be remembered, however, that the number of radio sets is still far greater than the number of television receivers.

Impact of Viewing

The immediacy of TV's impact when it covers actual news events is attested to by the tremendous interest generated by the Kefauver hearings, and special events such as General MacArthur's homecoming and the World Series. No other medium can compete with TV on this level. On a commercial basis, TV's impact is reflected in the high degree of sponsor identification of products advertised on high-rated shows.

A Pulse study recently conducted in five major TV markets² established that viewers were able to give correct sponsor identification twenty-four hours after viewing seven test programs.

PER CENT OF CORRECT SPONSOR IDENTIFICATION

One-and-one-half-hour Saturday night variety program	56.9
Half-hour Friday night quiz program	59.5
One-hour Wednesday night variety program	57.3
Half-hour Tuesday night mystery program	56.2
Half-hour Thursday mystery program	46.4
Half-hour Thursday mystery program	58.1
Half-hour Thursday comedy situation program	60.3

Considering the number of commercials on the air now, this is a telling commentary on the degree of association between program and product in the viewer's mind.

² Chicago, Cincinnati, Cleveland, New York, and Washington (November, 1951).

Conclusion

Television coverage and listenership have enjoyed an unprecedented growth. As the number of stations increases the TV audience will continue to multiply rapidly. Television set ownership is not determined by economic position. Set owners represent all income brackets, with large families in the lower salaried group making up a large and increasing percentage of the total.

In general, families with television use their sets more than those with only radio receivers. Sets-in-use increases when a larger variety of programs is offered in the area. In certain geographic areas, television viewing is greater than in others.

Sets-in-use is far greater at night than in the daytime, but surveys indicate there are large morning and afternoon audiences.

Finally, sponsor identification on television is very marked. This means that the television advertiser's programs are working effectively for him.

CHAPTER

17

Film Package Syndication for Television

INTRODUCTION

SHORTLY AFTER the advent of the image-orthicon, television adopted Hollywood production methods. Although television is still far from maturity, volumes could be written about the importance of film in the television industry. This importance, however, was not recognized immediately. At one time there were as many arguments against the use of film for television as there are now arguments in favor of it. As recently as 1949, there was considerable resistance by advertising agencies to the use of film for television, a resistance that still exists in some degree in spite of the fact that film is now accepted by both agencies and television studios as a financial necessity. Present indications are that film is more profitable and more expedient than live production.

Evidence Favoring the Use of Film for TV

Television pioneers like Bing Crosby Enterprises produced dramatic series for television on a comparatively small scale. "Fireside Theatre" was one of the first to involve long-range production in a series.

Great progress has been made since this early film production. Now hundreds of film programs are produced for television showing every year.

Television producers now realize that extensive use of film is inevitable. One of the most important reasons is the necessity for eliminating mistakes. As one producer said, "Mistakes should be left on the cutting-room floor, not the living-room floor." In addition, experts in the field now feel that the sponsor and advertising agency have the right to know beforehand what their investment will bring in the way of entertainment. This goal can be accomplished only through the use of film. The interpretation of a series that looks excellent on paper may result in something not up to the client's standards. A budget may seem very low on paper but overtime in rehearsals can send production costs to astronomical heights. And finally, it is easier to sell a series of twenty-six or fifty-two half-hour film shows at a known cost than it is to sell a proposed live series the cost of which is difficult to estimate.

The Role of Pilot Films

About 1951, pilot films were produced in great quantity, but are no longer expected to sell an entire series. A television columnist once estimated that if he had five cents for every pilot film on Hollywood and New York shelves, he would be able to retire. Unfortunately, hundreds of thousands of dollars were invested in pilot films which will probably never be seen on a television screen. This phase is over. Sponsors and agencies are now hesitant to sign contracts on the basis of a single production.

Production Methods Compared

There are slight differences between the production of a film for television and one for the motion-picture theater. As always, the three requisites of a salable show are a good story, a good production, and good casting. In television, however, as in the movies, a producer can surround himself with the finest talent, the most efficient executives, and have access to a large amount of money, but if the basic idea is lacking probability of his success is small.

There are some producers who strive for complete authenticity in their film programs. If part of a story requires a gas station set, the scene is filmed in an actual station rather than on a sound stage. But achieving genuineness by such a method usually proves expensive.

The added cost involved is justifiable only if there is evidence that it is profitable in terms of audience approval. Present indications are that TV audiences don't object to the most obvious simulation of settings. Their main concern is with the story and its interpretation by actors and director.

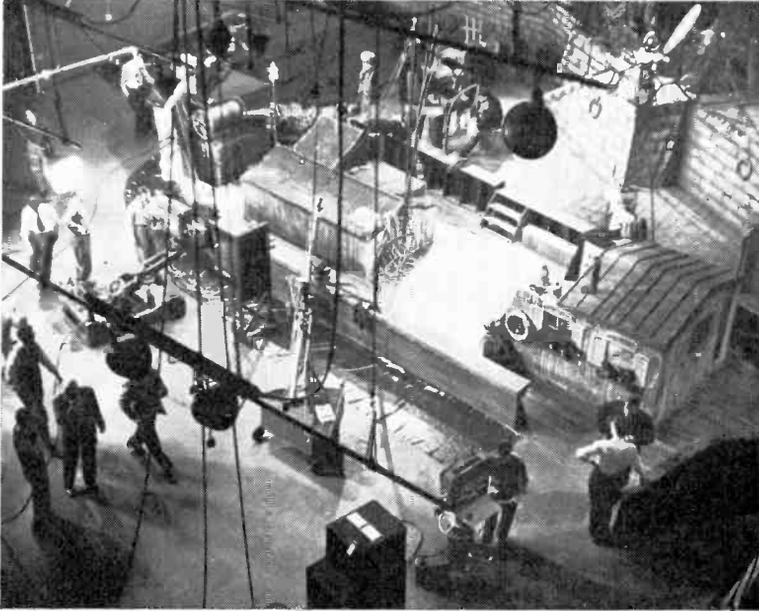


Courtesy, NBC

SCENE FROM A TV FILMED SHOW

A majority of the sets used in television film production are small and contain no floating staircases or lavish rooms. The cost of producing a film for television must be kept considerably below that of a movie film production, since in most instances this cost is not distributed among viewing audiences, but is borne by one, or a few, sponsors.

Good locations are not always available. One scene in the filming of Crosby Enterprises' "The House on the Hill" required the use of a huge, luxurious home built in the early 1900's. Production was delayed for almost four months because the right house could not be found. Eventually, one was discovered in Culver City, California, that was ideal for the purpose. It was rented and used for three days, completing the production.



Courtesy, NBC

SETS FOR TV FILM PRODUCTION

A majority of the sets used in television film production are small and built to keep costs at a minimum, as seen above.

Television Personnel

Hollywood stars and familiar faces are not always desirable in television. Frequently, unknown actors who can portray good character studies are preferable. Type casting should be avoided; the man who was always given gangster roles to play in a Hollywood movie is often used in more favorable television roles. This is appreciated by actors because they usually rebel against type casting.

Producers are continually searching for new executive and creative talent. Casting directors are always eager to discover new talent, preferring, however, not to employ neophytes without experience, for training is costly and takes valuable time. Nevertheless, little theaters around the country are constantly scouted for promising talent. Television offers opportunities to more actors than any other facet of show business, but because of the fact that audiences tire of television

actors' faces more quickly than those of movie actors, a never-ending supply of talent is required.

Live Show or Film?

Although not all television will transfer to film, more and more shows are being put on celluloid. In the past few years the highest-priced movie stars have become interested in television, especially the



Courtesy, Bing Crosby Enterprises

AN ILLUSTRATION OF "ONE-CAMERA" LIGHTING

The use of one camera, possible only in film production, permits the proper use of lights in every scene, as seen above.

television film. Their preference for film rather than for live show seems to be due to the fact that doing their shows on film places less demand upon their time. In addition, it permits them to study the rushes and ask for the elimination of unflattering shots. Filming is also less tiring on the performers and crews. It isn't necessary for them to work an entire week on a half-hour show as they must for a live performance. On film, after completing one show, the per-

formers and crew can do another television program or work at one of the major studios.

Live shows have the disadvantage of working with three cameras. The major problem in this type of production is that the lighting cannot possibly be effective for all three camera angles. For example, when the lighting is good with camera 1, camera 2 will show the performer less favorably and, of course, camera 3 may be even worse than camera 2 from a standpoint of lights and shadows. It is difficult to obtain perfect lighting for all three cameras. The use of one camera on film, on the other hand, with the editing that follows the shooting, permits the proper use of lights.

The cost of producing a show in live presentation may be initially less than that of a film show. But in the final analysis the filmed program can be sold many times whereas the live show is a one-shot proposition. There seems to be little doubt that film and television can be of mutual assistance; to what extent, only the future will reveal.

* * * * *

NATIONAL SYNDICATION

The production of film for television is slowly emerging from a gold-rush atmosphere, and the people concerned with it are gradually settling down to a practical appraisal of the field.

TV Film Pioneers

In 1949 and 1950, thousands of interested investors, seeing in television the opportunity to earn tremendous dividends, poured their savings, together with cash borrowed from relatives and friends, into a pilot reel. Because operations were slack in Hollywood studios, the incentive to transfer to television was overwhelming among theater film writers, directors, and producers. Joining these ranks in huge numbers were free-lance radio package producers and hosts of others from various fields.

The cost of producing a pilot film ranged from five thousand to twenty thousand dollars. To the owners of pilot reels, a quick sale of their film meant a contract and the opportunity to borrow more money with which to complete production of a series. Failure to

sell to a network client or to consummate a syndicating arrangement was usually due to one or several reasons: inept scripts, miscasting, poor editing, ignorance of the medium and advertisers' needs, poor technical standards, or an offer to sell a series at a price which, per reel, was considerably below the cost of the pilot reel.

Casualties were also caused by bad timing. There was no market for pilot reels of good quality and low price at that time; the producer of the pilot encountered a momentary prejudice. Fuzzy, crackling feature-length movies and bad-quality kinescopes tended to create an attitude of hesitation toward film among advertisers.

The future looked much brighter for television film at the beginning of 1951. The success of "Fireside Theatre" and the advent of series such as "Amos 'n' Andy" and "I Love Lucy" proved to be definite and encouraging signposts to this new branch of the motion-picture industry. By the end of 1951, advertising agencies were giving less and less attention to the would-be sellers of lone pilot reels, unless, of course, the producer was either well established in radio or had considerable property and a good reputation in Hollywood. In 1951, there were approximately 150 producers of pilot films attempting to sell their product; today, only 20 or 30 survive.

Types of Producers

Although the television industry is still going through a trial-and-error stage, definite patterns showing how the twin needs of TV and advertising can be met are becoming clearly discernible. Agencies have acquired the habit of singling out a producer who has proved his knowledge of the medium and working exclusively with that producer, on the theory that a continuing close association is productive in a maximum of mutual confidence and in the achievement of best results. These men were the pioneers of TV films.

Today, with a few exceptions, the successful TV film producer comes from an allied field in which he has been comparatively well established. Jerry Fairbanks, recognized as a leading maker of "movie short" subjects, and Ziv, Inc., leading transcription producers and syndicators, are two examples.

Jerry Fairbanks probably ranks as the earliest pioneer in acceptable

TV film production, having produced "Public Prosecutor" and "Jack and Jill" for NBC in 1948. The former film was purchased not by the network, but it was sold by NBC's film syndication department to local stations and was eventually returned to Fairbanks.

In 1950, Fairbanks introduced the "multicam system" of filming while working on the production of "Silver Theatre" in his Hollywood



Courtesy, Bing Crosby Enterprises

HOLLYWOOD TECHNIQUES FOR TV FILMED SHOWS

studios. Under this system, which involves the use of three cameras operating simultaneously plus a marker which quickly enables the cutter to bring sight and sound into synchronization, Fairbanks was able to lower production costs by several thousand dollars. Marshall Grant of Grant Realm Productions also was a pioneer of the "multicam system," which probably contributed more than any other single factor to the winning of sponsor acceptance for TV film.

Frank Wisbar, comparatively unknown as a motion-picture producer, joined the ranks of the pioneers with "Fireside Theatre" for

Procter & Gamble. Bing Crosby Enterprises entered the field in 1950, and, as previously noted, has produced its own dramatic half-hour show, "Rebound."

Within the last several years, an increasing number of established Hollywood producers have made their debut in the television field. Prominent among them has been Hal Roach, Jr., whose Show Case Productions is the source of "Racket Squad" (Philip Morris). William F. Broidy is the producer of "Wild Bill Hickok" (Kellogg Company), starring Guy Madison and Andy Devine, and Roy Rogers and Gene Autry are producing their own half-hour Westerns for General Foods and Wrigley, respectively. Lucille Ball and Desi Arnaz (Desilu Productions) have done exceedingly well in their initial venture into film packaging with "I Love Lucy."

Types of Television Producers

TV film producers fall into three main types. The most common type is those who own their own productions, either independently or in conjunction with financial backers. Some of these do their own selling and distributing; others turn over sales and distribution to a syndicator.

Another type of producer is the one who works exclusively on order, like Roland Reed Productions, which films the "Beulah" series, or Sidney S. Van Keuren, who is doing the latest "Amos 'n' Andy" series on order from CBS, as part of the network's capital-gains arrangement with Freeman Gosden and Charles Correll.

Still another type is the producer who manages to get a sponsor for thirteen weeks, wholly on the strength of a pilot reel, and who then turns to outside sources for financing. Occasionally the financing is provided by the advertiser which naturally puts him, as often as not, into the business of producing films.

An interesting example of sponsor financial interest involved Sheldon Reynold's "Foreign Intrigue" series. P. Ballantine & Sons was offered the film through the J. Walter Thompson Agency, in markets where the company did not have distribution, and bought it (see p. 319).

Financing of TV Films

It is estimated that approximately ten to fifteen million dollars has already been invested in TV film production. Risk capital is obtainable from various sources; some Wall Street investment firms have underwritten established producers, and laboratories, such as Warner Brothers-Pathé, will finance a series which they consider to be potentially successful. The division of ownership is a matter of bargaining but the majority of risk capital investors demand a 50 per cent share. Moreover, Warner Brothers-Pathé will only finance syndicated shows.

The Transition from Live Show to Film

The prediction in the advertising agency field during the past year has been that sponsors of live dramatic shows would, over a period of time, find it more advantageous and economical to change to film. The prediction is being fulfilled.

TV Stimulates Hollywood

Many of Hollywood's leading producers are remaining aloof from the production of TV film and maintaining an attitude of watchful waiting. Nevertheless, a number of craftsmen in the movie colony—writers, directors, technicians, and actors—have rapidly become interested in film's newest source of income. TV film producers feel, however, that the wholesale migration of stars from movies to television depends in large measure upon the fortunes of the movie theater box office in the next year or two.

TV studios have found it advisable to maintain technical teams, provided, of course, there is enough work to warrant doing so. Producers are well aware that having the same crew operating together throughout a series results in a savings in below-the-line costs and contributes immeasurably to the quality of production.

Independent studios which once went begging for tenants are now teeming with TV productions. General Service's five stages, as a case in point, are kept constantly occupied with such productions as "I Love Lucy," the Leo Durocher-Laraine Day "Double Play" series, "Sky King," "The Clyde Beatty Show," and "Dick Tracy." Hal Roach also leases his studio for such outside productions as "Racket

Squad," "Amos 'n' Andy," "Mystery Theatre," "Rocky Jones," "Space Ranger," and the "Abbott and Costello" series. Others renting stages for TV films are Eagle-Lion, RKO Pathé, Motion Picture Center, California Studios, Goldwyn Studio and the Sunset, Republic, and KTTV studios.

Several of Hollywood's largest independent producers are preparing to enter the TV film field. Sol Lesser and Douglas Fairbanks, Jr., have combined to form Odyssey Productions, which will film a series based on "Terry and the Pirates." William Goetz, a Universal International production head, is setting up a separate company on the U.I. lot for TV film operation. Universal International is already syndicating through United World Films, a Republic Pictures subsidiary. The Hollywood Television Service, Inc., has scheduled "Commando Cody" and "Sky Marshal" for production, while Monogram and Edward Small have also announced plans for entering the TV film market.

Columbia Pictures has also taken its place in the television industry through a subsidiary, Screen Gems. Paramount Pictures, which operates KTLA in Los Angeles, is also in the television field under the title Paramount Television Productions. It plans to go into the production of tailormade TV film and is now servicing numerous stations with kinescopes of KTLA programs. The package includes complete promotional material and merchandising tie-ins.

New York City As a TV Film Production Center

Up to now, New York's attempt to get its share of TV film production has been little more than a brave gesture. For many years, New York has been a big center for industrial and educational films, but the principal inducement has been an obvious one—an authentic background. A résumé of production activities in the TV industry produces no evidence that New York threatens to usurp Hollywood's supremacy in the TV film field.

While the following summary is not intended as a complete listing, it is representative of New York activity. Marion Parsonnet has filmed "Hollywood Offbeat," starring Melvyn Douglas, which is released through United Television Productions. He is also doing an

"American Wit and Humor" series for release through the March of Time syndicate.

The Fletcher Smith Studios have completed nineteen episodes of "The Great Foodini" and thirteen of "Fun with Felix," both quarter-hour children's shows, and have also produced pilot reels of "The Great Merlini," "Skin Deep," and "King Aroo." International Tele-Film is producing "John Kieran's Kaleidoscope" and releasing it through United Artists.

Dynamic Films, Inc., has finished twenty-six weeks of "The Funny Bunnies," thirteen reels of "Your Beauty Clinic," and twenty-four three-minute "Musical Moments," with Motion Pictures for TV as the syndicator. In addition, the company has completed thirteen reels of "Speed Classics" and "Betsy and the Magic Key."

Other TV Production Locations

Chicago, Philadelphia, and Washington are responsible for a limited amount of TV film production. Best known of the Philadelphia contributions is Tel Ra Production's "Sports Digest." Kling United, Inc., in Chicago, is responsible for "The Old American Barn Dance," and Snader Productions, located in the nation's capital, is the producer of "Washington Spotlight."

Foreign TV Film Sources

With few exceptions, production of TV film in areas outside of the United States has been disappointingly small. "Foreign Intrigue" is being produced in Sweden and other continental locations; "Holiday in Paris" reveals its production background, and Du Mont is filming a Scotland Yard series on the spot.

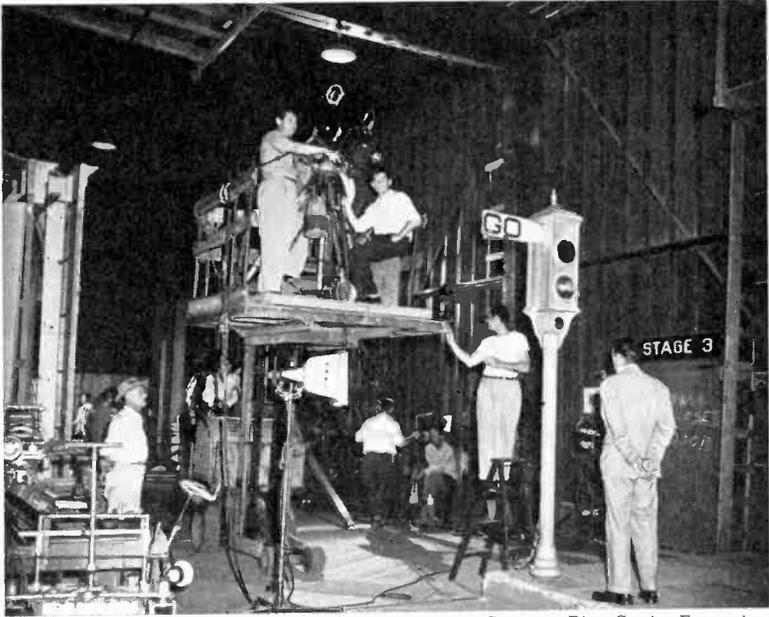
Arguments for Hollywood

The inference to be drawn from this information is, of course, that Hollywood holds almost a monopoly of TV film production at the present time. Pros and cons are being advanced regarding the suitability of Hollywood and New York as TV film production centers. Those favoring Hollywood maintain:

1. Hollywood has accumulated years of production know-how, both

creative and technical, and is prolific in the supply of help—writers, directors, actors, technicians, and other highly skilled personnel.

2. Hollywood has ample studio space and a large inventory of sets and props not found elsewhere. With one or two exceptions, Hollywood's smallest studios are equal in size to New York's largest. Pro-



Courtesy, Bing Crosby Enterprises

STUDIO SPACE IN HOLLYWOOD

Ample studio space and accumulated years of production know-how provide Hollywood's best argument for future TV film production. Above are shown some of the studio facilities of the Bing Crosby Enterprises, Inc.

duction costs can be maintained at a low level when there is sufficient space available to permit continuous shooting. Also, the wealth of extra space allows for the storage of sets intact. There is no tearing down and rebuilding, as is the general procedure when operating in cramped quarters.

3. Union regulations in Hollywood also contribute toward production economies. For example, New York craft union members work an eight-hour day, five days a week, before requiring overtime pay.

The maximum in Hollywood, on the other hand, is a ten-hour day, six days a week, before overtime pay is claimed. The extra hours are extremely valuable to producers who must operate within the limited budgets prevailing in the production of TV films.

4. Hollywood laboratories specializing in the developing and printing of negatives are among the world's finest and are geared to provide speedy and efficient service.

Arguments for New York City

The defenders of production on the East Coast contend:

1. There is a wealth of talent on Broadway and its proximity is a valuable asset.

2. The leading advertising agencies and the greater percentage of important sponsors are located in New York, which makes it possible to eliminate expensive cross-country trips and maintenance of branch offices.

3. New York producers have had more experience with economical productions, thereby providing advertisers with quality films on tight budgets.

4. Larger studio crews are required on the West Coast.

5. Hollywood is so "luxury-minded" concerning budgets and the pace of production that it would be handicapped when working under the budgetary limitations of TV.

Sales and Distribution

As is characteristic of any relatively new enterprise, the business of selling TV film is, at present, in a rapidly changing state. A large part of the business is conducted on the basis of "catch-as-catch-can."

The groping nature of the field of sales and distribution is graphically illustrated by the fact that there does not seem to be the same product-pricing formula between any two distributors. If an exact formula does exist between two distributors, it has yet to become apparent to major buyers of film such as sponsors, agencies, and TV stations.

Nevertheless, sales of TV films produced especially for air entertainment have increased tremendously within only the past few years. The syndicator, in particular, has become an increasingly vital buyer of TV films. According to sponsor and agency opinion, his role in

the development of commercial TV promises to become even more important than it has been in radio.

There is very little available information concerning the amount of sales in the TV program business. What information can be had can hardly serve as a basis for estimating a total sales figure for the field for the past year, or for predicting what will happen, in terms of billings, in the future.

In all probability, every producer and sponsor would prefer to dispose of his film show to a single sponsor, on a network hookup. More and more opportunities are presenting themselves for the sale of TV films to the networks. However, the consensus of agency opinion is that the TV film business will have to depend on syndication for the great bulk of its revenue for the next two or three years at least.

There is considerable crossing of lines in TV film sales and distribution. The same company may have some of its products sold exclusively to a single network sponsor and yet be engaged in extensive syndication of its other films. Most sales and distribution organizations produce their own product. Some, such as Bing Crosby Enterprises, manage the sale of first-run rights themselves and assign the disposal of reruns to an outside syndicator. Other sales organizations are content to vary operations with an occasional house production.

As the business of selling and distributing TV film proceeds to carve out a definite niche for itself in the new medium, certain questions are raised by the sponsors. One question is, Who is buying TV film?

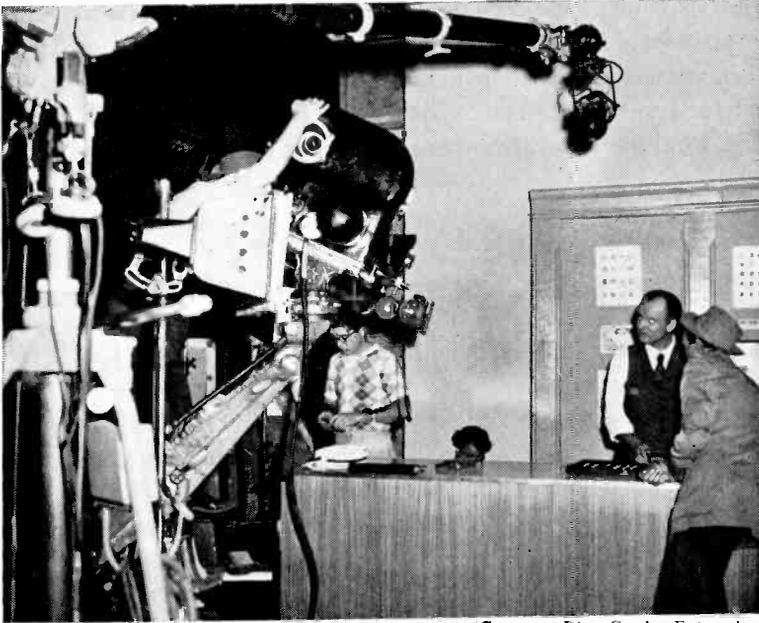
The bulk of sales is to national, regional, and local advertisers, with television stations as the remaining customer. Until about the middle of 1951, local concentration of sales was to the TV stations. The stations, in turn, directed their efforts toward local advertising prospects. For the most part, however, the syndicators are contacting the local advertiser directly.

One of the leading advantages of the filmed show, as was well demonstrated by a presentation drawn up by the Katz Agency, is that it greatly reduces the clearance problem. In a large number of cases, TV films offer network-caliber programming to the local sponsor

and station at reasonable prices. The overwhelming percentage of renewals attests to the fact that such programs are exceedingly well received.

Types of Programs in Syndication

Half-hour dramatic shows are the type in greatest demand among advertisers, with mystery and detective shows holding preference over



Courtesy, Bing Crosby Enterprises

SCENE DURING THE FILMING OF A HALF-HOUR DRAMATIC SHOW

straight drama, adventure, and Westerns. Children's quarter-hour "strip" shows are next in availability and demand. Among the other types of quarter-hour and half-hour shows in demand are musical variety, classical music, quiz, sports, special interest subjects such as fashions, and documentaries, like "Crusade in the Pacific." The musical short (preferably of three-minute duration) also finds much favor among stations.

Basic Requirements for Syndicated Shows

The syndicated show should have a broad appeal, so that it can be sold to a brewer in one community and a florist in another. Obviously the child shows have a limited sales potential while women specialty films and news reviews are even less versatile. A mark of clever TV filming is the production of a show that will be attractive for a second and perhaps even a third run. It is said in some quarters that trick endings and solved mystery cases are not suitable for rerun, but sales records do not bear out this observation. Films with good characterizations and straight, conventional plotting appear to be fancied for rerunning. The "spotting" of Hollywood stars in dramas (on a local level) seems to have little effect on the over-all appeal of a show.

Pricing Formula

At present, very few TV films meet production costs with the first showing. A large number of sales are established at the 50 per cent mark, the producers expecting to regain the balance of their investment, plus a profit, from subsequent reruns. There are a few companies, however, that try to recover the entire production cost on the first run. The Bing Crosby Enterprises, in particular, attempts to cover the initial costs on the first network sale.

Listed below are some of the factors used by syndicators in establishing price formulas:

1. Number of set owners in the market.
2. Number of TV stations in the area.
3. The stations' card rates.
4. Buying power of the market.
5. Potential set expansion of the market.

Reruns and How They Are Managed

As in the field of the movie theater, reruns are bound to have an important place in television. There have been many examples of TV films receiving much higher ratings—in some instances even doubling the ratings of the original showing. However, experience has shown that a bit of tact is required when placing a rerun in a one-station market. Some managers of such stations reject reruns

altogether, while others in the same category suggest an interval of one year between runs. This problem is not encountered in a market of two or more stations. If a TV film has already had its first showing in that type of market, distributors advise selling to another station in the same market, even if it means having the film spotted in class "B" time at a reduction in price.

What the Syndicator Offers

As previously mentioned some syndicators confine themselves to the sale and distribution of the productions of others, some sell only their own productions, while a third group does both. In return for exclusive selling rights to distributors, the producer obtains, in the larger and better-established organizations at least, the following services:

1. Advertisement and sale of the film.
2. A promotional kit which includes publicity releases, announcements, slides, mats, suggestions for merchandising tie-ins, self-liquidating premiums, and so on.
3. Physical handling of the film, which includes shipping, inspection, billing, and collecting. If the syndicator does not have provision for his own shipping and film inspection he makes an arrangement with an outside organization which specializes in that sort of service.

Practically all syndicators maintain offices in New York and Los Angeles and the majority of them have branches in such cities as Chicago, Cincinnati, Detroit, and St. Louis. In the case of Frederic Ziv, Inc., a self-contained film division has been installed alongside its division of transcription sales and distribution.

The organization and expansion of syndication arrangements has been speeded up considerably only within the past few months. Syndicating interests have become major divisions of CBS and NBC. Other major figures in the syndicating field are Consolidated Television Sales, United Artists (which distributes only), MCA-TV, Guild Films, Official Films, Screen Gems, Snader Musical Library, Du Mont, and United World (Universal). Also in the field are the International News Service, and an advertising agency, J. Walter Thompson, which is syndicating "Foreign Intrigue" in those markets where its client, P. Ballantine & Sons, which bought the American rights to the film series, is absent.

Share of Rentals and Price Determination

There is no standard arrangement in the establishment of rental shares between producer and syndicator. If the arrangement designates a fixed percentage throughout the life of the show, the syndicator's share is between 20 and 35 per cent. Another type of arrangement utilizes a sliding scale to determine the apportionment of shares for first, second, and subsequent runs.

Again, there is no standard formula to aid a syndicator in determining prices for various runs. The range for second runs is between 50 per cent and 75 per cent of the original price, depending on the nature of the film and the value of the market.

What are the Stations' Needs and Problems on TV Films?

The information below was gathered through the magazine *Sponsor's* questionnaires:

Q. What types of TV films does your station need most?

A. 1. Drama; serious and comedy dramas, mystery and westerns about equal in demand; 2. musical variety; 3. children's shows, particularly "strips"; 4. sports shows for men and special interest films for women; 5. "barn dance" variety type; 6. "soap operas"; 7. quiz shorts and musical "briefies."

Q. Is improvement needed in the handling and servicing of TV films? Specifically:

1. Are complete instructions given for use of film?
2. Do films arrive without sufficient identification?
3. Is a sufficient number of prints provided?

<i>A.</i>	<i>1.</i>	<i>2.</i>	<i>3.</i>
Always	28%	8%	60%
Sometimes	48%	56%	28%
Seldom	12%	32%	2%
No answer	12%	4%	10%
Total	100%	100%	100%

Some complaints and suggestions on servicing:

"Get prints to station earlier so that adequate checking can be done and extra prints can be secured if original arrival is not suitable."

"Prints often do not arrive on time."

"Prints should be sent in duplicate."

"There is a lack of promotional material on the older TV films."

“There is much need for more thorough film inspection by the distributors.”

Q. Do you use a 16-mm or 35-mm projector?

A. 16-mm, 92%; 35-mm, 8% (also have 16-mm).

Q. What is the general disposition among local and/or regional advertisers toward TV films?

A. Interest increasing, 76%; actually buying more, 32%; dissatisfaction, 2%.

(Some stations gave two answers; hence a 100% total could not be computed.)

Q. Are you airing TV films on second and third runs?

A. Yes, 48%; No, 52%.

Q. How many film programs actually tailored for TV are you airing each week; that is, locally projected?

A. (*Note:* An accurate compilation could not be made as most lists contained titles of kinescopes and network-originated programs. However, by process of elimination, the following estimates were arrived at.)

From 10 to 15 shows weekly	25%
From 8 to 10 shows weekly	23%
From 6 to 8 shows weekly	22%
From 1 to 6 shows weekly	20%
No answer	10%
Total	100%

Q. What are your station sign-on and sign-off times?

<i>A.</i>	<i>Sign-On</i>		<i>Sign-Off</i>	
7 A.M.	25%	12 midnight		36%
9 to 10 A.M.	25%	12:30 A.M.		36%
10 to 11 A.M.	25%	11 P.M. to midnight		12%
Other times	25%	Other times		16%
Total	100%	Total		100%

The Purchaser of TV Film

Unlike the transcription salesman in the early days of radio, the seller of TV films has a tremendous factor operating in his favor when he steps into an advertising agency today. His reception is usually a more courteous one than that formerly tendered the transcription salesman. Perhaps the types of films the seller offers are not exactly what the agencies are looking for at that particular time, but nevertheless, he will discover that the agencies strongly favor the use of TV film.

Agencies are kindly disposed toward the use of TV film for several reasons. These are:

1. The use of film places the agency and the sponsor in an independent position with regard to the choice of a broadcast outlet.
2. The use of film relieves the agency of the mad production merry-go-round associated with meeting deadlines.
3. The use of film allows the sponsor to "lead from strength" for the initial few weeks of a series, assuming that a goodly number of his shows are already on celluloid right at the beginning.
4. The use of film permits the sponsor to repeat his best programs at selected intervals.

All these reasons, as cited by sponsors and agencies, add up to two things: control and economy. As one top agency executive phrases it: "If it weren't for film, we and our clients would be at the mercy of network officials determined to control TV programming, even though they haven't as yet demonstrated the ability to do so. Filmed programs give us the opportunity to do what is best for the client's interests and to assume our full responsibility for the account. Disseminated control is better than concentrated control and the agency still exercises control by working with the film producer."

The process of buying filmed shows has yet to be resolved into anything approaching a fixed pattern. For every agency that has purchased a film on the strength of a shooting script and has worked with the producer on every step of the pilot reel's production, there are twenty-five that have made it a policy to submit nothing less than a completed pilot reel for their client's consideration. For every agency that will recommend that the client sign a contract on the basis of a pilot reel, there are also twenty-five who refuse to give serious thought to a show unless they are shown thirteen completed film programs.

Most purchasers agree that the filmed program's major drawback, at the present time, is poor projection. There are some, however, who feel that it is the film laboratories which are to be blamed for poor quality. A buyer of several recent shows summed it up this way: "Although much progress has been made in the past two years, the TV industry has still far to go to achieve the ultimate in projection. Even the quality of laboratory processing is far below a desirable

standard. Often a beautifully filmed picture is ruined in the laboratory.”

Perhaps it is mainly wishful thinking, influenced by the urge for program control as against domination of production by the network, but seven of every ten agency programming executives believe that, eventually, 50 to 75 per cent of the shows now being aired on TV stations will be on film. They add that such a balance is probable, unless film producers have undue trouble with the unions.

A film show is presented to a client for purchase in much the same manner as a live program. Along with a screening of the show, the client is furnished with a list of recommended markets, apprised of the cost per market, and furnished with a rating of the show as estimated by comparison to similar programs and time “slots.” If available, the client is also provided with a history of the program, and given pertinent information about its talent and producer.

Transition in Hollywood

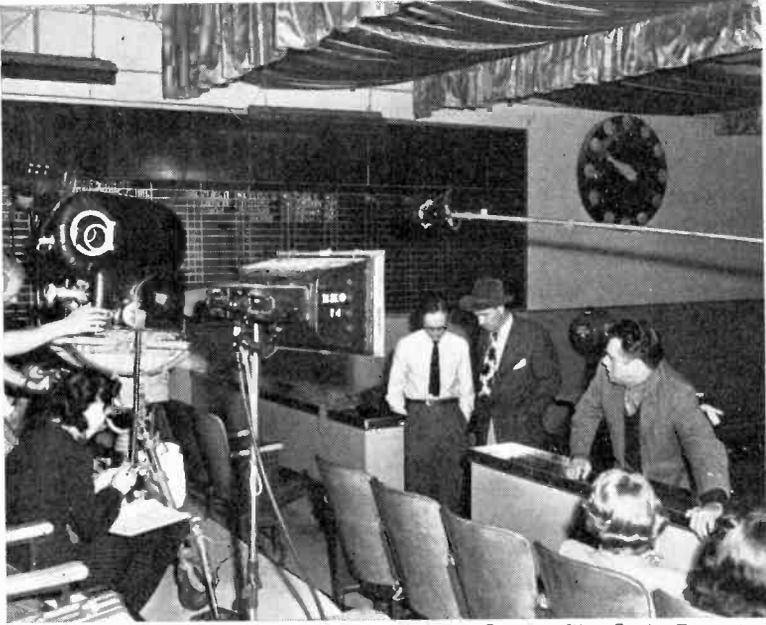
What gives promise of making the advertising agency's task easier in acquiring film fare or converting a live show to film is the spirit that pervades the Hollywood producers who have entered the TV film field. Little is heard among agency men about the ill-famed Hollywood ego. Advertising men, on the contrary, seem very much impressed with the cooperative spirit encountered on the West Coast, as well as in New York.

Hollywood producers admit their inexperience and seem to appreciate guidance from the advertising trade. Their conversion in thinking, production pattern, and financial expectancy is evident in a marked degree. Whereas formerly they thought in terms of theater box office, they are now beginning to concern themselves to an increasingly greater extent with advertisers' needs, the pictorial limitations of the medium, and effective allowances for commercial insertions.

Censorship

Advertising men are of the opinion that for some time to come it will be necessary to delegate an agency representative to watch closely every detail in the production of an on-order film. In television there is no Joseph Breen, who serves as the theater-film producers'

designated guide in censoring scripts or films before they are released. Therefore the TV film producer must be made thoroughly conscious of not only the N.A.R.T.B. code, but also of the advertiser's super-sensitivity regarding the morals and other reactions of his home-set audiences.



Courtesy, Bing Crosby Enterprises

ADVERTISER'S NEEDS DETERMINE PRODUCTION

The above picture shows Hollywood film producers, formerly thinking in terms of theater box offices, conferring on future advertiser's needs in the production of a filmed TV show, yet to be sold.

Detailed preplanning is recognized by both producer and agency representatives as the key to economical production. The latter, however, are acutely mindful of what many of them believe to be a still more demanding reason for step-by-step contact with a film project: the avoidance of any slip that might put the project in a dubious or ridiculous light. A minor example would be that of having the leading character in the show addicted to cigar smoking on a program intended to advertise cigarettes.

Advertisers feel that a greater appreciation of the problems that they are now encountering in the production division of the industry will be forthcoming with the transfer of executives from the advertising field to that of production. One of these executives has already joined the ranks of Hollywood Producers. Jack Denove, former assistant to the president of Batten, Barton, Durstine & Osborn, Inc., account executive on *Lucky Strike*, and vice-president in charge of the same agency's TV production, has a unit set up at General Service Studios.

An Agency-Producer Checklist

Both agency and producer should be in complete understanding on the following points:

1. The rights and indemnity clauses in the producer's contract.
2. If the film is to be first-run, a guarantee that it has not been shown in the market for which it is purchased.
3. The financial reliability of the producer, unless the purchase is made through an established firm, or there are thirteen films already completed.
4. The rerun rights if there are any Hollywood stars involved.
5. A guarantee in the case of a tight deadline that the film will be delivered on time and in good condition, reinforced, if possible, by a penalty clause.

CHAPTER

18

Premiums and Their Use on Television

APPROXIMATELY a hundred years ago, in 1851, an imaginative young man named B. T. Babbitt got the idea that he could sell soap to American housewives if he first covered the soap with a paper wrapper. In 1851, this was a revolutionary idea. All soap at that time was sold unwrapped in grocery and general stores. Housewives did not respond at first to the packaged product, however, so resourceful Mr. Babbitt added a sales incentive: lithographed pictures for any housewife who would collect and send in twenty-five wrappers from his soap. Sales skyrocketed and Babbitt Soap became the leader on the market. With this success, Babbitt forced practically everyone else in the soap business to wrap their products. He soon became known as "First in soap, first in premiums, first in the homes of our countrywomen," and many Babbitt products, most of them merchandised with premiums, were national leaders during the last half of the nineteenth century.

In 1882 a grocery clerk named B. H. Kroger opened his own store in Cincinnati and started promoting sales by offering dishes as premiums. The idea proved so successful that within a few years he had expanded to thirty grocery stores. These stores were the nucleus of today's giant Kroger chain.

Some premiums have proven so popular that they replaced the product they were supposed to promote. Take the case of Philadelphia soapmaker William Wrigley. In the 1890's Wrigley's son,

William, Jr., was sent to Chicago to increase distribution of his father's soap. To open up new outlets he started using baking powder as a premium. The baking-powder premium was so successful that the Wrigleys began manufacturing and selling it as a separate product. Later, to boost sales of baking powder, they offered a new premium: chewing gum. The chewing gum caught on so fast that they began selling it as a separate product. This was the beginning of the great Wrigley chewing-gum empire.

Premiums a Big Business

These are examples of American products which have been successfully promoted by premiums. Since American housewives began decorating their homes with Babbitt lithographs, thousands of firms in this country have used premiums to launch new products and to increase the sale of products already on the market. Today, leaders in the use of premiums, such as General Foods, General Mills, Lever Brothers, Colgate-Palmolive-Peet, and Procter & Gamble offer dozens of premiums yearly and maintain entire departments of premium experts working on nothing but this single phase of merchandising. Statistics show us that, in 1952, more than ten thousand firms passed along one-and-a-half billion dollars' worth of premiums at wholesale value to the American consumer, selling at the same time approximately ten billion dollars' worth of merchandise. Premiums have become so important in American selling that thousands of people find it necessary to attend yearly exhibits like the New York Premium Show, the National Premium Buyers Exposition in Chicago, and the ASNA Speciality "Fair" in Chicago. Organizations such as Premium Advertising Association of America, Premium Industry Club, New York Premium Club, and others meet regularly. There is even a monthly magazine devoted entirely to the subject: *Premium Practice and Business Promotion*.

Premiums on Radio and TV

The use of premiums was, of course, greatly accelerated in the thirties when radio began reaching into millions of American homes as no advertising had done before. Radio was especially adaptable to the offering of premiums, particularly during the daytime when

housewives could be interested in offers and encouraged to write for premiums. Television, adding the visual dimension, unfolds all the possibilities of demonstrating the premium right before the housewives' eyes, and today more different premiums are being received by housewives than ever before.

Why Premium Offers Sell Merchandise

A close analysis of the success of premiums would seem to indicate some fuzzy or at least quixotic thinking on the part of the American housewife. For, after all, if a merchant offers you something extra for buying his product it is axiomatic that the cost of that something extra is going to be included in the cost of the product somewhere. Therefore, if you are looking a premium offer straight in the eye, you might very reasonably make the observation, Why doesn't the merchant take the money he has used to buy the premium and use it to make a better product or to give you a better price on his product? The American housewife, however, does not reason in this fashion. Her psychological reaction to a premium offer is that she is being offered something extra in value, that the manufacturer is taking time out to give her some extra token of his appreciation. When two similar products are offered at practically the same price and one has a premium and the other does not, the housewife feels that she not only has an economic reason to pick the product with the premium, but there is evidence that friendship draws her to the premium offer. Teen-agers and small children are also strongly attracted by premium offers, probably for the same reason. Men, on the other hand, react much less enthusiastically to premium offers.

Types of Premiums

Of the many types of premiums and methods of offering them to the public, the following general classifications might be made:

1. *Self-Liquidating Premiums.* These include all premiums which are offered on the basis of a sufficient amount being sent in by the customer to cover the cost of the offer: the cost of the premium itself, mailing, packaging, and handling. In any such offer the manufacturer theoretically completely liquidates the premium expenses; however, this rarely turns out to be the case because of the amount of money

he expends in planning and advertising the offer. In any case, the customer almost always receives a good value. This is because the manufacturer buys a large quantity of premiums at wholesale costs, and in skipping the commissions and markups of middlemen can deliver the premium to the housewife for much less than she could buy it on the retail market. Self-liquidating premiums are usually handled through the mail, although they are sometimes offered at the point-of-sale.

2. *Giveaways.* These are premiums offered while asking the customer to do nothing other than buy the manufacturer's product, such as children's toys enclosed in cereal packages and spoons or other houseware items wrapped on the inside or outside of products bought by the housewife.

3. *Coupons.* Various premiums are offered for a certain number of coupons saved from manufacturers' products. Examples are the coupons currently offered by Raleigh cigarettes and Colgate-Palmolive-Peet products. The Raleigh cigarette people, for instance, publish a booklet listing dozens of premium items ranging all the way from a pair of nylons for 200 coupons to an expensive portable radio for anyone saving 2700 coupons.

4. *Sales Incentive Premiums.* This is the term given to premiums which are offered to salesmen for their extra efforts in selling a specified amount of the manufacturer's products. Also, sales incentive premiums are often offered to retailers who give an extra push to a product.

5. *Prize Contests.* This is a related category which should be included in any discussion of premium merchandising. The prizes cover a wide variety of offers: everything from ten thousand dollars for working out puzzle contests to a free trip for the whole family to Miami Beach for composing the best "Reason why I like such-and-such a product."

Objectives of Premium Promotions

The main reason any manufacturer offers a premium is, of course, to increase his sales. There are, however, more specific reasons why he will offer a premium at certain times. These are when he wants to—

1. Introduce a new product.
2. Open a new market.
3. Boost off-season sales.
4. Encourage selling efforts by giving salesmen, distributors, and dealers something new to talk about and be encouraged about.
5. Provide a reason for placing point-of-sale material.
6. Add zest to the product's advertising.
7. Acquire new distributors or dealers.
8. Obtain mailing lists of customers.
9. Acquire new customers.
10. Get more repeat business from old customers.
11. Further establish brand loyalty for his product.
12. Measure the effectiveness of different types of advertising he is doing. This is done, of course, by breaking down the percentages of premium offer returns obtained by each type of advertising. Also, retailers will sometimes use premiums simply to build store traffic.

Premiums and TV

The fabulous growth of television gives added importance to the premium business, not only because of the powerful and swiftly reached mass audience involved, but also because a premium on television can be demonstrated. But because of the new visual dimension and because of the more complicated presentation problems, there are additional factors to be considered in the premium offer scheduled for TV. The manufacturer and his advertising and promotion force must work out the following steps before they can telecast a premium offer.

Choosing the Premium

The first thing is to get a premium which will not only appeal as a good value to the housewife, but also one that looks like a good value on TV. An example of a recently offered premium which did not have these attributes was a book on baseball which was advertised on a puppet show watched principally by children aged four to eight. Not only were they too young to have an interest in baseball, but the baseball book had little pictorial appeal on the screen. This offer fell flat. On the other hand, a highly successful premium offered recently was the Swing-a-way wall-type can opener given to all housewives who sent in 30 Flamingo frozen orange juice can tops, plus twenty-five cents. The wall-type can opener was shown being used

to open a can of Flamingo, with the "magic fingers that hold the lid" and "swings out of the way when not in use" features emphasized.

Highly important in picking a premium is the mailability of the item. Packaging and mailing costs must be kept at a minimum or



Courtesy, Douglas Leigh, Inc.

THE POWER OF THE PREMIUM

The above picture illustrates some of the more than 400,000 frozen orange juice can tops that were returned in response to a premium offer run by the processor. To get the premium—a \$4.98 de luxe wall-type can opener—customers were required to mail in 30 tops from the orange juice cans plus 25 cents for handling and mailing. Sixty cubic feet of tops flooded the mails, and the firm's sales shot up 73 per cent!

they will reduce whatever special value the housewife gets from the premium. Thus a small paring knife could make a good value premium offer whereas a three-foot washtub would not.

There are many manufacturers who make and sell premium items exclusively. Most housewives probably never hear of these firms, but they are well known among premium users and their advertising

people. There are premium manufacturers who specialize in plastics, in toys, in jewelry, in cutlery, and in other types of merchandise. The items which seem to be consistently the most popular among women are dishes, knives and other kitchen items, silverware, seeds, and jewelry. Among kids, the most desired premiums appear to be toy rings, comic books, magic tricks, and dolls.

These specialty manufacturers are found in the trade publication, *Premium Practice and Business Promotion*.

Handling the Premium

Unless your office is overstaffed with people ready to take on a detailed and unfamiliar operation, never attempt to handle the returns from the premium offer yourself. Inexperienced firms have often found their desks and floors piled high with box tops and loose coins, and their clerical help driven to hysteria by the work involved. There are reputable firms in the large cities, such as Reuben H. Donnelley, with its several branch offices, and the Bruce Richards Corporation in New York, who have dozens of trained employees and complicated machines that open letters and sort coins, who are able to handle expediently every part of the operation. Also, many premium specialty manufacturers have staffs to handle this job. These firms are in a position to provide you with much useful information and guidance, particularly if you are utilizing premiums for the first time.

Advertising the Offer on TV

One of the most effective ways of advertising a premium is to work the offer into the plot of a television program. For instance, in a TV adventure series which had the hero seeking for gold in the South American Andes, there was introduced a pedometer which the hero wore on his belt and which went "click, click" as he climbed around crags and crevices seeking his gold. Finally, after the children watching the show had become intrigued with the pedometer, it was offered as a premium for several box tops, plus a quarter. In a daytime television series aimed at the housewife, a handsome young man and his fiancée were enmeshed in all sorts of romantic pitfalls. In the dialogue, mentioned again and again, was a silver brooch. Eventually, of course, a replica of the brooch was offered as a premium to any

housewife who would send in a couple of box tops and a twenty-five-cent piece. The offer produced a flood of requests and by the same token increased the sponsor's sales. Generally, premiums are offered on television in spot announcements of 1 minute, 20 seconds, or 10 seconds in length. These announcements can be shot "live" on the studio. This, however, is expensive, since it requires actors and large technical television crews.

Another way to prepare the announcements is to shoot them on film. Here, too, of course, actors are required, along with intensive rehearsal and full camera crews. Such one-minute film spots cost anywhere from one thousand to six thousand dollars, and groups of actors, narrators, TV technicians, producers, directors, and advertising experts have been known to work several days before completing a film which takes one minute to run on the screen. Once the film is made, however, it can be used over and over again, and broadcast on additional stations with minor changes.

Animation is another way to film a premium offer. Good animation, however, can be done only by highly skilled experts, and is very expensive.

A more economical way to prepare television spots is by using simple drawings or photographs. In this method, which still necessitates the preparation of a script, the narration must be recorded on the sound track before the drawings or pictures are put on film. Then the visual is synchronized with the sound track. These one-minute announcements cost from three hundred to a thousand dollars, depending upon the personnel and materials used.

The least expensive way to put on a television spot is to use simple drawings (prepared by the stations and reduced to slides), providing sound from an off-camera announcer. These spots will cost approximately \$5 or \$10 for each slide and a nominal charge for the announcer each time they are broadcast.

Further Steps in Offering TV Premiums

There are, of course, many additional details to be considered in preparing a TV premium offer. The premiums to be used should be ready and on hand at the mailing place. The consumers who send in for premiums cannot understand delays, and become irritated when

they have to wait. Since the whole idea of a premium offer is to make new friends and satisfied customers, delays cause ill will and negative results.

In ordering a quantity of premium items there is also the problem of how many. A sufficient supply is needed to send out immediately to anyone who writes in, but also it's important not to order premiums which won't be used. Manufacturers often overestimate the pull of their advertising and are left with a large supply of premiums they can't use. There was a different result several years ago when General Mills decided they would advertise a chrome-plated compote dish (which cost them twenty-eight cents) to anyone who sent in ten cents and a box top, and thus "lose" only eighteen cents on each compote dish sent out. The offer was made five times over a radio serial and General Mills expected a few thousand returns. The company was out ninety thousand dollars when half-a-million orders came in for the compote dish.

The simpler it is for the customer to comply with the offer the greater, of course, will be the returns. Thus, a one-coin offer, an offer requiring a dime, a quarter, or fifty cents, will get better returns for the same value than an offer which requires fifteen or thirty-five cents.

An easy-to-remember post office number is helpful, too, that is, a low number or a number in round figures such as 100 or 1000.

Any premium testing which can be done beforehand is helpful in providing guidance. The large-scale premium user always has some means of testing an item. One method is having researchers call on housewives or children to let them select and evaluate items from a group of different premiums being considered.

In figuring out the finances of any premium offer the manufacturer must include the price of the premium, the package, the operation, and whatever he pays the people handling the offer, and, in addition, should allow a cent or two of "grief" to take care of mail losses and "nixies," as illegible or misread addresses are called in the trade. Another expression peculiar to the premium business is a "bounce-back." This is a second offer which is mailed with the first premium, offering the customer an additional premium, if certain requirements are met.

Premium Offer Results

Most manufacturers, especially larger companies such as General Foods and Procter & Gamble, are generally reluctant to release figures on the results of their premium offers. If the results are below expectations these companies don't care to talk about it, and if they are unusually successful, the firms are reluctant to give this information to their competitors.

Probably the most spectacular recent premium success was a toy atomic ring offered boys and girls by the makers of Kix, the breakfast cereal. An advertising idea man at General Mills saw the possibilities of this ring when a visitor in his office displayed a spinthariscopes. This is a simple device which demonstrates the disintegration of radioactive material. A speck of this same material was put inside a plastic ring. Each child who received the premium could look through a peep-hole in the ring and see sparks of light and color disintegrating in the "atomic ring." The returns on this offer ran to several millions.

Results like these are proof enough that anyone planning television advertising should consider the premium promotion. He should determine if his product is adaptable to this type of merchandising, and if he has facilities adequate for a successful premium offer operation.

One hundred years ago, B. T. Babbitt revolutionized consumer merchandising by introducing the premium. Television, a revolutionary new medium itself, has given premium promotion a new lease on life. Now, for the first time, the premium can be successfully demonstrated to huge audiences.

That television is a powerful medium for this type of merchandising is certain. TV premium promotions are the answer to many selling problems.

the country the following organization is used in the television department.

The department is headed by a vice-president who is responsible for all phases of television production.

The television department is divided into a production section, which includes both live and film production, and a copy section, which also includes the television art department. The production manager must be thoroughly familiar with all aspects of live and film production. He should have technical training as well as creative ability. He is assisted on live programs by several producers and production assistants. Each program has an assigned producer and one or more production assistants, depending on the complexity of the program.

The producer must have extensive experience in television. A theater background is almost a necessity. He should also understand both the technical and aesthetic values of television and be prepared to apply this knowledge successfully to guarantee a good program or spot announcement.

The production assistants, with less experience, assist the producer with the many details of a major television program. At the same time, they are being trained as future producers.

Field production is supervised by a man schooled in the complexities of motion-picture production. He must be well acquainted with all operations from the storyboard to editing and printing the film. He is assisted by a field supervisor. Each film spot or program is assigned to a supervisor who follows and controls each segment of production. In a live production, these supervisors are completely responsible for the final edited film.

The production manager works closely with the various producers and supervisors. His principle responsibility is to free the producers from the burden of the many details associated with television production. He acts also as business manager for the television department. Under the production manager is the television traffic section which is concerned with ordering film prints and transcriptions, and also scheduling films with stations and networks. Film shipment is handled by the agency forwarding department.

The production manager also directs the television account service

section, which handles all miscellaneous problems arising on television accounts.

The television copy chief also manages the television art department. Artists and copywriters work together closely to insure a successful blend of program sight and sound. Production also works with this group, with ideas and plans constantly exchanged to assure the client successful film or live programs.

Another large agency operates on a similar basis. Heading the television department is a vice-president and director in charge of television. He is responsible for policy and major decisions on his programs and his assistant is another vice-president who is mainly responsible for keeping him informed and expediting all intraagency problems.

Operations of the television department are divided into four sections:

1. A section with a director in charge of writing and production of film for the large radio and television commercials. Two-thirds of the personnel of the radio television department are in the commercial department.
2. A section with a director of operations including legal, budget department, personnel, and office management.
3. A section with a director of production for new programs, who is in charge of directors, producers, assistant directors, and negotiations for new programs. The decision to buy a program is usually a joint decision of the four directors and the head of the department.
4. A section with a director of contact service who is in charge of a group of radio-television account executives. These men are responsible to the agency account executive and clients for the radio-television department activities. This section is responsible for program analysis, research, and direct radio and television client contact.

The smaller agency operates in a similar manner but on a limited scale. Usually the television department contains no more than six or seven men. This small department functions by integrating activities and putting a premium on efficiency. For example, the small agency copy chief very frequently writes the television commercials himself and also handles production from beginning to end. He also usually obtains client approval of the program and keeps in contact with the television stations to see that spot announcements are properly produced and handled. The background of a person in this

position is generally particular skills in copywriting ability and production experience.

The smaller agency usually uses combination copywriter-production men for each of its accounts, for this operation is a full-time job. He may also act as account executive, handling liaison work between the agency and the sponsor and the television station.

Ideal qualifications for a job of this nature include a thorough knowledge of network time buying, labor and handling costs, closed circuits costs, and so on. He also should be able to estimate within 10 per cent the cost of a projected commercial or series of live commercials. He should also have a thorough knowledge of film production costs.

Familiarity with studio activities is also required and a working knowledge of the camera is helpful. Obviously, he should be able to write good television copy and be qualified to handle sponsors of all kinds. A knowledge of publicity and public relations also would be helpful in the job.

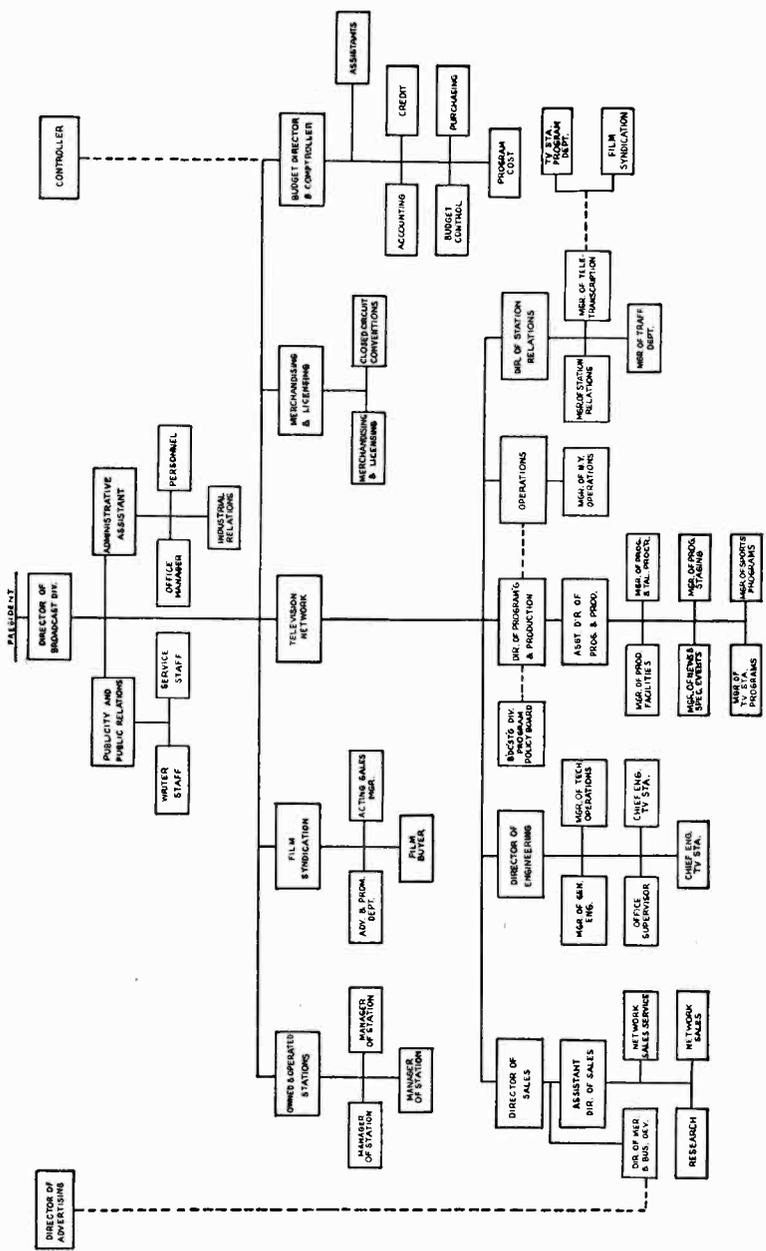
The Television Network

The operation of television activities is most comprehensive in a television network. The director of the network supervises the overall operation of the network and the activities of the general manager. The general manager of the network, in turn, is directly in charge of activities headed by—

1. The director of merchandising and sales development.
2. The director of sales.
3. The director of owned and operated stations.
4. The director of publicity.
5. The director of programming and production.
6. The director of network operations.
7. The director of engineering.
8. The director of station relations.
9. The director of business affairs.
10. The director of film syndication.

Also operating under the supervision of the network director are the director of company advertising, director of company personnel, director of company union relations, and the legal staff.

One of the most important activities is supervised by the director



THE TELEVISION NETWORK

The operation of television activities is most comprehensive in a television network, as shown in a typical network flow-chart.

of programming and production. Following is an outline of the personnel activities in the sections of program and production:

Executive supervision of the following section leaders of the program and production department:

Assistant director of programming and production.

1. Production facilities manager.
2. Talent and program procurement manager.
3. News and special events manager.
4. Sports manager.
5. Education and religion manager.
6. Program manager.
7. Program production manager (staging).

Executive supervision of the following units of the program and production department—through the listed section managers:

Production facilities manager.

1. Scenic designer.
 - a. Scenic artists.
 - b. Scenic carpenters.
2. Production facilities supervisors (studio).
 - a. Prop clerks.
 - b. Program assistants.
3. Chief make-up artist.
 - a. Make-up artists.
4. Special effects supervisor.
5. Title art supervisor.
 - a. Title artists.

Because of responsibilities related to legal, program, and commercial policy matters, the following unit supervisors report directly to the director of programming and production:

Supervisor of music clearance.

1. Assistant supervisor.
2. Assistant supervisor.

At the present time, the supervisor of music clearance, in addition to clearance responsibilities, maintains the transcribed-music department and arranges musical scoring.

Supervisor of continuity.

1. Assistant supervisor.
2. Assistant supervisor.

Talent and program procurement manager.

1. Assistant manager in charge of talent availabilities and negotiations.
2. Assistant manager in charge of package program availability and negotiations.

News and special events manager.

1. Day news editor.
2. Night news editor.
3. News and documentary writers.
4. News camera reporters.
5. Research (photo and news) librarian.
6. Darkroom technicians.

Sports manager.

1. Assistant manager.
2. Sports commentators.
3. Color assistants.
4. Sports writers.

Educational and religious program manager.

Local program manager.

1. Assistant program manager.
2. Supervisor of women's programs and women's staff.

Program production manager.

1. Assistant program production manager.
2. Supervising producers (8).
3. Chief coordinator.
 - a. Assistant coordinator.
 - b. Assistant coordinator.
 - c. Coordinators.
4. Chief announcer.
 - a. Announcers.
5. Senior director.
 - a. Directors.
 - b. Associate directors.
6. Casting director.
 - a. Assistant casting director.
7. Musical director.
 - a. Musicians.
 - b. Arrangers.
 - c. Copyists.
 - d. Librarian.
 - e. Transcription librarian.
8. Script editor.
 - a. Writers.
 - b. Script typists.
 - c. Mimeo clerks.

9. Lighting director.
 - a. Assistant director.
 - b. Assistants.
10. Floor managers.

In addition to the above-listed administrative supervisory responsibilities, the director of programming and production is responsible for the following:

1. Negotiation and approval of talent and package program contracts.
2. Representation on industry committees.
3. Representative executive speaking before educational, religious, civic, and industry organizations.
4. Representing the network in union negotiations affecting program department.
5. Development and maintenance of program and telecasting network policies.
6. Development and maintenance of contacts with governmental, educational, religious, industrial, civic, cultural, and international organizations (public service).
7. Development of programming and production techniques that permit quality programming under a budget and facilities availability below that available to competitors.
8. Research and procurement of new program material for availability to the sales department.
9. Arrangement and direction of talent and program auditions for the staff and sales department.
10. Development and creation of program ideas, characters, formats, settings for telecast and sale.
11. Creation and writing of basic story lines as guide to writers on series.
12. Creation of ideas, formats, and settings for public service, educational, and religious programs designed to take full advantage of television and its potential to build large audiences.
13. Creation and development of programming in the field of news, sports, and special events.
14. Maintenance of balanced program schedules (as far as is possible under existing clearance, sales, and facilities conditions).
15. Approval of final casting on all major characters.
16. Direct supervision (by travel) of all programs produced in studios of network affiliates.
17. Development and approval of sustaining and commercial program budgets.
18. Interviewing, evaluating, and training program department personnel.

19. Assignment of specific assignments and responsibilities to program personnel.
20. Development of department structure and channels.
21. Production and program conferences with and for advertising agencies.
22. Planning actual layout of new studios as member of steering committee.
23. Development of new talent in all phases of TV production.

On the following pages are listed the job descriptions of other important positions in the television network:

Assistant director of programming and production
(Reports to director of programming and production)

Responsible for—

1. Administration of the program and production departments.
 - a. Personnel assignment.
 - b. Budget control.
 - c. Approval of payment.
 - (1) Talent invoices.
 - (2) Packager invoices.
 - (3) Voucher control.
 - (4) Expense accounts.
 - (5) Time slips.
 - d. Development of commercial sale price structure of programs for approval by director of programming and production.
 - e. Meeting daily operating problems of the department.
 - f. Handling daily program personnel problems and questions.
 - g. Liaison with all other departments to satisfy mutual operating problems and to carry out cooperative policy.
 - h. Initial screening of prospective program department employees.
2. In conference with the director of programming and production, assisting in—
 - a. Formulation of the policies of the department.
 - b. Scheduling of programs.
 - c. Selection of new employees.
 - d. Development of quality programs.
 - e. Development of low-cost production systems.
 - f. Selection of assignments for program personnel.
3. Assignments by the director of programming and production.
 - a. Program department's representative at—
 - (1) Union negotiations.
 - (2) Staff meetings.

- (3) Agency meetings.
- (4) Public-service conferences.
- (5) Television industry meetings.
- (6) Talent and packagers' negotiations.
- b. Production of special event and sports programs.
4. In the absence of the director of programming and production—
 - a. Responsibility for the department.
 - b. Fulfilling director's duties as much as possible.

Production facilities manager
(Reports to director of programming and production
through the assistant director of pro-
gramming and production)

Responsible for—

1. Scheduling of studios for all programs and scheduling of rehearsal for all programs.
2. Supervising trucking of all props and scenic items.
3. Supervising purchase of all production items.
4. Supervising make-up and scheduling of all make-up artists.
5. Supervising development of artwork and titles, lighting and special effects for all programs.
6. Supervising production facilities budget.
7. Directing the activities of program facilities supervisors and their assistants.
8. Supervising stagehand crew calls.
9. Supervising all scenic design, painting, and construction work, prop procurement, and production facilities.
10. Exploring new special effects and techniques.
11. Assisting agencies and package producers in execution of their production as applied to facilities and above items.

Assistant production facilities manager
(Reports to production facilities manager)

Responsible for—

1. Assisting the production manager in all items listed above as assigned to him.

Production facilities supervisor
(Reports to production facilities manager
through assistant production
facilities manager)

Responsible for—

1. Trucking as applied to their particular facility.
2. Initiating and initial approval of pay vouchers and minor purchase orders.
3. Supervision of rehearsal studios as applied to his particular facility.
4. Supervising ordering of props, scenery, and set dressing for all programs originating from his particular facility.
5. Maintaining supervisions and coordinating production facilities for all programs emanating from his particular facility.
6. Supervision of his particular facility through all operating hours.

Assistant to production facilities supervisor
(Reports to production facilities supervisor)

Responsible for—

1. Assisting production facilities supervisor in carrying out all of the above items with particular emphasis on clearing the paper work involved.

Chief scenic designer
(Reports to production facilities manager)

Responsible for—

1. Design of all sets, indicating proper set dressing and furnishings.
2. Assisting in the execution of his own designs.

Scenic artists
(Report to chief scenic designer)

Responsible for—

1. Execution of all scenic designer's work.
2. Painting and retouching of all scenic and prop items.

Chief make-up artist
(Reports to production facilities manager)

Responsible for—

1. Scheduling of all make-up artists.
2. Quality of all make-ups.
3. Creation of character make-ups as demanded by scripts, producer, director, or director of programming and production.

Property clerk
(Reports to production facilities manager)

This job is used by the program and production department as a

trainee classification in order to develop and give experience to new program personnel before further assignment. Therefore, the personnel with this classification at present are working beyond the normal scope of this job. Ordinarily this job would have the following duties:

1. Receiving prop list from program assistant of any particular show.
2. Delivering from stock prop warehouse all possible items on prop list, and advising program assistant where to order outside items.
3. Checking return of all stock prop items to warehouse.

Manager of program and talent procurement
(Reports to director of programming and production through
assistant director of programming and production)

Responsible for—

1. Interviewing and screening all package productions from outside producers.
2. Interviewing and screening all program ideas from program staff.
3. Preparation and distribution of inserts for program availability manual provided for the sales department and key executives.
4. Contacting talent bookers and talent agencies, procuring talent availabilities and the asking price on proposed programs. Providing such information to the director of programming and production for use in program planning, and to the sales department in response to requests for such information.

Supervisor of continuity acceptance
(Reports to director of programming and production through
assistant director of programming and production)

Responsible for—

1. Reviewing the following items for clearance under the codes established by the networks and the National Association of Radio and Television Broadcasters:
 - a. All commercial copy.
 - b. All program scripts and formats.
 - c. Costumes.
 - d. All stage business and settings, etc.
 - e. Material and guests for participation programs.
 - f. Commercial films and slides.
2. Evaluation of all merchandise to be offered as prizes.
3. Tracing and disposing of all merchandise complaints.

Supervisor of music clearance

(Reports to director of programming and production through
assistant director of programming and production)

Responsible for—

1. Clearance of all music to be used on stations through ASCAP, BMI, or independent publishers.
2. Clearance of music as to type of production involved for each musical number in the program in order not to infringe on grand rights or the use of band and orchestra numbers not available for television.
3. Scoring on all programs as assigned.
4. Classification and maintenance of the transcription library.

Assistant to supervisor of music clearance

(Reports to supervisor of music clearance)

Responsible for—

1. Assisting supervisor of music clearance in all aforementioned items, with particular attention to the paper work involved.

Day news editor

Responsible for—

1. Re-editing of news service copy for use on all news programs within the working day.
2. Preparation of photographs for use on all news programs within the working day.
3. Working condition of all news printers at various facilities within the working day.
4. Special assignments on commercial shows.

Night news editor

(Reports to manager of news and
special events)

Responsible for—

1. The same items aforementioned for day news editor, as applied to night duty.

Staff artist

(Reports to news editor)

Responsible for—

1. Hand-lettering, cartooning, illustrations, and layouts of artwork used

for news programs as outlined by producer, director, or director of programming and production.

2. Cartography (drawing of maps) for news programs.
3. Title cards and other creative artwork for programs as assigned.

Supervising producers

Responsible for—

1. Production on all programs, as follows:
 - a. Selecting and in some cases, editing and rewriting scripts.
 - b. Consulting with casting director in selection of talent on assigned programs.
 - c. Dry rehearsal space.
 - d. Advising and supervising selection of title cards.
 - e. Advising and supervising selection of costumes.
 - f. Advising and supervising selection of sets and props in association with other members of the production unit.
 - g. Advising and supervising special effects in association with other members of the production unit.
 - h. Advising and supervising selection of musical numbers.
 - i. Assisting director in staging and developing dramatic values.
 - j. Supervising camera rehearsal of production to determine whether the additional rehearsal time is needed, and keeping rehearsal on schedule.
 - k. Contact and liaison with other departments in relation to the programs to which they are assigned.
 1. Supervising and maintaining budget on all assigned shows.
2. Program department contact and liaison with client and agency on assigned shows.
3. Supervision of production of package programs as assigned with regard to upholding the network policies and N.A.R.T.B. code.

Chief program coordinator

(Reports to manager of program staging)

Responsible for—

1. Coordination unit.
 - a. Hiring and supervision of program coordinators (five currently employed).
 - b. Direct responsibility for master control production operation. Also—
 1. Timing and integration of local and network programs.
 2. Insertion of all related items such as films, slides, electrical transcriptions, etc.

3. Coordination of all film and live production material between master control, theaters, and remote pickups.
 - c. Preparation for and compilation of daily program operations schedule, which itemizes in detail the timing which governs all program matter and lists origin, audio and video content, network routing, etc.
 - d. Maintenance of permanent station program logs.
 - e. Scheduling of all film previews, coordinated film and live rehearsals, closed circuits, and recording sessions.
 - f. Disposition of art work, slide and film program specifications to advertising agencies, and follow-up instruction and aid in preparing acceptable video vehicles.
 - g. Maintaining records of all "On the Air" discrepancies and the individual length of every commercial item.
 - h. Preview of all films, slides, etc., in advance of air time, to eliminate faulty or undesirable program material.
 - i. Purchasing majority of original and photographic artwork, and of all slides.
2. Cooperative program units.
 - a. Preparation of detailed formats, used on programs too involved for exposition in daily operations schedule, and on programs necessitating varied operations on network stations, including tele-transcriptions.
 - b. Program and production coordination of television industry pool pickups.
 - c. Preparation of special artwork and slides for network stations.

Coordinators

(Report to chief coordinator)

Responsible for—

1. Master control production operation as assigned (see item 1b under chief program coordinator).
2. Assisting chief program coordinator in his duties.

Chief announcer

(Reports to manager of program staging)

Responsible for—

1. Announcing quality on all programs.
 - a. Diction.
 - b. Voice quality.
 - c. Appearance.
2. Administration of the announcing unit.

- a. Scheduling of all announcers.
 - b. Approval of commercial fees and time slips for announcing staff.
 - c. Training of staff announcers.
 - d. Audition of prospective announcers.
 - e. Audition of staff announcers for commercial shows.
3. Masters of ceremonies and talent on programs as assigned.

Staff announcers
(Report to chief announcer)

Responsible for—

1. Performance on sustaining programs, and performance on commercial programs as assigned.
2. Making station identifications, giving music credits, switching cues, opening and closing program announcements.
3. Their own appearance, diction, and voice quality.

Directors
(Report to manager of program staging)

Responsible for—

1. The preparation, rehearsal, and broadcast of television programs as assigned, in association with producers.
 - a. Selection of script in association with script editor and producer.
 - b. Selection of cast in association with producer and casting director.
 - c. Ordering of all ingredients of the program such as music, sets, props, set dressing, and special effects.
 - d. Stage and characterization of talent.
 - e. Consulting with production facilities manager and producer on rehearsal schedule, studio facilities, and so forth.
 - f. Control room and studio operation during rehearsal and air time of program.
 - g. Contact and liaison with other directors in relation to assigned shows in absence of producer.
2. Direction and production of films or teletranscriptions made by the company for broadcast, or integration into television programs.

Associate directors
(Report to either manager of program
staging or director)

Responsible for—

1. Assisting director on all programs as assigned.
2. Direction, as assigned, of:

- a. Sign-on, sign-off, and station breaks.
- b. Programs composed predominantly of film elements in cases where creative responsibility is not needed.
- c. Film and still-picture elements integrated into live programs.
- d. Any audio elements of any show as assigned.
- e. Any programs complete in themselves of five minutes or less duration, and any spots.
- f. News, commentators, boxing and wrestling matches, and other similar programs, in cases where creative responsibility is not required.
- g. Any program as assigned for auditions for closed circuit purposes.
- h. Any local program as assigned, provided such assignment does not extend beyond a three-minute period.

Program assistants

(Report to manager of program staging
or director)

Responsible for—

1. The following items on all shows as assigned:
 - a. Procuring of props.
 - b. Procuring of costumes.
 - c. Procuring of artwork.
 - d. Making script changes as rehearsals progress.
 - e. Maintenance of camera rundown and sound effect cue sheets.
 - f. Preliminary timing as outlined by the supervising producer or director.
2. The understanding and learning of control-room operation and the job categories of associate director and director in order that advancement may be made.

Casting director

(Reports to manager of news
and special events)

Responsible for—

1. Casting all shows in consultation with supervising producer, director, and director of programming and production.
 - a. Reading scripts.
 - b. Calling actors.
 - c. Giving rehearsal calls.
 - d. Checking that scripts are received by the talent.
 - e. Sending reports of talent on each show to directors, supervising producers, and publicity department.

2. Interviewing new actors, classification of actors through experience and other qualifications, and setting up cross-files.
3. Coverage of dramatic plays on Broadway and on television in order to evaluate acting ability of known talent and new talent for use on programs.
4. Consultation as assigned on casting with agency personnel.
5. Procurement of talent and performers for auditions at the direction of the director of programming and production.

Script editor

(Reports to manager of program staging)

Responsible for—

1. Script buying on all programs as assigned.
2. Script quality and suitability to type of program series.
3. Script editor on package program scripts and on scripts of staff writers.
4. Story conferences with commissioned writers on produced programs for revisions and so forth.
5. Interviewing of new writers in an effort to select scripts for our programs within budget limitations.
6. Analyzing and screening story outlines.
7. Supervision of staff writers.
8. Supervision of script typing unit.

Writers

(Report to script editor)

Responsible to script editor for story outline and scripts for programs as assigned, also responsible for revision and rewriting of scripts as called upon.

Script typists

(Report to script editor)

Responsible for—

1. Typing.
2. Collating and distribution of all scripts as assigned.

Supervisor of women's programs

(Reports to manager of program staging)

Responsible for—

1. Development and production of women's programs, as assigned by the director of programming and production.

2. Contacts in the field of women's programming.
3. Procurement of guests for women's programs.
4. Maintenance of budget for women's programs.
5. Supervision of assistants in the women's program unit.

Assistant supervisor of women's programs
(Reports to supervisor of women's programs)

Responsible for—

Carrying out of assignments for supervisor of women's programming.

Floor managers
(Report to manager of program staging)

Responsible for—

1. Cueing of all talent during the rehearsal and air time of assigned programs.
2. Supervising the care and placement of title cards.
3. Maintaining order in studios during rehearsal and air time.
4. Cues, scenic changes, special effects, and audience on all programs as assigned.
5. Cooperating with the technical crew as part of the production team.

Secretaries
(Each reports to the individual for whom she works)

Responsible for—

1. Dictation, transcription, and typing as assigned.
2. Filing and expansion of files in relation to her assignment.
3. Handling phone calls and messages for her immediate employer.
4. Handling mail, classification, and distribution for immediate employer.
5. Handling appointments for immediate employer.
6. Special typing.
 - a. Purchase requests.
 - b. Partial tickets.
 - c. Overtime reports.
 - d. Cost analysis.
 - e. Budget control reports.
 - f. Expense accounts.
 - g. Stencils for general distribution.
7. Answering of basic questions of telephone to relieve immediate employer.

8. Substituting for and relieving other secretaries when occasion demands.

NOTE: In cases of special productions or emergency in operations, these people report directly to the director of programming and production.

APPENDIX 1

Dictionary of TV Terms*

CONTRIBUTORS AND CONSULTANTS

PETER ROBECK

Consolidated TV Productions

THOMAS A. WRIGHT, JR.

Television Network

National Broadcasting Company

VINCENT FRANCIS

General Manager

Station KGO-TV, San Francisco

EDWIN J. SHERWOOD

TV Coordinator

Kling Studios, Chicago

GEORGE B. STORER, JR.

Managing Director

Station KEYL-TV, San Antonio

ABC. American Broadcasting Company (subsidiary of American Broadcasting-Paramount Theaters, Inc.).

ABC-TV—TV network.

abstract set. A setting without definite locale, purely decorative.

accent. Change of emphasis in a scene, musical presentation, action or delivery of a sentence or group of sentences. Very necessary in TV for shade of meaning, relief from monotony, and for sustaining interest.

account executive. Ad agency man who is in charge of or administers an advertiser's account.

acetate. Abbreviation used meaning cellulose acetate, a non-inflammable, transparent, flexible film used to form the base on which the emulsion is deposited to make 16-mm film.

across the board. A radio or TV program scheduled three, five, or six days a week at the same time.

actinic light. Light which has high

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photographic value and affects film or camera tube very quickly.

action. Any movement that takes place before camera or on film.

ad lib. Impromptu action or speech not written into the script, or in music to play parts not in the score.

adapt or adaptation. To alter a story, novel or play for the purpose of a more successful radio or TV presentation.

adjacencies. The shows (on the same station) immediately preceding and following the program referred to.

advertising agency. Independent business and/or creative organization recognized by advertising media as qualified to give sales and advertising counsel to advertisers, and to plan, prepare and place that individual's advertising.

affiliate. Usually an independently owned TV station which carries, through contractual agreement, programs provided by a network.

AFM. American Federation of Musicians.

agent. Representative of performing artists and talent who negotiates work for his clients for a fee.

all in-all out. Degree or progression on superimposition.

ambient light. General level of light in the studio not directed especially at the subject.

angle shot. A camera shot taken from any position except straight on the subject. (Normal eye level pickup.)

animate. To arrange and film static drawings or objects so that when the photographs are shown cinematographically they produce the illusion of movement.

animatic projection. Continuous strip of 16-mm film; each frame projected on cue to progress story, cartoon, or commercial.

animatic projector. Stop frame projector for above.

animations. Mechanical or movable

devices in various ways succeed in giving the effect of motion to inanimate or still subjects.

cartoon animation: Animated movies shot from cartoon-type drawings.

cyclic animation: Set of drawings repeated over and over to create action.

live animation: Animation of objects or products.

mechanical animation: Drawings made to move with a rig.

animator. A weird concoction of lights, mirrors, lenses, and other mechanical devices used to animate scenes in television.

anticipate. To foresee and initiate an effect before the written cue is reached so as to properly synchronize the desired effect with the dialogue. Anticipation is one of the chief factors in a good director or any TV personnel.

aperture. Opening of the diaphragm in front of camera through which light passes to TV tube. The size of such opening is expressed as a fraction of the focal length of the lens being used.

art director. Technician responsible for designing and supervising the construction of the studio sets and (sometimes) the costumes for a TV presentation.

art still. Specially posed portrait photograph of TV talent, subject, or product.

ASCAP. American Society of Composers, Authors, and Publishers. Song writers, composers, publishers association that licenses public performances of music of its members, and collects royalties.

aspect ratio. Proportional relationship of the width of the TV picture to the height. In TV the aspect ratio is four wide by three high. In movies, the aspect ratio is four by five, and if this deviation is not recognized, especially in filmed or kinescope shows, the

resulting edge trim, both top and bottom, results in badly framed and incomplete TV pictures.

assemble. To carry out the first process in film editing; namely, to collect together the required shots and join them in correct order, thus producing what is known as the rough-cut.

astigmatism. Defect in a lens causing part of the picture to be out of focus.

atmosphere. Action, object, music, or sound employed to create mood or make occasion more realistic and life-like.

audio. That part of TV transmission pertaining to sound.

audition. A camera test of talent or a show, or both, prior to a telecast to determine whether that talent, show, or both should be used in a TV presentation. Also a test recording or film of a show for showing to prospective users.

baby spotlight. (pin spot, pin point) Small type of spotlight used in studio lighting, usually for highlighting.

background. A set, scene and/or sound effect, musical or otherwise, used subdued behind the dialogue for realistic or emotional effect.

background or rear view projection. Special technique whereby a wanted scene drawn from special photo or stock library is projected on a translucent screen which acts as a background for a studio set.

backing. Any flat background, photograph, or painting in front of which talent or objects perform.

back lighting. Lighting directed on the subject from a point behind the subject or object (the front being regarded as the side facing the camera).

back-time. Timing a script backwards from end to beginning. Allowances are made for cuts and stretch. Run-

ning time is indicated every 15 or 30 seconds in margins on the script. Back-timing gives the "must" or ideal time that keeps the show on the nose.

baffle. A portable wall, spun glass, or heavy mat hung beside a set or object to absorb sound and/or light and prevent echo.

balance. (1) Blending different kinds of sounds to achieve the proper volume relationships such as musical background for a dramatic sequence. If the music is so loud that the dramatic dialogue is lost, a poor "balance" results. Also, the arrangement of musical groups to obtain a natural blending of tone for audio and visual. (2) The placing of props, talent and/or instruments, voices, or sound effects in such positions with relation to each other and to the camera angles and microphone as to produce the best sight and sound for desired effects.

balop. The nickname for balopticon which is a projection machine or mechanism used in television to project objects, photographs, still pictures, onto the mosaic element in the television tube.

balowstar lens. Extremely fast lens used where lighting is unfavorable or of mixed color. Focal length: 7 inches. Speed: f1.3. Horizontal angle: 10.5 degrees. (Also see lenses.)

banks or broads. A unit or battery of incandescent, fluorescent, or kleig lights, usually in horizontal groupings.

barn doors. A shade which fits over large flood lights and permits light field to be narrowed down.

base. Material of which film is made. It may be cellulose nitrate or acetate. The former is highly inflammable, the latter flameproof.

batten. Thin metal rod or wooden strip used for bracing or for anchoring scenery, lights, mikes, etc. Also used to brace a series of flats.

beat. Written direction in the script to take a one-count pause.

billboard. The announcement at the beginning of a TV or radio show which lists the people starred or featured.

billing. (1) Name credit on the air in order of importance. (2) Amount of advertising in dollars an agency places.

bit. Small appearance or few lines in a show. Performer who plays it is referred to as a "bit player."

bite-off. To eliminate a line, a cue, or a musical number while the show is in progress.

black light. An almost invisible light used mostly in stage plays, either infrared or ultraviolet. In TV used to illuminate scenes where normal light would interfere with other operations or for special effects.

black time-black screen. Unlighted video screen. Time in which TV screen remains blank.

blast. Momentary overloading of equipment which causes severe distortion of sight or sound.

bloom or blossom. Glare caused by an object reflecting light into lens of camera. A hot white spot which shows dead white and causes black halations around the edges, sometimes accompanied by an optical effect of mushrooming of black.

bloop. A splice bump that causes a dull thud in sound reproduction.

blooper or bloop light. Device for (1) making a hole in the sound track on a film where a splice occurs to prevent a "plop" in the sound as it passes the sound head; (2) marking film negative for later synchronizing with sound or double system kinescope; (3) see obe light.

blow. Actor forgets or stumbles on lines . . . blows, muffs, or fluffs.

blue base. Special TV film by Du Pont that when televised has superior gray scale elements.

BMI. Broadcast Music, Inc. Competitors of ASCAP in publishing, licensing, etc., of music.

board (control). Technician's control panel located in the studio control room which provides for mixing (balancing), fading, and switching of the program material.

board fade. A fade-out in a program accomplished manually on the board by the technician.

book fast. Two flats hinged together to fold like the covers of a book. Also called two folds, books, wing flats.

boom. Crane-like device for suspending microphone or camera in midair and moving it from one position to another during telecasting. Operator known as boom-man.

boom down or crane down. To move the camera from a higher to a lower position. Terms generally used as a command when camera is mounted on boom or crane-type dolly.

boom up or crane up. To move the camera from a lower to a higher position.

border. Horizontal or vertical strip of any type of cloth or material hung to mask lights, grid, etc. and stationary mikes.

break. (1) Time out. Break in rehearsal. (2) Term used by TV director to tell cameramen to move camera to another location.

box set. Any TV or stage setting which represents almost full-wall construction of a room or scene with realistic openings.

breakaway. Any object or prop specially constructed to fall apart easily as in a fight or other action scenes.

breakdown or blocking shots. (1) Analysis of script in terms of materials, talent, cost, time, etc. (2) Action is broken down into desired shots, each of which may represent a change of camera set-up. The description of

these shots, indicated by their initials and camera number, gives a guide to the desired size of the person or object in the frame of the TV screen. (3) Shots are planned to keep camera lines from tangling, etc.

bridge. Slide, picture, sound effects, or music used to link dramatic episodes or scenes.

bridging shot. Shot inserted in the editing of a scene to cover a jump in time or other break in continuity.

brightness control. Adjustment on a TV receiver which varies amount of illumination of the reproduced image.

bring it up. A direction to increase volume or to increase picture definition.

broadside. Floodlight used to illuminate a studio set.

buckling. Film entangled in camera or projector because of improper threading or heat.

bugs. Trouble in equipment which is working imperfectly.

burn or burn in. After-image left on camera when it has been focused on shining object too long.

business. Small details of planned action used to add an effect to the atmosphere and interest to major or visual part of a program.

busy. A picture set or background with too many shapes, pictorial elements, or too much detail, or which consists of too many of the same general tonal qualities.

call. (1) Offer of a job on a show received by an actor, singer, or musician. (2) The time that a rehearsal starts.

call letters. Initials assigned by the Federal Communications Commission to identify a station, WBKB, Chicago, WABC-TV, New York, etc.

camera. Unit containing optical system and light-sensitive pickup tube

which transforms the visual image into electrical impulses.

camera or cue light. Red reflector light on front of camera and also on top which is lit only when the camera is on the air.

camera chain. A television camera and the necessary electronic equipment to deliver a picture for telecasting.

camera rehearsal. Similar to a dress rehearsal in stage vernacular where all talent is present and in costume and the complete production is shot by cameraman for final checkup before telecasting.

camera right-left. Indication of direction in a setting as viewed from the point of view of the camera.

camera shots. Definitions including vertical framing, plus abbreviations and related directions and symbols. (Also see lenses.)

(1) *When referring to people:*

head shot. Only the head.

shoulder shot. Shoulders and head.

bust shot. Center chest, shoulders, and head.

waist shot. Waist, center chest, etc.

knee shot. Knee, etc. (cut just above knee).

full shot. Entire person.

long shot. Shown from a distance.

(2) *For objects or groups of people: [These terms were formerly used to describe shots of people also, but in this instance they are being replaced by the more specific terms listed above under (1)]*

CU—close-up. Narrow-angle picture limited to object or part of one object instead of a scene. No background at all.

BCU or TCU—big close-up or tight close-up. Very narrow angle, usually just one feature of an object or subject so that it completely fills the frame with no extraneous material.

MCU—medium close-up. Medium-

angle picture showing object and limited amount of background or setting.

MS—medium shot. Wide angle showing objects and related material.

FS—full shot. Shot revealing all parts of objects mentioned.

LS—long shot or establishing shot. Full view in which figures or objects are smaller than frame and sensation of distance is achieved.

FoS—follow shot or TR-TL—truck right-truck left. To follow the talent by moving camera and dolly usually, but sometimes this decision of how to follow talent is left to cameraman.

RevS—reverse shot or reverse angle shot. Meaning to pick up same subject or object as an existing camera, but from an exactly opposite angle, used for emphasis and changed viewpoint.

2-S—two-shot. Composition of two performers or objects.

3-S—three-shot. Composition of three performers or objects. The above two terms have an entirely different meaning on the West Coast where directors use them to indicate to cameraman the number lens on the turret to use in pickups.

(3) *Associate and miscellaneous camera shot variations:*

DI-DU—dolly-in, dolly-up. Camera is moved toward talent for closer shot while on the air. This requires smooth coordination between the dolly man and the cameraman as cameraman must keep performers continually in focus.

DO-DB—dolly-out, dolly-back. The camera is moved back by cameraman or dolly man and movement must be smooth otherwise it results in a jerky picture sequence on the air. Again, cameraman must

keep performers continually in focus.

PR-PL—pan-right, pan-left. Camera is turned horizontally to right or left over a scene, set or group, the cameraman keeping the people in focus.

TU-TD—tilt-up, tilt-down. When camera is aimed up or down in a vertical plane, either to show objects above or below the action or scene. For instance, the height of a man can be established by first showing the viewers a close-up of the man's feet. Then by tilting up (and dollying back slowly) the camera can show the dress and manner of a man, ending with a head shot or close-up of his face.

BU-TD—boom-up and tilt-down shot. When the dolly boom-arm is raised and the camera is tilted down giving an overhead or downward view of subject. This shot is used effectively in commercials and where such things as a pianist's hands in action or objects lying on a table are to be picked up.

BD-TU—boom-down and tilt-up shot. The dolly boom-arm is lowered (it can be lowered practically to floor level) and the camera is tilted up, getting an upward view of a subject.

DI or dissolve. Bringing in one picture while dissolving out another—designates a short lapse of time, affects a smooth, restful, easy transition from one image to another, and is also used for dramatic effect as dissolving from a photographic slide of a performer into the performer in the studio, giving effect of a photograph coming to life.

Superimposures:

lap-dissolve. Holding two camera pictures at half-lap so that each is seen on the receiver screen. Used

for trick effects, for transitional effects, for montage effects, and for establishing locale.

oblique or diagonal dissolve. Holding one camera picture in the lower left-hand corner and second camera picture in the upper right-hand corner, and dissolving them in on the air at half-lap. Used for trick or montage effects, particularly to show two people at different places talking to each other.

lateral dissolve. Holding one camera picture in the left side of the frame, leaving the right side with a blank background, and holding the second camera picture in the right-hand side, and dissolving them in on the air at half-lap. The background for such dissolves should be neutral and free of design so that people or objects are clearly defined when held at half-lap.

FI or fade in. Gradually bringing up a picture from black level by turning up video gain. Indicates a definite beginning such as fading in the title of a program and fading in the opening picture of a scene.

FO or fade out. Gradually dimming a picture, i.e., going to black level by turning down video gain. Indicates a definite termination of chapter, scene, idea, or a picture sequence ending. The last scene of a play or program is usually faded out.

cut. Switching directly from one camera picture to another. Indicates no lapse of time and usually speeds up action when used for dramatic impact. Do not have subject more than three times as large in one picture as in other, unless after special effect.

camera switching or mixing. Control room operation by the technical director (TD) or video operator by which

he switches camera channels on the air or mixes camera channels on the air by depressing controlling keys associated with the camera channels.

cans. Receivers and head phones worn by cameramen, stage manager, technical director, etc., in the studio, and engineers on remote.

cast. (1) People who appear on the TV program, not including musicians. (2) Process of selecting those who are to take the acting or speaking parts.

casting director. Official in an agency or station responsible for maintaining records of actors who might be suitable for parts in TV presentations.

C-clamps. Cast metal clamps shaped like the letter C that fit over a pipe; adjusting a bolt introduced radially effects a rigid fastening.

center. (1) Direction to talent meaning the middle of the stage or set. (2) Command to cameramen for centering picture on tube, to obtain the most advantageous framing of person, group or object, allowing equal margin to right and left.

channel. Specific wave lengths "a band of frequencies for transmitting TV."

character or characterization. Actor or actress with an older appearance and voice, 35 to 60, who can do dialects, or who has eccentricity of speech and visual characterization.

cheat. Acting technique where performer "cheats" on perspective or normal position-relation to other performers or objects. A performer, for instance, would cheat in body position when talking to a seated companion. He would stand close against the chair, facing forward, inclining the head slightly toward the companion without actually looking at him. Thus the television audience would see both persons and they would appear in "nor-

mal" perspective to each other on the screen.

Chinese right, Chinese left. These terms pertain only to the center mechanism of the dolly camera which will rotate a complete 360° if desired, but is normally rotated only 180°.

choreographer. Individual who plans and/or directs original specialty dance or ballet numbers.

circle in. A film effect wherein an image disappears as it is replaced by another image from the center out.

circle out. A film effect wherein an image becomes visible as it replaces another image from the outside in.

circle wipe. One scene appears as a small dot in the center of the screen and grows to full-screen proportions while the preceding scene simultaneously is covered. Circles can expand from small dot at center or contract from full-screen proportions down to small dot. Contracting circle usually gives feeling of moving forward; expanding circle seems to move the spectator back. Same technique can be used with square effect called Square Circle.

circulation. Potential audience in terms of families owning receivers. One family for all practical purposes regardless of the number of sets it owns equals one unit of circulation.

clean it up. Command to orchestra conductor to rehearse a musical number until it is perfectly rendered; or to a dramatic cast to remove all defects in action or presentation or delivery of lines.

clear a number or close the rights. To obtain legal permission from publisher or other responsible sources (BMI, ASCAP, etc.) to use a specific musical selection or composition.

cliff hanger. Usually a serial dramatic show played at a high pitch of excitement on a strong note of suspense.

closed circuit. Looking at a production or film not telecast, but shown from camera to monitor only.

close-up—CU. An object or image seen close up. One object or part of one object instead of a scene.

coaxial cable or coax. Specially constructed cable used for transmission of TV signal because of its low loss of power at higher video frequencies.

cold light. Light that contains relatively little red value. Produced by mercury-arc-vapor and fluorescent lamps. Accompanied by the production of much less heat than is produced by incandescents.

color. A term used to indicate that a story has local color or atmosphere; also refers to characters.

color correction. The altering of the tonal value of colored objects by the use of filters, lights, shades, etc.

coming on cold. To begin a show or a commercial without musical, applause, or any kind of introduction or build-up.

coming up. Warning cue given to personnel and cast that in approximately 10 seconds the show hits the air (starts).

commentary, narration, or voice over. Descriptive talk accompanying a silent show or film.

commercials.

film: The commercial recorded on film either with sound on film, or silent, or voice over.

live: Acted and narrated directly in front of television camera.

slides: Still photographs, illustrations, or posters, usually used as part of a live commercial or voice over announcement.

combination: Any combination of the above.

competition: Programs taking place over rival stations or networks at

the same time your show is on the air.

condenser. Refers to special lens which collects lights from a lamp and focuses it on a film or slide being projected. Also lens in a spotlight which focuses the light on the subject or talent.

conflict. Two (or more) rehearsals or performances scheduled for the same TV personnel at the same time.

conking-out. When a camera or other equipment becomes inoperative because of a circuit or tube failure.

continuity. (1) The logical flow of action or smoothness of transition from one scene, set, story, or idea to the next. Manner in which the individual scenes or shots are put together. (2) Audio or voice part of TV announcement or program, or the complete script looking not unlike the pages of a play since it lists the speakers or actors and the lines they speak, as well as camera shots, music, and suggestions to the director and cast, plus props, sets, etc. Script applies usually to entertainment portion of show.

continuous action. Situation or sequence in which the action goes straight through without interruption, cutbacks, or cutaways.

contrast. Refers to the ratio of black to white portions of a TV picture. Pictures having high contrast have very deep blacks and brilliant whites, while a picture with low contrast has an overall gray appearance.

control room. Studio facilities room from which director, producer, and technical men control the selection, lighting, shading, and transmission of the picture.

cover shot. A wide angle television picture to alternate (for contrast) with a confined close-up.

coverage. The area in which a station or network of stations can be seen according to accepted engineering standards.

cow-catcher. An isolated commercial announcement at the start of a show which advertises a product of the sponsor not mentioned in the program itself.

crack a lens. Cover a portion of the picture with the lens turret.

crack a mike. Open a microphone.

crane shot. A camera mounted on the arm of a crane and moved through space, usually on a Sanner or Fearless dolly.

crawl or title roll. Barrel-shaped arrangement turned by hand crank so titles and credits move up regularly from bottom of screen to top and disappear.

credit. Commercial passages, either sight or sound, in the playing script which mention the advertiser or his product, or acknowledge sources and ownership of various program material.

credits or credit title. Title placed at the beginning or end of a TV presentation recording the name or names of talent, technicians, or organizations concerned in show's production.

cross-fade (audio). Where effect, sound, music, or otherwise is faded out while simultaneously another sound is faded in. This technique is commonly used to make transitions between dramatic scenes.

crowfoot. Device, usually three-legged, placed under camera and tripod to prevent slipping.

cucalorus. A screen or filter used on a television spotlight to create a design on a backdrop. Some of the designs are:

dante—Fiery pattern.

goldy—Sun effect.

maizie—Fluffy.

ozzie—Circular effect similar to target rings.

venie—Venetian blind effect.

cue. A signal by sight or sound for the start of show, music, narration, action, etc.

cue bite. To start your speech or action before the previous talent has finished his part.

cue sheet. An orderly tabulation of program routine containing all the cues and frequently all the hand props.

cue sheet timing. Where the complete script of show has exact time indicated at which different actions take place and the exact time allowed for those actions.

cumulative time. Also sometimes called running time. Total time elapsed since show hit the air.

cushion. Dialogue, music, or sound of variable length inserted in a program which director can use or delete in order to end show on time.

cut. An order to stop all action or specific action such as "stop camera."

cut back. To return back to something previously shown.

cut-in. (1) Local copy inserted in show. (2) Shot of any object which is inserted into action of scene, such as a telegram, news item, a clock. Also known as insert.

cut-outs or overs. Lengths of shots not used, cut outs and whole shots or takes not used. Overs in films are retained for library.

cuts. Portions of program script which can or are to be eliminated before (or even during) the performance.

CYC. Nickname for cyclorama, a canvas backdrop usually hanging in folds around edge of studio to simulate broad reaches of distances or various background effects.

dampen the studio. To introduce sound-absorbent devices like rugs or

draperies, into the studio to perfect the quality of sound; also, to apply fixed sound absorbents such as spun glass to walls, floor, ceiling.

damping control. A control which aids in removing the horizontal distortion bulge which may appear on the left side of picture.

D B. Delayed telecast of a live show (by film or kine).

dead mike. Microphone which is disconnected.

dead pan. To read a line or carry out action without emphasizing it by any expression.

dead spot. Also known as "black space" when a show is supposed to be on the air but for some reason is not.

decibel. A unit of measure for sound volume.

definition or resolution. Degree of reproduction of the detail of an image, scene, sets and/or background after transmission through complete TV system to receiver or monitor.

defocusing or out of focus dissolve. Transition achieved by throwing one camera out of focus until the image is unrecognizable, then "cutting" to the next camera, equally out of focus, and bringing it into focus revealing new image.

depth of focus. (1) Extent to which a lens will clearly focus near and distant objects at the same time. (2) Field that registers in sharp focus on camera monitor.

diorama. Miniature setting usually complete in perspective used as a means of establishing large locations impossible of construction in TV studio.

director. Individual responsible for all composition and action in a TV production, including supervision of the work of actors, cameramen, etc. Because this also normally involves cooperation with script-writers and editor, the director usually becomes the

dominant creative mind in the production unit, and the individual most responsible for the character and success of the completed TV presentation.

dissolve. The overlapping fadeout of one picture and fade-in of another.

Dissolve term used on scripts: \times
 \times

distance shot. Commonly called long shot. A subject actually or apparently at a great distance from the camera.

documentary. Type of non-fiction film or show utilizing material, either actual or reconstructed, drawn from real life and based on a sociological theme or having a sociological reference.

dolly. A movable fixture or carriage usually mounted on four wheels (see Fearless dolly, Sanner dolly), which carries either camera, or camera and cameraman and can be wheeled about during the taking of a shot.

dolly in. To move in from distance for close-up by means of a camera mounted on dolly.

dolly out. Reverse of dolly in.

dolly pusher. Person pushing camera dolly while camera man is shooting.

dolly shot. Shot taken while camera is in motion on a truck or dolly.

dolly track. Mechanical device attached to base of dolly or tripod to clear camera cable.

double. Talent performing more than one part. Doing variety of jobs on show.

double spotting. Also triple spotting. TV station practice of placing a second or third announcement immediately after the first.

double system kinescope. Film and sound recorded on separate film.

double system sound camera. Sound recording in which synchronous motors drive the film through a motion-picture camera and at the same time

drive another roll of film past a light valve for sound recording. The two pieces of film are later combined in printing.

down-and-under. Direction given to a musician or sound effects man playing solo to quiet down from his present playing level, and to sneak under the lines of dialogue which follow.

down in the mud. Music, speech, or sound effect extremely low in volume.

down stage (1), (2), (3). Direction to talent meaning move toward corresponding camera.

dramatic license. An unnatural emphasis of a speech, sound, action, or situation for dramatic effect. Usually a fairly obvious liberty taken by writer or director.

drapes. Curtains used as set background or used on travelers to curtain off a set.

dress. (1) A program rehearsed on camera, usually for the last time exactly as it is to be put on the air. (2) Properties, set decorations, and other definitive material added to a setting to provide character or interest. Finishing touches, pictures, ash trays, etc.

dry run. Those rehearsals previous to camera rehearsals where business, lines, sets, etc., are perfected.

dubbing. Mixing several sound tracks and recording on a single film.

dupe. A duplicate negative film print made from existing positive.

dupe negative. Negative of a film which is not the original negative; negative made from a positive print.

duping print. Special soft print (lavender or fine grain) made from an original negative so that a dupe negative can subsequently be made from it.

dutchman. Cloth strip, about three to six inches wide, pasted over the crack between two flats to hide the crack and to make the wall appear solid.

editing. Final arranging, shortening, and eliminating of scenes in a TV kine or film and synchronizing them with the sound track. While "editing" is often used inter-changeably with "cutting," a cutter is specifically one who does the manual part of the work.

effects. Tricks or techniques used in changing film scenes, usually with the use of special cards, plates, etc., on a film negative. Also called opticals.

electron beam. A stream of electrons focused in the shape of a beam by external electrostatic or magnetic fields. Also known as the cathode-ray beam.

episode. Series of related scenes which are supposed to make up an event of importance in the story.

establishing shot. Long shot introduced at the beginning of a scene to establish the inter-relationship of details to be shown subsequently in nearer shots.

E.T. Abbreviation for electrical transcription. Usually 33 $\frac{1}{3}$ rpm's.

expanding square. Film effect wherein an image becomes visible as it replaces previous picture from small expanding square out.

fade to black. Popular method of ending TV dramatic presentations where picture is gradually faded down until the screen is black. In TV it's done electronically; in motion pictures, optically.

fade up, fade down. Refers to audio fades of mikes.

fader or pot. Instrument used to lower or raise sound level.

fades—television:

in: The TV screen is dark and the picture gradually appears to full brightness.

out: From full brightness a picture disappears gradually until the screen is dark.

film: Fade in and outs, dissolves or mixes are normally made optically in film laboratory on an 'optical printer' and are usually called opticals. Trick shots are also mainly optically done. In films 'mix' and 'dissolve' are synonymous and denote a gradual transition from one scene to another, both scenes being visible in a superimposed state for a period during the middle of the transition.

fake or faking. Arrangement of articles or material in an unnatural manner that when photographed passes as authentic. A legitimate artifice to make the unreal appear real.

false ceiling. Term used to describe devices such as partial ceilings, etc., which are used to create the effect of a room completely enclosed from above without affecting an actual covering which would prevent effective overhead lighting.

fanfare. A few bars of music usually employing plenty of trumpets to herald start of TV show, an entrance, or special announcement.

fearless dolly. The most flexible and satisfactory of the less expensive motion picture boom-type dollies, offering limited elevation of camera on short boom.

feed. To transmit a TV show to stations or groups of stations.

feed back. The squeal or howl resulting from accidentally closing the inbound and outbound ends of an electrical circuit, or from an improper mike set-up.

field. (1) Program-wise, the area of set or scene covered by the camera as seen on the receiver tube, depending on the type of lens and distance of the camera from the scene. (2) Refers to one set of scanning lines making up a part of the final picture. In present

standards, pictures are transmitted in two fields of alternating lines which are interlaced to form a 525-line picture at the rate of 30 complete pictures or frames per second.

field pickup or remote. The transmission of out-of-studio events by a mobile unit, and cameras.

fight the music. To struggle in singing; (said of an actor) to be disturbed in speaking lines above a musical background.

fill. To insert additional material.

fill-in light. Spots or lights used to soften shadows, usually $\frac{3}{4}$ KW or 2 KW.

film camera chain. Complete series of equipment used to present films on television, consisting of iconoscope camera, camera control, and shading desk, and one or more projectors. Frequently a slide projector is mounted beside the film projector so that station announcement slides may be shown over same circuit.

film commercial. Advertising message placed on film for projection over the film facilities of television station.

film cue. Perforation in film to indicate time remaining.

film loop. A short piece of motion picture film spliced end to end to form a loop which is threaded on a projector and run continuously during a show so it can be brought into the picture sequence as desired. Usually used to establish locale or maintain montage effect.

film pickup. Electronic transmission of motion pictures from 16- or 35-mm films by means of television.

film sequence. (1) That portion of a telecast made up of various motion picture scenes. (2) In motion pictures the relation of various views of a scene which build into an incident climax.

film strip. A sequence of several 35-mm frames shown individually. Also called slides.

filter mike. Microphone rigged to give special effect of voice coming through telephone receiver or other varied effects.

filters. TV lens filters used to eliminate or reduce glare or a portion of light spectrum.

fish him out. Slang for send the boom down to pick up sound, but don't get boom or mike in picture.

flag or gobo. Large sheet used to shade light from cameras.

flange. A spool reel with both sides omitted so that film, usually commercials, wound on it may be removed in a roll for storage.

flare. Bright reflection flashing as a light from a mirror, usually from shiny appliances. Picked up by camera, flare usually creates an unwanted blacked-out splotch in the picture. Can be eliminated either by powdering or waxing appliance, and sometimes by changing the angle of shooting.

flash back. Or cutback or extract from earlier action. To return to a previously shown action.

flat. A board or other surface used in set construction; also referred to as a two-fold or three-fold flat depending on the number of folding wings on it.

flat lighting. Lighting a scene or set with over-all brightness which does not provide any highlights or contrast or modeling of the stage or actors. Usually poor technique.

flat-painted. Lettering or artwork that is not cutout or in relief.

flick. Page-turning method of change-over from one Balop to another.

flicker. Fluctuations in the over-all brightness of pictures. Not encountered in normal television operations.

flies. Space above the studio or stage

extending from the top of the setting to the roof, housing the grid, flying apparatus, stationary drop mikes, lights.

flip. Command to turn to next card on easel shots.

flood or scoop. Any light used to illuminate wide areas, usually a Kleig light of 5 KW.

flood lighting. Focusing full brilliance of ceiling and spotlights on scene. A lighting similar to flat lighting where flatness of the light is not supposed to spoil detail.

floor manager. Director's link with talent during show. Official on the floor of the television studio who, under the eye of the director, supervises production while a program is on the air and relays directions to various personnel.

fluff. Any mistake, action, word, or phrase accidentally included or in any way distorted, resulting in an imperfect sound or picture.

fluorescent banks. A type of "cold" light used in the television studio for flat or fill light.

fluorescent light. A mercury-vapor tube coated inside with one of a number of materials which fluoresce, or glow, when exposed to the discharge inside a mercury-vapor tube. Used in TV as flat fill or balancing light.

fly. To pull above the set the lights, scenery, or properties in order to facilitate camera shots, shifting, storage.

fly it. Any suspended microphone, drop, etc.

gaffer. Electrician on TV show who really understands the limitation of the TV camera.

gaffoon. Engineer, shader, or sound man who efficiently does two or three effects at the same time.

gag. A joke or comedy situation or device. "Gag show" is made up of a succession of jokes or alleged jokes.

gain. The increase in volume of sound obtained in the amplifier from which the audio engineer adjusts the sound portions of a TV show.

gen. lock. System of interlocking sync-generators between remote and studio.

getaway. An offstage means of descent from raised flooring areas within a set. Also a passageway behind settings.

gimmick. (1) Particular quality, planned characteristics, or quirk which sets off a commercial or program from others that resemble it. (2) Any device or "angle" used as an attraction for attention.

gizmo. Generic term. In TV, something for which a more technical definition is lacking or else has been forgotten altogether by the speaker.

glass shot. Shot of action in a setting only part of which is constructed full-size, the remainder usually painted or applied photographically in miniature on a sheet of glass suspended a short distance in front of the camera in such a position that the miniature will appear to be in the same scale as, and to merge with, the more distant full-size set seen through the clear part of the glass. Gives correct effect of depth and perspective.

gobo or flag. A mat. Used to shield camera from lights.

gooseneck. Mike which hangs from a gallows-support for use over tables when the talent is seated. Sometimes called a gallows mike.

gray scale. Achromatic color scale of a 10-step transition from white through grays to black where the intermediate grays differ from each other only through a proportional admixture of white and black.

gray screen. Iconoscope chain without picture.

green scale. Relatively new color

theory that advocates use of five basic green colors for greater eye appeal and definition on screen. Vastly superior to old mixture of grays, miller gray scale, which used mixture of blacks and white pigments to get grays.

grip. (1) A handy man about the set, equivalent of a stagehand. (2) Studio or scenic carpenter.

ground glass. The glass in the TV camera viewing system on which the picture is projected for viewing by cameraman.

guide sheet. Schedule to outline the various routine rehearsals, details, etc., of a TV program.

halation. Blurred or halo spread of the light from parts of the image due to reflection or dispersal of light.

half-lap. Control technique by which two pictures in a dissolve or overlap are both held at maximum simultaneous definition (50% each) so that both are visible to viewers.

ham-fest. The post mortem where talent and personnel are discussing a just concluded TV presentation.

ham it. To over-act or over-play in any way, or to over-emphasize one's part in a production.

hand props. Movable materials of all kinds which are used by actors in their respective roles, or other small items used to dress a set.

hardness. (1) Excessive contrast in telecast image. (2) Undesirable degree of realism in portraying heavy roles.

hash session. A meeting of the director, writer, talent, etc., following the final rehearsal, and before the telecast to discuss final changes.

hassel. Meaning complete state of flux; everything going wrong.

head room. Area between the actor's head and the actual top of set. This area is important in relation to the

amount of upward camera movement possible without overshooting sets.

heads and tails. Applied to the beginning and end of any TV film sequence. "Heads" means beginning of sequence; "tails" the end. Used to signify the position of film on a reel.

heavy. Professional casting term usually meaning the villain.

heroic. Outsize prop, object, set . . . larger than life.

hiatus. The summer period, usually eight weeks, during which a sponsor and/or talent may discontinue his program, but thereafter resume his time period or show until the next hiatus.

high hat. An elevated camera mount for use on table top or other pickups of waist-high objects.

high key. Picture whose tones all lie toward the lighter end of the scale.

Low key. Picture whose tones are at darker end of scale. Also applies to degree and contrast of lighting on image, set, etc.

highlight. Emphasizing a subject or scene by special painting or lighting effects to make subject stand out from the rest of the picture. Lighting may be rim lighting, halo effects, silhouettes, etc.

hit or hit it. A sudden and emphatic attack by music.

hitch-hike. An isolated commercial for one of the sponsor's products (not advertised in the main body of the show) which is given a free ride after the end of the program proper.

hook. (1) In writer's parlance, it means to give a surprise ending. (2) A program device used to attract tangible response from the audience; e.g., an offer, a contest, etc. (3) A suspense ending that concludes an episode or serial.

Hooperating. An almost generic term for a program's audience-rating as determined by the C. E. Hooper, Inc.,

quantitative audience-measurement service.

horse opera. TV presentation primarily composed of gunshots, fights, chases, and occasionally a plot. Also called oat opus or oater.

hot background. Background light which is too strong and results in lack of contrast and undesirable flat picture. However, may be used to produce special dramatic effects for silhouettes, etc.

hot canary. A high soprano; an excellent and very telegenic female singer.

hot light. Concentrated beam of light used to emphasize features, profiles or contours. Usually a pinpoint spot. $\frac{3}{4}$ KW.

hot switch. The rapid transfer of scene, show, or program from one originating point to another.

house show. A package TV show usually owned, written, and directed by a station or network; in contrast to an agency which is owned by an advertising agency.

hypo. To add vitality and interest to a program by changing its format, cast, agency, producer, writer or, sometimes, its sponsor.

ID. TV station identification, or call letters. Film ID—announcing that the program televised is or was reproduced from film.

idiot sheet. Cue sheets attached to the front of the camera (below the lens) as well as blackboard and printed reminder sheets out of camera range.

image. The photographic likeness as recorded on a TV tube, kine, or film.

image-orthicon. The current super-sensitive camera tube developed by RCA which is capable of picking up scenes in semi-darkness or without excessive lighting.

impressionism. Building up of gen-

eral impression in a film by joining together a series of shots of subjects which in actuality are disconnected in space or time or both.

in the can. Completed TV film program or commercials that have been checked, found O.K. and are in metal containers ready for shipping.

in the mud. (1) A lifeless delivery visually and/or sound-wise with very uninteresting quality, resulting from a speaker's or actor's improper pitch, stage presence, or lack of material. (2) The sound heard when the voice is spoken into a closed "mike" and picked up faintly on a live "mike" at a distance.

incandescent light. Light produced by the heating of a strip of a conductor or the burning of an arc between two electrodes. Usually very rich in red values.

independent station. Station which is not owned by a network.

ingenue. Female TV performer with a youthful, pleasant voice and appearance of approximately 16 to 24 years.

inherited audience. The portion of a program's audience which listened to the preceding show on the same station.

inky. Usually pertains to any incandescent lamp as opposed to fluorescent.

institutional. Type of TV presentation designed to build good will and confidence or promote the firm or institution sponsoring the show rather than its specific products.

intercutting. Similar to a visual montage or reverse angle shots. Consists of a succession of very short scenes or flashes of the same scene from different angles.

interior dialogue. The TV application of soliloquy and the aside. It's a "stream-of-consciousness" technique given great impetus by *Dragnet*, Jack Benny, etc.

interlacing. The U.S. TV picture

scanning system whereby the odd numbered lines are then filled in or superimposed to create one frame or complete picture entirely void of flicker.

iris. Adjustable diaphragm in front of the lens in TV camera which is used to reduce the picture area for special effects. (See lenses.)

iris in. Also circle in. The gradual appearance of a picture from a small spot until it fills the picture through constantly enlarging circle.

iris out. Reverse action of the above in which the circle closes down until it disappears.

juicer. A TV electrician.

jump. To omit previously planned shot, shots, action, or musical number.

jump cue. When an actor, soundman, switcher, or musical director anticipates his action and performs before the proper time.

juvenile. TV talent whose appearance and/or voice carries an age quality of 17 to 24.

key. The "tone" of a show or scene, high or low. A high-keyed scene is usually played with a fast pace and in an excited manner as the Milton Berle show. Low key is usually done in a slower pace and is more subdued.

key lights. Sufficient illumination.

key numbers. Footage numbers marked along edge of film at intervals.

kick back or tabu. Any form of secret rebate on rates or talent, etc.

kill. To strike out or remove part or all of a scene, set, action, or show.

kine or kinescope. (1) Technique developed by RCA to record rather inexpensively on film complete TV programs. (2) Tube used in receivers or monitors on which the television picture is reproduced. Trade name as developed by RCA.

kleig lights or scoops. A patented

type of wide angle lights, usually 1500 KW, famous because of their long use on the stage, now used in TV.

klinker. An incorrectly played musical note that stands out in a TV show.

lap dissolve. Cross fading of one scene or image over another. Momentarily both pictures are visible. One picture disappears as another picture appears.

lashing flats. To fasten flats together by their cords or lash lines.

laugh it up. Order to talent to laugh at their own lines.

lay an egg. Show, or part of a show, or gag that is a total failure, does not go over.

lead. (1) The most important role in a dramatic show. (2) The actor or actress who plays the lead role.

lead-in. Words spoken by announcer or narrator at the beginning of some shows to perform a scene-setting or recapitulation function.

lead-in spiral. Blank, spiral groove at the beginning of a transcription record to guide reproducing needle into sound grooves.

lead sheet. (1) The cues or leads to guide the musical director. (2) Notes to guide cameramen in shots coming up.

leader or lead. (1) Blank film attached to the beginning of reel to thread in projector so that it can run up to speed before first scene is projected. (2) Blank film at end of reel.

left or stage left. Direction meaning to the talent's left as he faces camera.

legs, right or left. Curtain verticals, either stretched or on travelers, or supporting part of the permanent curtain border.

lens turret. Revolving device on TV camera carrying two or more lenses, any one of which can quickly be turned into position for shooting.

lenses.

35-mm. (wide angle). Speed: f3.3. Total angle of view in horizontal: 51.5°. At 4 feet actual distance from object takes picture equal to being 3½ actual feet from object.

50-mm. (2 inch). Speed f1.9. Total angle of view in horizontal field: 34°. At 4 feet actual distance from object takes picture equal to being 2½ actual feet from object.

50-mm. gives you large depth of focus dollying in and out, little distortion, less difficulty to follow focus.

90-mm. (3½ inch). Speed: f3.5. Total angle of view in horizontal field: 19°. At 4 feet from object gives picture equal to being 1½ actual feet from object.

135-mm. (5½ inch). Speed f3.8. Total angle of view in horizontal field: 13°. At 4 actual feet from object gives picture equal to being 11 actual inches from object.

8½ inch (215-mm). Speed: f3.9. Total angle of view in horizontal field: 8°.

13 inch (telephoto). Speed: f3.5. Total angle of view in horizontal field: 5°. At 100 actual feet from object gives close-up.

15 inch (telephoto). Speed: f5.0. Total angle of view in horizontal field: 4.5°.

17 inch (telephoto). Speed: f5.0. Total angle of view in horizontal field: 4°.

25 inch (telephoto). Speed: f5.0. Total angle of view in horizontal field: 2.75°.

Zoomar lens. Focal lengths: 5 to 22 inches. Speed: f5.6 to f22. For use in quick and continuous variation of focal length from extreme long to very close shots and vice versa. Gives effect of camera "zooming" in on subject without moving camera or changing lens.

Used outdoors and to great advantage on such shows as *Kukla, Fran & Ollie*.

balowstar lens. Focal length: 7 inches. Speed: f1.3. Total angle of view in horizontal field: 10.5°.

Extremely fast lens used where lighting is unfavorable or of mixed color. Sometimes at boxing and wrestling matches.

reflector lens. Focal length: 40 inches. (Actual length: 16 inches.) Speed (variable): f8 to f22. Total angle of view in horizontal field: 1.9°.

Extra long telephoto focal length built into short, compact mounting to avoid interfering with other lenses on turret.

electra-zoom. One of the latest types of automatic focus Zoomar lenses that is particularly adapted to studio use.

NOTE: Vertical angle of view will be only three quarters of the horizontal angles given above because the aspect ratio of the television camera is three by four. For example: an 8½-inch lens which has a horizontal field angle of eight degrees will have a vertical angle of only six degrees. An easy way to remember lens sizes and comparisons is by the fact that the larger the lens is in size or number, the closer and tighter the shot.

level, voice level. Test of mike position in picking up talents' voice for best qualities in relation to camera placement, picture, etc.

library shot. (1) Film shots used in a show but not recorded especially for it. (2) Shot taken from a library or store of shots kept in the hope that they may at some time be useful.

lick. An ad lib musical phrase usually not in the score.

lights. Definitions below provide a

glossary of lights used commonly in television.

fill, flat or balancing light. Used to provide general over-all light and in particular to control contrast by softening shadows which are too harsh, or bringing up illumination on background objects so that principal features do not stand out as much.

modeling light. Used to bring out some special feature of the subject which is not properly accented by remainder of lighting. It need not be a very strong light, but is usually fairly sharply focused to ensure that only area desired is illuminated. Similar to hot light as opposed to flat lighting.

key light. Used to point up the highlights of the subject, talent, or main feature of shot. Usually placed higher than camera to give better differentiation between upper lip and nose shadows. Lens may be determined by the requirements of the key light because it's key light which illuminates the focus of interest for scene or set.

rimming or outline light. Used behind main talent or subjects to provide means of separating them from background. If two colors are similar and there is strong risk of their failing to separate, this light is established at a very high intensity from above and behind so that the edges of all objects it is desired to emphasize are rimmed in light. Hands, for example, sparkle due to light from behind being picked up and reflected by tiny hairs as well as refraction due to skin surface channeling light rays to front. This type of light is almost always necessary unless the background is of definite pattern which contrasts with subject matter.

kicker or booster. Small light used as rear crosslight which may shine upwards or downwards depending on the effect required. Used extensively on Paul Whiteman, and Wayne King shows.

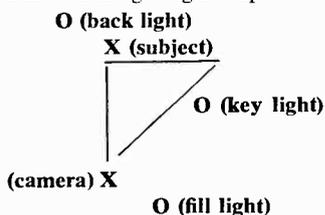
obe light. Also known as obie, blooper, or eye light. A small spot usually mounted on camera which adds little to over-all light, but brightens the eyes, face, etc. and causes eyes to glint and show with a brightness which is never obtained with the lighting normally used. Good for facial expressions when set with controlled rheostat.

broad or broadside. (1) Floodlight used to illuminate whole set. (2) A floor stand type light with wide angle used for general fill.

backlighting. Lighting, usually a scoop, directed on the subject from a point behind, the front being regarded as the side facing the camera. Back lighting and key lighting should be same distance apart and same wattage, usually 1,000 KW.

spotlights. Baby . ¾ KW intensity (formerly ½ KW)
 Junior . 2 KW intensity
 Senior . 5 KW intensity

right angle lighting pattern. Basic start for most lighting set ups.



light and shade. Variations from calmness to tenseness, softness to shouting, which keep a TV production or musical numbers from being monotonous.

light bridge. Control board from

which the ceiling and floor lights are remotely controlled and operated.

light flare. White spot in TV picture caused by improperly used or badly located floor or spot light.

light level. Ambient or general intensity of illumination on a subject or scene measured in foot-candles.

light meter. Meter used to (1) measure in foot candles amount of light on the set; (2) indicate the amount of reflected light from actors and props.

light script. Chart used by the lighting technician to record position and intensity of the lights to be used in a given TV scene or show.

line. A single scanning line across the picture containing highlights, shadows and halftones. 525-line definition is the U.S. standard for television.

lip sync or lip synchronization. Direct recording of sound from scene that is being filmed. This term usually pertains to film commercials where you can see actors and their lips moving.

live. "On-the-spot" televising of events and/or people in contrast to transmission of film or kinescope material.

live mike, hot mike. A microphone that is on and transmits everything you say.

live titles. Titling material which is televised directly by studio camera rather than supplied from slides or film.

loaded. (1) A show or script having an overwhelming amount of hard work. (2) A script containing (a) excessive camera shots; (b) action; (c) difficult sound or music cues.

local. Show originating in local station or in the town in which the station is located, as contrasted to a network program.

location. Any location outside of TV studio where you are televising or filming action.

log. A record kept by stations and networks of every minute of telecasting, including errors. It is required by FCC.

loop. Bend of slack film left above and below the gate in threading a film camera or projector in order to prevent the intermittent action straining and tearing the film.

lose the light. Term used in directing cameramen as "move to next position when you lose the light."

low pressure show. Typical easy-going TV approach.

magnetic recorder. Machine, portable or fixed, which records sound on a reel of wire or tape. Cost, \$90 up.

magna-scale. An object produced in larger scale than actual size in order to make clear details that would otherwise be ineffective or indistinguishable on TV.

main title. Title at the beginning of a TV presentation which gives show's name, etc.

make good. (1) Offer to sponsor of comparable facilities as substitute for a TV show or announcement cancelled because of an emergency.

make-up. Facial make-up, etc., on talent.

manuscript or script. The written TV play. Usually mimeographed for direction and production.

mark-in or mark the parts. (1) Outlining position of actors on studio floor with chalk or washable paint. (2) Using colored pencil to mark script to make it easier for talent to identify his lines in first run-through.

mask. (1) Shield placed before a camera lens to cut off some portion of the camera's field or view. (2) To conceal by use of scenery any portion or set, background, flies, etc.

masking piece or wall. Section arbitrarily used to provide a backing for

sharp or definite changes in camera angles.

master control. Central point at which all studios in a TV station are linked, and from where shows are relayed for transmission.

master shot. Single shot occasionally taken of entire piece of dramatic action in order to facilitate assembly of component shots of which it will finally be composed. (See camera shots.)

match dissolve. Perfect overlap or cross fading from one scene to another where persons, objects, or properties are in identical positions, and you create illusion of one subject.

medium shot or middle-distance. A shot of subject or set showing only part of each. Midway between close-up and long-shot. (See camera shots.)

melodrama. Exaggerated, romantic, exciting, and improbable type of TV drama. Characters are usually overdrawn and stress is laid on action or situation.

micro-wave. TV relay from mobile unit to studios or in connection with coax as Nashville to Louisville.

middle break. Station identification at about the half-way point of a program as in Philco or Kraft dramatic shows.

mike boom. A mike on long telescoping arm which may be extended or retracted, swung in a wide horizontal arc, and raised or lowered. Boom is usually mounted on a mobile platform that facilitates its movement

mike hog. Talent that manages to edge co-workers away from mike.

milk. (1) To exhaust or extract every possible bit of humor or pathos out of a scene, situation, or line of dialogue. (2) "Play to the live audience" as Milton Berle does so often.

miniature. Any small models of houses, cities, automobiles, etc.

mist shot. A TV shot or still photo that is taken through gauze or with

lens out of focus to achieve soft or blurred effect.

mix. (1) Optical. Gradual merging of the end of one shot into beginning of the next, produced by the superimposition of a fade-out on to a fade-in of equal length. (2) Sound. To combine sounds of several soundtracks for purpose of re-recording them on new track.

mobile unit. Field television equipment mounted in trucks, and/or trailers, generally used for sports, special events, and other shows not picked up in studio.

mock-up. Facsimile photostats or replica of products or container to be displayed on TV show, usually actual size.

model. (1) Miniature cardboard replica of a scene or set made by art department, usually for purposes of experiment or discussion before the flats and set are finally constructed full-size and set up on the studio floor. (2) Miniature model made to be used in the actual telecasting of a show in such a way as to give the illusion of being a full-sized construction.

model shot. Shot in which models are used. For example, when small model ships floating in a studio tank are shot so as to give the illusion of real ships at sea.

modeling light. A light source so placed and of such intensity as to bring out the contours and volume of a subject. Opposite of flat light.

monitoring. (1) Technique of controlling picture shading and other factors involved in the transmission of both picture and sound; this usually occurs in the control room and/or at the transmitter. (2) To check show or spot content and transmission with on-the-air pictures.

monoscope. TV camera tube or slide which contains a simple picture or pattern used for test purposes.

montage. Impressionistic assembly of short scenes or shots designed to bridge a lapse of time or forcibly develop a plot situation by briefly indicating the passage of events within it.

mood music. Background music to establish or intensify the mood of dramatic action or scene.

motivation. The reason or appropriate cause of a given event, whether inferred or in the spoken lines or action.

moviola. Special machine used by editors for viewing film in small size.

Mr. and Mrs. show. Married or non-married couple gossip or gab show.

MST. Mountain Standard Time.

mugger. (1) Person who insists on working too near camera or mike. (2) Milton Berle, Jerry Lewis type facial antics.

mural. Photographic enlargement of set or scene used to give impression that the scene actually exists in studio.

mushy. Meaning the sound is all right, but the microphone's pick-up is poor.

musical. (1) Type of light entertainment show containing considerable portion of music and dancing. (2) TV equivalent of a musical comedy.

musical clock. Type of musical program with visual multiscope news type. Part of test pattern and clock. Music background and frequently film commercials interspersed.

musical curtain. Music used at the end of a scene skit or a play as finale or curtain.

35 mm. Standard motion picture size film. 90 ft. to the minute. 30 ft. to chain break. (See film information.)

16 mm. Small size film currently being used for most film commercials and kinescopes in TV. This is about one-third as expensive as 35 mm, and as reproduced on TV, video-wise, is com-

parable to 35 mm. However, 16 mm suffers somewhat audio-wise. (See film information.)

NABET. National Association of Broadcast Engineers and Technicians. Usually TV cameramen, some soundmen, and light technicians belong to NABET.

narratage. Technique whereby one of the characters in a set, story, or film does all the sound voice over . . . tells the story.

narrator. An off-camera or background voice known as VO or Voice Over.

narrow angle lens. Close-up lenses . . . 90 mm, 135 mm, etc. Picks up small portion of set or action.

NARTB. National Association of Radio and Television Broadcasters.

natural sound. Sounds of action whose source is shown in picture with sight and sound simultaneous. Also called synchronous or sync sound. Opposite of non-sync or off-screen sound.

negative. Film or kine in which the natural tone values of the picture are reversed; it constitutes a master copy from which a large number of positive prints can be made. (See positive.)

nemo. Term used to designate any telecast picked up by station crew which does not originate in their own local TV studios.

net or network. Multiple TV or radio stations linked by coaxial cables or microwave relay. (1) Coast-to-coast network—a group of stations covering the whole or greater part of the U.S. (2) Regional Network—group covering a definite segment of the country. (3) Split network—selected stations of a network used to meet specific distribution or sales efforts.

network option time. Telecasting time on an affiliated TV station avail-

able for network programs either off-cable, film, or via kinescopes.

neutral. Theme or background music used under voice over announcements.

newsreel. Film report of current event.

noodle. (1) To play a few bars of background music usually behind titles known as noodling. (2) Tuning up of musical instruments, practice runs, etc.

nut. Usually the complete cost of producing a television or radio show.

off camera or off mike. Position of a performer is a little too far from camera or mike.

off screen or voice over narration. Any narration that is not lip sync.

off screen sound. Non-synchronized sound that originates in limbo. May be heard without seeing corresponding picture.

offside. Off-color skit, action or comedy line. Poor taste. A "blue gag." Tabu.

O. Henry. The tag line or climax speech of a dramatic sequence consisting of a surprise or twist ending.

oleo. Any roll curtain or backdrop.

on camera. Talent or object is on the air . . . being televised . . . either or both sight and sound-wise.

on the air. Program in process of telecasting.

on the board. The engineer or personnel on the control board or assigned to control room at that time.

on the head. Show which starts exactly on scheduled time.

on the line. Meaning acceptable picture is leaving here on way to the transmitter for telecasting.

on the nose or on the button. Term denoting perfection in timing, focus, etc.

one and one. Instructions to an orchestra to play one verse and one chorus of a musical number.

one-shot. (1) Picture of single subject, person or object, filling picture screen. (2) A script complete in one installment. (3) A single show not part of a regularly telecast series, as *The March of Dimes, Red Cross, National Safety Week*, etc.

opaque. A complete slide as distinguished from a transparency.

open cold. To open a show without (a) theme; (b) musical introduction; (c) rehearsal.

open end. A TV kine, film, or show that leaves the commercial spots blank for them to be filled in at the point of broadcast.

open left or right. Command to place subject to extreme left or right of planned picture or camera pickup.

optical. A trick effect done mechanically, permitting the combining of two or more pictures or film frames in one, creating wipes, montages, dissolves, some fades and other effects.

optical printer. (1) Device for enabling images from one film to be photographed on to another film by means of a lens. (2) Used in making reduction prints and for special effects and trick work.

optical lens. Lens focusing images of scene to be televised on the light-sensitive plate of camera tube.

optical view finder. Device on TV camera used by cameraman to accurately frame and focus scene or object to be televised.

originate. (1) To issue a show from a particular location. (2) To have been the first to conceive and record a basic TV idea, plan, or technique.

out of sync. (1) When the TV image on a receiver screen is seen to roll vertically or horizontally. It is usually the result of the receiver circuits being out of synchronization with the transmitted signal. (2) When sound and

action are not reproducing correctly or in synchronization.

orthicon. Very light-sensitive RCA camera tube used in field cameras for most outdoor pickups.

oscilloscope. Electronic tube for viewing the picture output of a camera chain. Usually used to evaluate and control shading operators.

out in the alley. Obstructed or out of the range of the camera or mike.

overboard. (1) Too much of anything. (2) TV show which exceeds its allotted time. (3) An excessive or over-acted characterization. (4) Over-cut, over-portrayed, or, in music, over intensified.

overlap. Also known as dissolve or optical. Trick shot in which view from camera is combined with another.

P.A.—public address. Loudspeaker wire system used in TV studios, usually for directions to people who are not wearing cans (earphones).

pace. Rate of over-all show, music, skits, or delivery of lines. A variation of pace is used to express a variation of thought.

package. A special show or series of shows bought by an advertiser (usually for a lump sum), which includes all components ready to telecast.

pad. To add action, sound, any material to fill the required on-the-air time.

pan or panning. Gradual swinging of camera to right or left across a scene to see segments of the scene as camera moves.

papier-mâché. Substance made by combining paper, glue and water, and usually cooked. From it are molded, usually over a wooden or wire-netting base, three-dimensional, irregular shapes, such as statues, friezes, rocks, plaster decorations or wood carving effects used in TV sets, etc.

parabola or dish pan. (1) Special direction microphone mounting, usually circular in shape used to pick up crowd noise, band music, etc. (2) Circular object used in picking up or throwing out TV microwave.

parallel. Base of a platform which is hinged so that it folds together for easier striking and storage when the flat top of the platform is removed.

parallel development. Device of narrative construction in which the development of two pieces of action are represented simultaneously by showing first a fragment of one, then a fragment of the other, and so on alternately.

participating program. A single TV show sponsored by more than one advertiser.

patch in. To tie together electrically, camera chain, mikes, lights, etc. to form a circuit.

pay off or pay offs. (1) Solution to plot of a drama. (2) Tag line of comedy gag. (3) Final music selection to conclude scene or act.

peaks. High points in the technical variation of visual or audio portion of TV show which may or may not be adjusted in the control room before transmission.

pedestal. (1) Least expensive type of camera mount or dolly in general use at most stations. Does not have boom arm. (2) Indication of picture voltage on "C.R.O." (oscilloscope) associated with each TV camera chain.

perspective. (1) Audio: Relation of volume of speech-sound to the size of a speaker in TV picture. (2) Video: The depth of the image.

phase or in phase. (1) When the shutter of camera or projector is moving in correct relationship to the intermittent movement of the film so that it intercepts the light at precisely the moment that the film begins to move,

and allows the light to pass again at precisely the moment the film reaches its next stationary position. (2) When the above is not the case, shutter and film are said to be out of phase.

photogenic or telegenic. Subject matter or talent which lends itself to the making of a good TV picture or photograph.

pickup. (1) Origination point of a telecast. (2) The quality of picture, sound, lighting, or acoustical values of a given sequence, action, or talent in a TV show. (3) Electrical device or arm which picks up sound from a transcription. (4) To pick up action and sound by a television camera and mike and transmit them.

pick it up or pick up cues. (1) Instruction to talent, sound, or music to respond more quickly when their cue comes. (2) To perform when a specific cue is given, perhaps by stage manager or cameraman.

picture. The image telecast or appearing on monitor.

picture gate. Opening in front of projector or camera lens across which the scene or film passes as it is exposed or telecast.

picture line standard. Number of horizontal lines scanned per second for each image or frame. Present U.S. television standard is 525 lines per image.

pipe. Slang for telephone. "Get me a pipe in here."

P.L. Private telephone line to facilitate more rapid camera set-ups and checking.

plant. To establish idea or something in the beginning of scene, situation, or story to be referred to later.

platter. A recording or transcription frequently used as the audio portion of a silent film commercial.

play-back. (1) Reproduction of a sound-track in studio during film

shooting to enable action or additional sound or both to be synchronized with action. (2) Playing or recording for audition or reference purposes immediately after it is made.

play off. "Exit" music, background, or otherwise used at end of comedy or dramatic scenes.

play on. Music used to bring TV performers "onstage," usually when they are playing to live audience also.

playing area. Physical space in a studio occupied by set and talent in which scene is picked up by cameras.

plops. Over-accented pronunciation of letters "B" and "P" resulting in distortion of sound.

plot. Planned action of "what happens" in a TV or radio dramatic or situation show.

plug. (1) Mention of a name, show, or advertised product. (2) Loosely speaking, the commercial announcement.

pocket shot. Picture to fill the gap between MCU and BCU. Usually covers upward from the "handkerchief" pocket of a man. Extremely good for "character seaching" effect of panning with actor while he or she moves around set. It's possible to follow like this with a "pocket shot," whereby BCU might bring difficulty in keeping subject framed, and MCU might lose the intimate effect.

pointillage. A painting technique whereby a plane surface is built up.

portable unit. Field TV equipment which can be installed where needed.

positive. (1) Film in which the tone value of the picture corresponds to those of actual scene which it represents, the dark parts of the scene appearing dark in picture, and the light parts appearing light. (2) A projection print from negative film.

pot. Slang word for any volume-con-

trol dial or fader; may be calibrated in decibels.

practical. Constructed TV scenery that can be used in a normal way; as a door or window that may be opened and closed.

preemption. Recapture by the station or network of an advertiser's time in order to substitute a special program of universal value. For example, when the President speaks he preempts the show regularly scheduled at that time.

pre-score. (1) To compose and/or record for a film before the picture has been shot. (2) Recording any sound before TV film is shot.

preview. (1) The show or program rehearsed before it is televised; also, a dress rehearsal or warm-up session for studio audience. (2) To give a sample of a TV show.

print. Positive copy of film from original film negative. The true picture.

process. To develop and fix exposed film.

process shot or optical. (1) Film combining real photography with projected backgrounds, or model sets, or drawings. (2) Shot in which special process is used such as Dunning or Schufftan process, as when a scene is projected from slide or film on the rear of a translucent process screen while the camera picks up live action in front of the screen. (For new TV process shots see Schufftan and Vistascope.)

producer. Guiding figure in charge of all the work involved in the telecasting of a show, announcement, or film, and who bears the ultimate responsibility for its entertainment value and commercial success or failure.

product-use study. A statistical measurement of the use of a TV sponsor's products among viewers and non-viewers of his show.

production. Another generic term, usually refers to the building, organiz-

ing, and telecasting of a TV show. **production facilities or fax.** All the physical and material requirements of a television program; including scenic design, construction, and execution, painting, art work, wardrobe, make-up, properties, tilling, and special effects, both visual and sound.

production manager. Also called production director. Individual responsible for supervising and coordinating of efforts of various specialists, station, and agency engaged in the creation of a show.

pro-fax. Short for production and facilities.

program. (1) Commercial program—one paid for by the advertiser. (2) Sustaining program—one supported wholly by the network or station and offered gratuitously in the public service by the station or network.

program balance. Proper arrangement and effective planning of musical, dramatic, and other elements in a TV show.

program effectiveness. Degree to which a TV program meets viewing expectations and achieves sales results anticipated by sponsor.

projectall. An opaque slide, usually 3 x 4 for projectall machine.

projection type receiver. A TV receiver using optical projection from a kinescope tube on to a large screen.

projecting. To increase the volume of the voice so as to be more clearly heard at a distance. Talent off mike projects in order to be heard.

projectors. Used in TV for still material. They include:

balop: takes cards or opaques (not transparent) only. Size of cards, also called balop cards, usually 3" x 4" or 6" x 8".

projectall: gray telop and multi-scope usually take both opaque cards and transparencies or slides. Size

of cards usually 3" x 4"; size of slides or transparencies 2" x 2". Slides may be made on 35 mm. film, on 3¼" x 4" glass, or on film cards and come in double frame, meaning 2-35 mm. films on edge; and single frame, meaning 1-35 mm. film on side.

prop truck. Portable cabinet in which smaller props, hand props, etc. and/or sound effects are wheeled to and from a studio.

property manager. Individual responsible for obtaining, and who usually looks after, the properties of a show, station, agency, etc.

property plot. Detailed list of "props" required for any given show and usually drawn up by prop man.

props or properties. All physical materials used in a scene, i.e., furnishings, decorations, or articles utilized by actors in portraying their respective roles.

proscenium arch. Low wall which usually divides studio stage or sets from studio audience.

protective flat. Set flat addition to prevent camera from accidentally shooting off or over set.

provisional cut. Cut in a show planned before telecasting in case of possible need.

puff. (1) Exaggerated praise written for publicity purposes. (2) Highly favorable constructive criticism of a TV show.

punch it or point it up. To accent or emphasize an action, sound effect, music, or line of dialogue in order to make it more meaningful.

quick cutting. Cutting camera shots so short that they follow each other in rapid succession on the tube. Unless used for special effect, very poor TV technique.

quickie. Type of film made quickly and cheaply.

quonking. Distracting conversation or actions by individuals who are not connected with show, but are within camera or mike range.

rain. Fine scratches on kine or film which become filled with dirt and disfigure the image. Usually acquired from repeated use and age.

rake. Used in connection with scenery. To rake a set or flat means to shift its position or angle of alignment for more suitable placement, lighting, or camera pickup.

rates. (1) TV time charges only estimated by station. (2) Net gross rate (prediscount). (3) Net rate (post-discount).

rating. Percentage of a statistical sample of TV viewers interviewed personally, checked by telephone, or noted in viewing diary, who reported viewing a specific TV show.

raw stock. Sensitized film which has not been exposed or processed.

reach. When a writer or creator gives an obviously contrived solution to a plot.

read for story. Meaning to get the general idea of the action, talent, etc. Hasty examination of script.

read through. Usually the first reading of the script by the cast before the dry run.

reader. Derogatory term given to talent who sounds and looks as though he is reading or reciting his lines rather than giving them life through interpretation.

read-y. Pronounced reedy. Quality of unnaturalness by talent, giving viewer the feeling that he is reciting rather than talking.

ready. Signal by director to TD and/or cameraman as warning of intention to use an existing shot, previously planned shot, technique or combination of shots.

recall. A method of measurement of the number of people who remember viewing a TV show *after* the telecast.

reconstruction. Real or true to life reproduction of actual scene or event for the purpose of more believable telecasting or filming.

recording. Means of recording visual and/or audio action and sound on film, kine or phonograph discs.

reduction print. (1) To produce a 16 mm. print of a 35 mm. film by mechanical reduction. (2) Substandard film printed from a standard negative.

reel. The spools with flanges on which film is wound. "One reel" is 1,000' in 35 mm. and 400' in 16 mm.

relay stations. A series of low power, highly directional, micro-wave relay stations separated by approximately 30 miles, connecting two widely separated points, used to pass a television program to distant stations that are not or cannot be connected by coaxial cable.

release print. Final print of commercial, film, or kinescope to be delivered to TV station, client, or agency.

release studio. Expression used by director or producer to talent and studio personnel indicating end of rehearsal or broadcast.

relief. Elevated to a third dimension. TV displays or material as opposed to an element in two dimensions, or flat.

repeat. Show that is repeated by film kine or re-telecast.

replacement. TV show or talent that substitutes for a regular show or personality who is on a vacation or summer hiatus.

reprise. Repeat of a jingle theme after straight delivery of a TV commercial.

research. The checking by writers, producers, directors, musicians, camera, or soundmen through source material to authenticate or improve their efforts on a show.

resolution or definition. Degree of reproduction of detail of an image, scene, sets and/or background after transmission through complete TV system to receiver or monitor.

resolve chord. Musical ending . . . last note or sometimes passage at end of scene or show.

return flats. (1) Narrow scenery flats added to the sides of a set to extend or confine the background so that cameras shooting at angles will not overshoot or get off set background in the picture. (2) Used to add depth to some architectural features of sets, such as a window return or a mantel breast return. These return flats are placed in back of the window or mantel. (3) Used to finish off sets for shows which may have studio audience.

reverse shot or reverse angle shot. Worked in conjunction with existing shot. Same subject or object seen from exactly opposing angle by means of cutting back and forth between two or more cameras. Used for emphasis and changed viewpoint.

rhythm. (1) Periodic, regular, harmonious beat, or cadence. (2) The opposite of rhythm is time which usually has an irregular beat or cadence.

ride gain. To keep the picture quality and volume of sound constantly adjusted for proper transmission.

ride it. Instruction to swing instruments to ad lib.

right. A camera or talent direction meaning to the person's own right as he stands or faces at that moment.

rim light, rim lighting. (1) Around the edges of the subject. (2) Spot-lighting from the back, designed to bring individual, talent or subjects out of background by virtue of their brightness.

ring mike. Microphone installed over boxing, wrestling, or such events to

pick up audio or sound portion of TV picture.

riser. Small platforms used to elevate camera, talent, or sections of an orchestra so as to secure a better picture, lights, or balance.

RTMA. Radio and Television Manufacturers Association.

roll 'em, roll it. Order given by the TV director when he wants a projectionist to start film portion of TV show. Also known as roll film.

roll up. Trick effect used to change from one scene to another wherein first picture begins to roll from bottom, revealing second picture.

roster study. A TV viewers survey which helps the interviewed set owner recollect his viewing habits by showing him a list of TV shows or stills from those shows he could have seen at a particular time. Similar to Starch Study of TV Commercials.

rotating wipe. Optical technique where a line moves over the screen in clockwise or counterclockwise direction, seeming to uncover another scene as it travels.

r.p.m. Revolutions per minute. A phonograph record revolves at 78 r.p.m., a transcription at 33 $\frac{1}{3}$ r.p.m.

run over. (1) When a show goes past the scheduled time for ending. (2) To review, retake or re-rehearse a portion of a scene, situation, or show.

run through. Usually the first complete rehearsal by cast on camera with sound, music, etc.

running time. (1) The absolute timing of a TV show or script page by page on last rehearsal. Running time is usually marked every 30 seconds. (2) Length of time a film or kine will run at its correct TV speed.

rushes. First prints from a film usually developed overnight so producer or client can examine film production of previous day.

sample. Used to denote a representative segment of TV homes or viewers whose TV tastes, opinions, and habits are taken as representative of all such families or viewers in the area selected for examination.

Sanner dolly. Also type used by ABC-TV known as Huston crane camera. Very finest TV crane arm or boom type dolly which has boom arm approximately 9' in length, rotates freely through a full 360° horizontal circle, full 360° pan and tilt circle; obviously extremely versatile. (Horizontal directions are usually given by hour: 9 o'clock, right angle left of dolly; 12 o'clock, straight out from dolly; elevated directions by degrees: 1,000, highest elevation, 0, on the floor.)

scan or scanning. The electronic analysis of the optical TV image into a series of parallel horizontal lines traced from left to right in sequence from top to bottom.

scenario. A script or idea breakdown for a TV show describing story and action. Usually applies to a TV film rather than live show.

scene. (1) A single sequence in a TV show which may consist of one or more shots. (2) The setting for the action of a play or situation. (3) A division of an act, play, or show.

scene shifting. Various techniques used in changing locales or time elements of a play.

scenery dock. Place where TV scenery is received and/or stored when not in use.

schedule. (1) TV or radio station timetable. All live, film commercial and sustaining TV operations are governed by the schedule. (2) A complete TV or radio broadcasting and promotional campaign.

schmalz it. A command by the TV director to talent and/or orchestra to

do show or scene in super-sentimental style.

scoops. Large flood or kleig lights used in TV studios, usually 5 KW.

score. Music for a TV show or commercial.

screen. (1) Fluorescent face of the picture tube in a receiver or monitor. (2) A retractable backdrop or wall screen used in conjunction with a projection-type background.

script. Complete written guide for TV show, commercial, film, or kine. Synonym for continuity. Term generally used in preference to scenario.

script girl. TV director's assistant handling script preparation, clearance, editing, etc., and frequently time-keeper and prompter in dry runs and camera rehearsals.

secondary relay. Use of second micro-wave relay on TV remotes where direct relay is geographically impossible.

segue. Pronounced seg-way. Usually the transition from one musical number or theme to another without any kind of break or talk. (For video, see dissolve.)

sequence. (1) A complete scene in a TV production. (2) Main division of a show. (3) Succession of shots or scenes, action or music concerned with the development of one subject of idea. (4) In a story film a succession of scenes which together form a single stage in the development of the narrative.

serial. A show given in installments and telling a continued story.

set. (1) The physical setting viewed by a TV camera. (2) A TV receiver.

sets-in-use. The per cent of all TV homes in a given locality whose sets are tuned in at a specific time, regardless of the TV station being viewed.

setup. (1) Location of TV camera as set up for specific scene or action. (2)

Arrangement of the orchestra, cast, mikes, lights, cameras, props, etc. in relation to each other. (3) The placement of equipment, camera, lights, sound, and personnel for the best TV picture and pickup of action.

shading. Technical operation performed by engineer to eliminate the spurious signals from TV camera produced by tube characteristics. Of greatest importance when using older motion picture films due to their high contrast elements and subsequent increased production of spurious signals.

shadowing. To simulate by trick effect a natural shadow that cannot effectively be created through use of TV lighting alone.

share-of-audience. The per cent of viewers watching a given show or station based on the total of sets-in-use.

sheaves. Stage pulleys through which run sets of lines for rigging.

shock value. TV writing technique which utilizes visual prop, set, or even sound to attract audiences' initial attention to commercial, action or show.

shooting-off-over. To take in areas in a given camera shot that are not wanted or that are beyond the horizontal or vertical limits of set.

shooting schedule. Film term meaning the shots are not in the order in which they will finally appear, but in the most convenient shooting order.

shooting script. (1) Final TV script with all camera shots, lights, music, miscellaneous information included.

(2) Complete film script divided into script-scenes and containing all necessary technical instructions for shooting.

short voice. A voice with a narrow or restricted range.

shot. A single continuous pick up of the TV camera.

show. Usually the entire telecast presentation or program.

signal. Any acceptable transmission and pick-up of TV picture and sound.
silent speed. Speed of 16 frames per second as opposed to 24 frames in

sound film. The speed of silent film can be projected on standard machines and will operate with the standard film camera chain for television.

Sign Language for TV

DIRECTIONS TO TALENT

Increase volume of speech.
Decrease volume.
Begin your action or speech.
"Stretch it out."

Speed up action or delivery.

Hold present head position for camera.
Move head or body position.

Move away from camera.
Move toward mike.
Cut, or stop speech or action.

Move left.

Move right.

Avoid provisional cut.
Watch me for cue.
Give network cue.
Fade-out from set and make exit.

Make entrance.

O. K.

SIGN

Move hands up, palms up.
 Move hands down, palms down.
 Point directly at actor or talent.
 Draw hands apart slowly, as in stretching a rubber band.
 Rotate hand, with index finger extended, clockwise rapidly.
 Hold palms of hands on face cheeks.
 Move own head with palms of hands in direction and position desired.
 Move hand away from face.
 Move hand toward face.
 Draw index finger across throat ("cut throat" motion).
 Swing own *right* hand—arm flagging motion.
 Swing own *left* hand—arm flagging motion.
 Tap head.
 Point to eye.
 Show clenched fist to announcer.
 Lower hands slowly, palms down, turn clenched fist slowly.
 Clenched fist, thumb up—to talent direct cue.
 Form circle with thumb and forefinger—other fingers extended.

QUESTIONS, ANSWERS, TO CONTROL ROOM, STAGE MANAGER, ETC.

Is show running on time to planned time allotment?
The show, scene or action is proceeding as planned.
How much time?

One minute.
Two minutes.
Three minutes.
½ minute.
How is audio or sound?

SIGN

Crook index finger over nose bridge.
 Touch nose.

Point to watch on wrist, or to where watch would be on wrist.
 Hold up one finger.
 Hold up two fingers.
 Hold up three fingers.
 Cross fingers in middle.
 Point to ear with forefinger.

QUESTIONS, ANSWERS, TO CONTROL
ROOM, STAGE MANAGER, ETC.

How are lights, spot, or lighting arrangement?

REPORT TO CONTROL BOOTH
OR STAGE MANAGER

Camera cables tangled—change camera blocking.

Grid, lights or mike too low for elevated boom camera shot.

SIGN

Cup hands at each side of eyes binocular fashion.

SIGN

Twist arms together, hands out, in direction of stage manager or control room.

Hold palm of hand flat on top of head.

simulcast. (1) A combination AM and TV show. (2) To televise a show at the same time it is being broadcast on radio.

single system. Sound and picture recorded on the same film at the same time.

situation. Synonymous with plot, or setting sometimes. Problems to be solved in a story or drama and the various characters' reactions to the situation.

situation show. To base a whole show or performance on the location or circumstances that exist at the time.

slapstick. Milton Berle, Jerry Lewis type of TV comedy relying on fast action, mugging, and broad knockabout humor. May frequently embody chases.

slide. Usually refers to still art work, titles, photographs or film which are picked up or projected upon camera tube. Basically there are two different kinds of slides, transparent or opaque, the size of which varies according to station projection method used.

transparent slide: also called transparency. Light is projected through slide. May be 2" x 2" on a single or double frame of 35 mm. film usually mounted in cardboard or glass. Another size transparent slide is 4" x 3 $\frac{1}{4}$ " with a $\frac{1}{2}$ " masking applied

on all four sides, and in this case all lettering and art work should be at least $\frac{1}{4}$ " from the edge of the mask on all four sides.

opaque slide: also called Balop slide or card. Is solid, opaque (you can not see through it) and usually 3" x 4", 6" x 8" or any over-all dimension in the ratio of 9 x 12. No masking is required, but all lettering and art work should be at least $\frac{3}{4}$ " from outside edges on all four sides. Any photographs used in opaques should be dulls, not glossys. Size of letters on opaque slide 9 x 12 should be $\frac{3}{4}$ " or larger to be received effectively. Opaque slides, lettering, etc. should have a background of Miller gray with poster white and any good black for effective video reproduction.

slow motion. The slow movement of objects which are produced by filming more frames per second than are projected per second.

snap. (1) Descriptive term defining right proportion of contrast and sharpness in a TV picture. (2) Cue to projectionist to change slides.

snap switch. An instantaneous cut from one camera to another.

snapper. (1) An extra incentive to get the TV audience to react or buy a special product. (2) The pay-off of a script. (3) The final line of a comedy routine.

sneak. Very gradual fades of music, light, sound, dissolves, etc., whose beginnings or endings are barely perceptible.

snow. The flickering of small lights and dark particles giving the effect of snow on the picture.

soap opera. Serial programs such as *One Man's Family*, *The First One Hundred Years*, etc., often sponsored by soap companies.

s.o.f. Sound on film.

soft focus. Soft and slightly hazy effect obtained by shooting subject slightly out of focus. See out of focus dissolve.

song plugger. Usually a music publisher's representative who promotes his firm's songs to TV talent, stations, agencies, etc.

sotto. A direction to talent or personnel to speak softly.

sound. Man: Technician who produces, either manually, electronically or by recordings, ingenious and realistic sound effects. Table or jeep: A movable table for sound effect devices to be created in limbo.

sound displacement. Difference in position on film between picture and its accompanying sound. 35-mm film sound is 20 frames ahead of its picture. 16 mm is 26 frames ahead.

sound track. That portion of 16- or 35-mm film that is devoted to the recording of sound.

sour. (1) Any off-pitch voice or instrument that fails to come up to expectations. (2) A TV show of poor quality in content or talent.

space staging. To plan or place scenes advantageously so that camera and mike coverage can be easily handled in one studio or by a limited number of cameras.

special effects. Miniatures, diaramas, and various electrical and mechanical devices used to simulate impressive backgrounds, massive titles, etc. Any

trick device used to achieve scenic or dramatic effects impossible of actual or full-scale production in the TV studio.

special events. TV programs of great news interest, usually not regularly scheduled, e.g., sporting events, meetings, parades, Senate crime hearings, arrival of newsworthy individual, etc.

specs. Short for "specifications," the dimensions and/or cost of set, background, etc. to be used on TV show.

spell a line or spell an action. To deliver an action or a line meticulously, accenting each movement and/or enunciating clearly.

spiel or spieler. The commercial and the announcers or talent who deliver the commercial.

spill. Light or glare overflowing from one scene or set to another to destroy light balance.

splayed. Flats, lights, props, etc. set at an acute angle, rather than parallel with the background in a TV set.

splice. To join together two pieces of film with film cement; also the joint itself.

speed. (1) Amount of light transmitted on camera lens. (2) Speed film passes through projector; two normal speeds, or 16 frames per second for silent; 24 frames per second for sound film. TV film is usually projected 24 frames per second and electronically upped to 30 frames per second in the TV system.

split focus. Adjusting the focus of TV camera midway between two subjects when one is in foreground and other in the rear. Usually done in two-shots to give both subjects equal dramatic value.

split-screen process. Also called split frame. Process used in making a shot of an actor playing a dual role. In films the shot is made in two phases. In the first, part of the frame area is

masked, the actor playing his first role in such a position as to register on the exposed portion of the film. In the second, exactly this exposed part is masked, and the actor plays his second role so as to register in the remaining portion, now exposed. The two combined give the desired effect. In TV this effect is usually accomplished with the aid of superimposures, dissolves, overlaps, and mirrors.

sponsor. One of the 100,000 or more advertisers in America who use TV to acquaint and sell the public their individual products and services.

sponsor identification. Also sponsor identification index (S.P.I.). Percentage or regular and/or irregular viewers of a TV show or personality who can identify the name of the sponsor or are familiar with specific data about the product advertised on TV.

spot. (1) Individual television spotlights directed on a restricted stage area or subject.

spot TV. Market-by-market buying of TV time (programs, announcements, participations, station breaks). This method of using TV affords flexibility in adapting a TV ad campaign to time zone, seasonal variations, special merchandising plans, etc.

spotlight. Lamp capable of projecting narrow beam of bright light onto a small area, used in highlighting. (See lighting.)

spread. (1) An elastic period of time that allows for any increase in the pace of a TV performance. For example, if a half hour, or to be specific, a 29-minute, 30-second show timed 29:10 on the dress rehearsal, the 20 seconds' difference is the spread. (2) To stretch any part of a broadcast for the purpose of filling the full allotted time of the program.

sprocket hole. Small hole punched at regular intervals along film to engage

with the sprocket teeth in camera, projector, etc.

staging director. Puts movement into uninteresting TV shows; streamlines action.

stage spacing. Referring to correct distance between talent and props when they appear in set and on camera.

staging coordinator. (1) Supervisor of production facilities on individual program. (2) In charge of construction, transfer and assembly of settings, and all mechanical and physical materials. (3) Is directly responsible for operation of carpentry and property personnel. (4) Has responsibilities comparable to those of the stage manager in the theatre with regard to all aspects of the program with the exception of talent.

staging plan or blocking. A scaled print or plan of the studio or stage floor upon which are recorded the location of walls, settings, doorways, furniture, sound effects, orchestra, the disposition of various properties, and working areas. The "staging plan" is a pre-requisite to all developments, scenic execution, set dressings, and camera movement planning and is used by the producer-director to plot physical action and business prior to rehearsals in the actual setting.

stand by. Cue to talent, cast or crew that TV program is about to go on the air. Also substitute TV show, whether dramatic, musical, or commentary, which is relied upon as an emergency, when allotted time for a show already on air has not been filled.

standby or safety. A second TV film or recording (original), usually made simultaneously with original. To be used for duplication should original be lost, damaged, etc.

station break. (1) Interval between programs, usually at $\frac{1}{4}$, $\frac{1}{2}$, or $\frac{3}{4}$ of an hour. (2) A cue given by a station

originating a program to network stations signalling that it is time for individual stations to identify themselves to local audience.

station rep. An organization or individual acting as an agent on a fee or percentage basis to sell a station's time to potential sponsors.

station time. The portion of a station's schedule which is not normally available for network programs; totals 3 of every 6 clock hours daily.

step it up. Increase the volume of the mikes or pace or tempo of a show, its action or its music. Note the difference from pick it up or increase in tempo.

still. (1) Photograph of a scene from a show or of the show's leading personality or of some aspect of production. (2) Any still photograph or other illustrative material that may be used in a TV telecast.

sting or stinger. A sharp and emphatic music accent or cue to emphasize the visual action.

stock shot. A scene not taken especially for the production but from film files or film library, i.e., Eiffel Tower, Statue of Liberty, frequently inserted for atmosphere.

stop. Size of the iris in TV camera lens, which is adjustable to admit more or less light.

stop motion. Film taken by exposing one frame instead of a number of frames at a time. Object or objects are usually moved by hand a fraction of an inch for each exposure according to a predetermined pattern.

stop the show. Applause or laughter from a live or studio audience that's so prolonged that the planned TV events are obliged to halt momentarily.

story, script or scenario editor. Manager of TV department responsible for finding, selecting, and adapting stories

suitable for use by the individual sponsor, station, network, etc.

story board. A set of drawings used to show sequence of a TV idea, show, announcement, film, etc. Idea being to have one drawing for every change of action or scene, usually including both pictures and script.

straight reading. Delivering or reading material or lines naturally, without undue emphasis or characterization.

stretch. Instruction given to cast or crew to slow down pace of show to consume time.

strike or strike it. To dismantle or take down set, props, etc. and to remove it from the area.

strips. Vertical light strips.

studio. A building especially constructed for the production of TV or radio shows, which in its construction embodies all electrical accommodations, acoustical elements, etc., and is suitably equipped with lights, cameras, microphones, grid, etc., and one or more associated control rooms.

studio or stage directions. Always given in terms of the talent's right and left as he is standing or seated or as he faces the TV camera.

studio coordinator. Station individual who combines and directs all non-engineering efforts and work.

studio mothers. Mothers of juvenile TV talent. Like stage mothers, only sometimes perhaps more so!

style. To invite applause from live or studio audience with hand gesture, or holding up cards not seen on camera.

sub-title. Title inserted in a TV show or film to elucidate or advance the action or argument.

super-imp, super-impose or super-imposition. The overlapping of an image produced by one camera with the image from another camera. Both pictures being visible, but appearing finally as one picture.

surface noise. (1) Caused on a TV set by dirt on floor, props, and furniture not secure, etc. (2) Noise caused by the needle passing in the groove of a transcription.

sweep. (1) Curved pieces of TV scenery. (2) Method by which one balop card replaces another by gradually covering top to bottom, bottom to top, or from side to side.

swell. Direction to sound or music to momentarily increase volume.

switch or cut. A change from one camera, lens or camera angle to another.

switcher. Electronic technician who sets the brightness and contrast of the image, and under the production director cuts, fades, or dissolves, from one picture to another.

swivel the boom. To move boom off its axis to one side or another. Used when it is not practical to dolly or truck. Term usually applies to Fearless or Sanner dolly.

sync. (1) Slang for synchronization of two or more stations to one wave length. (2) The simultaneous ending of several shows so that all elements of a station or network are ready to go with the next forthcoming show. (3) When both the horizontal and vertical scanning at the receiver is in step with the scanning at the pick-up camera. (4) To adjust the soundtrack of a film to the picture in editing so that whenever the source of a reproduced sound is shown visually on the screen, the time relationship between sound and picture appears natural. (5) To secure in projection the relationship between the sound and picture of a film or kine intended by its makers. (6) To maintain synchronic perfection between the scanning motions of the electron beams and the camera tube and in the cathode ray tube in the receiver or monitor.

sync roll. Vertical rolling of a picture on transmitted signal usually on switch-over to remote pickup when circuits at studio and remote are not synchronized.

synopsis. (1) First stage of TV commercial, program or story written in action sequences, but without full technical data, directions of the continuity, or script. (2) A summary of a completed TV show prepared for publicity purposes.

synthetic distortion. To impart by various techniques a seeming irregularity to lines and surfaces that are actually smooth and rectangular.

tag line. The final speech of a TV scene or play exploding the joke, or the climax speech resolving the scene, play or commercial to its conclusion.

take. (1) Single shot picture or scene held by TV camera. (2) Such a scene so televised or filmed. (3) Command to switch directly from one picture or camera to another picture or camera, as "ready one, take one," "ready two, take two." (4) Instruction to switcher to feed a given picture channel to transmitter. (5) Reaction or sudden obvious realization by talent on camera.

take it away. Directions to station, network, talent, announcer, etc. "You're on the air."

take timings. To time each unit of a show, spot, etc. by stopwatch.

taking a balance. Preliminary testing of various sounds in a program to determine their relation to one another.

talent cost. Expense or cost (for music, talent, etc.) of a show aside from the time charge.

talent scout. Person employed to search for potential talent, actors, for TV station, network, or show.

talk back. (1) Phone circuit, ear-phones, or cans from director to TV crew. (2) Loudspeaking device be-

tween studio control room and studio enabling producer to give directions to cast during rehearsals. (3) Telephone facility used to permit remote originating point to hear predetermined cues and thus enable foolproof switches to be performed.

talking in his beard. Speaking in a muffled, almost indistinguishable, voice.

tears. Horizontal disturbance in TV picture caused by noise which makes picture appear to tear apart.

teaser. Strip of muslin or set material above set to prevent camera from shooting over into lights or grid.

technician. Skilled worker in any branch of TV production, direction, engineering.

td or technical director. Director of all technical facilities and operations, lighting, cameras, sound, switching in a studio, and frequently remote production.

telecast. A television broadcast, program, or show.

telecine. Equipment used by British BBC to televise films. Much larger than U.S. equipment but much quieter in operation. Film moves in continuous motion instead of intermittently, reducing wear on film.

telefax. Excellent rear projection system for special effects, background, etc. One of most realistic devices in rearview projection.

telegenic. Object, talent, anyone or anything that looks well on television.

telephoto lens. Very narrow angle lens of great focal length which produces large size images at extreme distances, frequently used at sporting events, etc. (See lenses.)

teleprompter. A rolling script device for talent who have difficulty in learning lines. Also called idiot sheet. Lines are printed large enough to be read at distance on sheet which re-

volves, keeping pace with the show's action.

televiever. Member of the television audience.

televise or telecast. To transmit a picture electronically by using television equipment.

television. The transmission and reproduction of a view, scene, image or person by an apparatus that converts light rays into electrical impulses in such a manner that those same objects may then be transmitted and reconverted by a receiver into visible light rays forming a picture.

television gray scale. Resolution of colors in scenery, costumes, and performers' faces into corresponding gray values in black-and-white TV. Has a shorter contrast range than other photographic media. May vary from five-step gray scale (white, light gray, medium gray, dark gray, and black) to more sensitive brilliance of the various gray values, depending upon light source and equipment factors, to approach the 10-step transition (from white through grays to black) of photographic and printing gray scale. (See gray scale.)

telop. An opaque slide. (1) Used in gray telop. (2) Card for titles; shot live.

tempo. (1) Relative speed or pace of performance or music. (2) Impression of speed which a show makes on viewer, either by succession of incidents or of shots, or by the rate of movement shown or rhythm sound.

test pattern. Specially made design of lines and/or circles transmitted for the purpose of correctly setting focus and tuning of an image on TV screen. Also used for station identification.

texture. An impression of depth and irregularity that is given to a plane surface by using paints or other decorative materials.

theme. Subject or central idea specially composed or particularly appropriate or music that identifies a specific program. Garroway's theme is "Sentimental Journey"; the theme for the Lone Ranger is the "William Tell Overture."

"thirty." Sign-off signal used in early radio to signify the end of a program; derived from the classic telegrapher's sign-off. Used very little in TV.

thread. To lace first few feet of reel of film through projector or other film mechanism in order that film is ready to be shown.

three shot. TV shot of three performers, etc.

throw. Distance from film projector to screen.

throw a cue. Visual hand signal usually pointing at talent to begin action or speech.

throw it away. (1) To give line in casual and offhand manner. (2) To speak without obvious emphasis or expression. (3) Order to talent or engineers to fade picture or dialogue no matter what script says.

tight. (1) Close shot using narrow angle lens 90-135 mm. (2) Show which in rehearsal times a few seconds over allotted time, and should either be cut or played rapidly, provided the material permits rapid treatment.

tighten up, closer shot, loosen up, more distant shot. Terms used from director to cameramen when object is framed to obtain precise shot desired.

tilt up. Direction for camera movement, up.

tilt down. Direction for camera movement, down.

time. Period on the air available for a given spot or show.

timebuyer. (1) Individual in advertising agency responsible for making the proper selection of TV or radio

coverage to meet needs of advertiser. (2) Buyer of TV or radio spots, shows, etc.

time check. Vital command to synchronize all watches of all concerned in telecast or broadcast.

timing. Time intervals written in on a script during last rehearsal indicating where the performance should be in relation to the allotted or elapsed time of the show.

title music. Background music behind opening and/or closing titles and introductions.

titles or title slides. (1) Cards, film, slides, either drawings, printed or on film which announce the title and credits of a program. (2) Any written or printed matter introduced into show or film for its own sake and not as part of presentation.

town crier. Vocalist who sings too loudly.

transcription. A recording of the highest quality, usually at 33 $\frac{1}{3}$ r.p.m. especially made for telecast or broadcast.

transit case. Travelling case for reels of 16 mm. or 35 mm. film with metal can and plywood case to meet the requirements of the railway companies.

transition. To change or move from one action, set, or scene to another by music, pause, narration, black screen, dissolve, etc.

transparency. Photography or artwork on translucent material, usually 35 mm. film, frequently backlit. Opposite of opaque. (See slides.)

travel or truck shot. When the director wishes the camera to move in a direction parallel to the set, he instructs the cameraman to travel or truck right or left. (See truck.)

traveller. Loose scene, backdrop, or curtain, adjustable on pulleys.

treatment. Intermediate step between synopsis and script where complete TV

story, commercial, or production is finished.

trick shots or trick film. To depend mainly on the representation, through special manipulation of the technical processes of production, dissolves, superimpositions, opticals, of situations and events which would in reality be impossible, such as a cyclist riding up the side of a house, or a magic horse flying through the air.

trim. Facing around a TV set opening such as a door or window.

tripod. A three-legged TV camera mount. Cheapest, least desirable type, usually used in remotes.

trolley or dolly. Wheeled vehicle on which camera can be moved in taking a shot.

truck or trucking shot. Camera technique by which single talent up to a line of performers (a chorus, for instance) or a scene is covered by dolly-ing the camera along the line of subjects or along the scene while the camera is on the air.

try out. For definition, see audition.

turkey. Flop or failure. No good.

turn over. To relinquish control at close of one show to the stage hands, engineers, etc. of the succeeding show.

turn table. The rotating platform on which transcriptions are spun to play.

turret or rack. Mounting for one or more camera lenses to permit rapid change of lens by rotating the turret to place the required lens in use.

TV director. Person responsible for every detail of show, including announcer, cameramen, shots, audio engineers, stage managers, stage hands, talent, musicians, and soundmen. He builds and shapes the program by bringing all these factors into harmony. He may make corrections and any revisions he deems desirable in show or script whenever he feels such are necessary for improved show. On

his shoulders rests the complete responsibility for quality of programs.

twist. Unusual or surprise ending to a story. O. Henry stories have a twist ending.

two-shot. Close shot of two persons with camera as near as possible while still keeping them both in shot.

twx. Pronounced "twix" and means a teletype or teletype message.

type. (1) Actor suited to specific kind of part. (2) To limit an actor to one kind of role.

under. (1) TV show that does not use all its allotted time. (2) Show that runs short and calls for the use of padding, fill, or cushion. (3) To sustain and subordinate one facet of the drama or situation under another.

underplay. Talent performing in a very restrained manner.

unions. Detailed definitions are defined under specific letters. There are more than 13 different unions in NBC-TV. Major ones:

IATSE: Stagehands

NABET: Engineers, cameramen, etc.

BPDPA: Scenic artists

IBEW: Engineers and soundmen

RTDG: Radio Television Directors Guild

TWG: Television Writers Guild

AFTRA: TV and radio talent: actors, actresses, announcers, etc.

AGVA: TV talent, singers, etc.

up staging. Camera hog. To attempt to hold dominant position in scene at the expense of other performers.

variable focus lens. Lens whose focal length can be altered during shooting, as Zoomar, where mechanism changes distance between front and rear components of the lens.

VI or volume indicator. Meter in control room which registers show's

sound volume, thus enabling the technicians to "see" the amount of sound.

video. From Latin meaning to see or I see. Pertains to the television broadcast of images. Usually used as a noun to denote sight broadcasting as opposed to sound broadcasting. Portion of TV signal that contains picture.

video engineer. Engineer who controls picture quality and who may make switches from one camera to another as well as producing visual effects such as fades, dissolves, superimposures, etc. Usually engineer monitors the visual portion of a telecast.

video gain. Dial or apparatus which controls power of picture amplifier. By turning video gain down you get fade out; turn video gain up and you have fade in.

video signal or picture signal. Portion of signal from TV camera that is the electrical counterpart of the scene televised.

viewing lens. Lens on TV camera used by the cameraman to view field of action.

visual gag. Comedy routine or sound effect to produce laughs on a TV or live audience show. Gag has to be seen rather than heard.

visual show. TV or radio show which is presented before an actual audience. Called "live."

vo or voice over. (1) Narration type recording as opposed to lip sync or live sound. (2) Voice over narration where voice talent is not seen.

visi. Visual station identification, as in test pattern, etc.

waits. (1) Unwanted pause caused by a talent missing his pickup cues, or technical equipment failures which result in a non-picture or sound period. (2) Actor or music deliberately holding off on their cue in order not to

smother existing laugh on a comedy show.

walk-through rehearsal. May be same as dry rehearsal, or preceding first dry rehearsal.

walla walla. Ad lib mumble repeated over and over in crowd scenes to sound like a mob.

warning lights. Red and green lights associated with each studio camera to warn cameramen and performers that camera is about to go on the air (green light), sometimes called the preview light; or that camera is on the air (red light).

west of Denver. Technical troubles which can't be located.

whip shot. See zip pan. Very fast pan shot that usually blurs scene by speed of turning camera. Used for dramatic shift of interest or startling change of locale.

wide angle lens. Lens of very wide angle of projection, as 50 mm., which is used to pick up large portion of set, talent, audience, etc. at short distance.

wings. (1) Off-stage entrance and storage space which may be masked from camera or live audience. (2) Wing flat that is a hinged book flat which stands without support.

wipe. Transition from one scene or image to another in which new scene slowly replaces old one in some gradually increasing geometric pattern, i.e., circle (circle in, circle out), square (expanding square), fan, roll, etc. In a horizontal wipe the action is from the side of the picture. In a fan wipe it is semi-circular.

wipe over. Optical film or printing effect by which one scene or image moves into another geometrically. (See overlap, etc.)

woof. (1) TV slang signifying "on the nose" or okay." (2) Sound used to synchronize time, i.e., "I'll give you a 'woof' at 8:15:30." "Ready 'woof.'" "

(3) Word spoken into mike to check amplitude and/or time of sound, i.e., 1,2,3,4 woof.

womp. A quick flare-up of light or brightness in a TV picture.

workprint. Film print (frequently a rush) used in editing and cutting to determine the final composition of the finished film, show, commercial, etc.

zip-pan. (1) Effect obtained by swinging camera so quickly round from one point of rest to another, that between the two the picture is blurred. (2) Device for combining two different shots, the camera being swung so quickly from the subject in the first that it ends in a blur, and so quickly on to the

subject in the second that it begins with a blur; the two blurred portions then being joined together to give the effect of a single zip-pan.

zoom or zoom in. Used to describe the fast action of a smooth and continuous change of focal length with dolly in, optical trick, Zoomar lens. Used very effectively on commercials where object starts small and zooms in to full screen view.

Zoomar lens. Lens which makes it possible to follow action, keeping it in focus all the time. Range is from very close up to the full length of a football field. It has twenty-eight optical elements. Used mostly outdoors. Focal lengths 5" to 22". F5.6 to F22. (Also see lenses.)

APPENDIX 2

The Television Code*

Preamble

Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

The revenues from advertising support the free, competitive American system of telecasting, and make available to the eyes and ears of the American people the finest programs of information, education, culture and entertainment. By law the television broadcaster is responsible for the programming of his station. He, however, is obligated to bring his positive responsibility for excellence and good taste in programming to bear upon all who have a hand in the production of programs, including networks, sponsors, producers of film and of live programs, advertising agencies, and talent agencies.

The American businesses which utilize television for conveying their advertising messages to the home by pictures with sound, seen free-of-charge on the home screen, are reminded that their responsibilities are not limited to the sale of goods and the creation of a favorable attitude toward the sponsor by the presentation of entertainment. They include, as well, responsibility for utilizing television to bring the best programs, regardless of kind, into American homes.

Television, and all who participate in it are jointly accountable to the American public for respect for the special needs of children, for community responsibility, for the advancement of education and culture, for the acceptability of the program materials chosen, for decency and decorum in production, and for propriety in advertising. This responsibility can-

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not be discharged by any given group of programs, but can be discharged only through the highest standards of respect for the American home, applied to every moment of every program presented by television.

In order that television programming may best serve the public interest, viewers should be encouraged to make their criticisms and positive suggestions known to the television broadcasters. Parents in particular should be urged to see to it that out of the richness of television fare, the best programs are brought to the attention of their children.

Advancement of Education and Culture

1. Commercial television provides a valuable means of augmenting the educational and cultural influences of schools, institutions of higher learning, the home, the church, museums, foundations, and other institutions devoted to education and culture.

2. It is the responsibility of a television broadcaster to call upon such institutions for counsel and cooperation and to work with them on the best methods of presenting educational and cultural materials by television. It is further the responsibility of stations, networks, advertising agencies and sponsors consciously to seek opportunities for introducing into telecasts factual materials which will aid in the enlightenment of the American public.

3. Education via television may be taken to mean that process by which the individual is brought toward informed adjustment to his society. Television is also responsible for the presentation of overtly instructional and cultural programs, scheduled so as to reach the viewers who are naturally drawn to such programs, and produced so as to attract the largest possible audience.

4. In furthering this realization, the television broadcaster:

a. Should be thoroughly conversant with the educational and cultural needs and desires of the community served.

b. Should affirmatively seek out responsible and accountable educational and cultural institutions of the community with a view toward providing opportunities for the instruction and enlightenment of the viewers.

c. Should provide for reasonable experimentation in the development of programs specifically directed to the advancement of the community's culture and education.

Acceptability of Program Material

Program materials should enlarge the horizons of the viewer, provide him with wholesome entertainment, afford helpful stimulation, and remind him of the responsibilities which the citizen has towards his society. Furthermore:

a. (i) Profanity, obscenity, smut and vulgarity are forbidden, even when likely to be understood only by part of the audience. From time to time, words which have been acceptable, acquire undesirable meanings, and telecasters should be alert to eliminate such words.

(ii) The Television Code Review Board (*see V, Section 3, page 412*) shall maintain and issue to subscribers, from time to time, a continuing list of specific words and phrases which should not be used in keeping with this subsection. This list, however, shall not be considered as all-inclusive.

b. (i) Attacks on religion and religious faiths are not allowed.

(ii) Reverence is to mark any mention of the name of God, His attributes and powers.

(iii) When religious rites are included in other than religious programs, the rites are accurately presented, and the ministers, priests and rabbis portrayed in their callings are vested with the dignity of their office and under no circumstances are to be held up to ridicule.

c. (i) Contests may not constitute a lottery.

(ii) Any telecasting designed to "buy" the television audience by requiring it to listen and/or view in hope of reward, rather than for the quality of the program, should be avoided (*see Contests, page 407*).

d. Respect is maintained for the sanctity of marriage and the value of the home. Divorce is not treated casually nor justified as a solution for marital problems.

e. Illicit sex relations are not treated as commendable.

f. Sex crimes and abnormalities are generally unacceptable as program material.

g. Drunkenness and narcotic addiction are never presented as desirable or prevalent.

h. The administration of illegal drugs will not be displayed.

i. The use of liquor in program content shall be de-emphasized. The consumption of liquor in American life, when not required by the plot or for proper characterization, shall not be shown.

j. The use of gambling devices or scenes necessary to the development of plot or as appropriate background is acceptable only when presented with discretion and in moderation, and in a manner which would not excite interest in, or foster, betting nor be instructional in nature. Telecasts of actual sport programs at which on-the-scene betting is permitted by law should be presented in a manner in keeping with Federal, state and local laws, and should concentrate on the subject as a public sporting event.

k. In reference to physical or mental afflictions and deformities, special precautions must be taken to avoid ridiculing sufferers from similar ailments and offending them or members of their families.

l. Exhibitions of fortune-telling, astrology, phrenology, palm-reading,

and numerology are acceptable only when required by a plot or the theme of a program, and then the presentation should be developed in a manner designed not to foster superstition or excite interest or belief in these subjects.

m. Televised drama shall not simulate news or special events in such a way as to mislead or alarm (*see* "News," page 402).

n. Legal, medical and other professional advice, diagnosis and treatment will be permitted only in conformity with law and recognized ethical and professional standards.

o. The presentation of cruelty, greed and selfishness as worthy motivations is to be avoided.

p. Unfair exploitation of others for personal gain shall not be presented as praiseworthy.

q. Criminality shall be presented as undesirable and unsympathetic. The condoning of crime and the treatment of the commission of crime in a frivolous, cynical or callous manner is unacceptable.

r. The presentation of techniques of crime in such detail as to invite imitation shall be avoided.

s. The use of horror for its own sake will be eliminated; the use of visual or aural effects which would shock or alarm the viewer, and the detailed presentation of brutality or physical agony by sight or by sound are not permissible.

t. Law enforcement shall be upheld, and the officers of the law are to be portrayed with respect and dignity.

u. The presentation of murder or revenge as a motive for murder shall not be presented as justifiable.

v. Suicide as an acceptable solution for human problems is prohibited.

w. The exposition of sex crimes will be avoided.

x. The appearances or dramatization of persons featured in actual crime news will be permitted only in such light as to aid law enforcement or to report the news event.

Responsibility Toward Children

1. The education of children involves giving them a sense of the world at large. Crime, violence and sex are a part of the world they will be called upon to meet, and a certain amount of proper presentation of such is helpful in orienting the child to his social surroundings. However, violence and illicit sex shall not be presented in an attractive manner, nor to an extent such as will lead a child to believe that they play a greater part in life than they do. They should not be presented without indications of the resultant retribution and punishment.

2. It is not enough that only those programs which are intended for viewing by children shall be suitable to the young and immature. (*Atten-*

tion is called to the general items listed under *Acceptability of Program Materials*, page 399.) Television is responsible for insuring that programs of all sorts which occur during the times of day when children may normally be expected to have the opportunity of viewing television shall exercise care in the following regards:

- a. In affording opportunities for cultural growth as well as for wholesome entertainment.
- b. In developing programs to foster and promote the commonly accepted moral, social and ethical ideals characteristic of American life.
- c. In reflecting respect for parents, for honorable behavior, and for the constituted authorities of the American community.
- ✓d. In eliminating reference to kidnapping of children or threats of kidnapping.
- ✓e. In avoiding material which is excessively violent or would create morbid suspense, or other undesirable reactions in children.
- ✓f. In exercising particular restraint and care in crime or mystery episodes involving children or minors.

Decency and Decorum in Production

1. The costuming of all performers shall be within the bounds of propriety, and shall avoid such exposure or such emphasis on anatomical detail as would embarrass or offend home viewers.
2. The movements of dancers, actors, or other performers shall be kept within the bounds of decency, and lewdness and impropriety shall not be suggested in the positions assumed by performers.
3. Camera angles shall avoid such views of performers as to emphasize anatomical details indecently.
4. Racial or nationality types shall not be shown on television in such a manner as to ridicule the race or nationality.
5. The use of locations closely associated with sexual life or with sexual sin must be governed by good taste and delicacy.

Community Responsibility

A television broadcaster and his staff occupy a position of responsibility in the community and should conscientiously endeavor to be acquainted fully with its needs and characteristics in order better to serve the welfare of its citizens.

Treatment of News and Public Events

News

1. A television station's news schedule should be adequate and well-balanced.
2. News reporting should be factual, fair and without bias.
3. Commentary and analysis should be clearly identified as such.

4. Good taste should prevail in the selection and handling of news:

Morbid, sensational or alarming details not essential to the factual report, especially in connection with stories of crime or sex, should be avoided. News should be telecast in such a manner as to avoid panic and unnecessary alarm.

5. At all times, pictorial and verbal material for both news and comment should conform to other sections of these standards, wherever such sections are reasonably applicable.

6. Pictorial material should be chosen with care and not presented in a misleading manner.

7. A television broadcaster should exercise due care in his supervision of content, format, and presentation of newscasts originated by his station, and in his selection of newscasters, commentators, and analysts.

8. A television broadcaster should exercise particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising should be clearly distinguishable from the news content.

9. A television broadcaster should not present fictional events or other non-news material as authentic news telecasts or announcements nor should he permit dramatizations in any program which would give the false impression that the dramatized material constitutes news. Expletives (presented aurally or pictorially) such as "flash" or "bulletin" and statements such as "we interrupt this program to bring you . . ." should be reserved specifically for news room use. However, a television broadcaster may properly exercise discretion in the use in non-news programs of words or phrases which do not necessarily imply that the material following is a news release.

Public Events

1. A television broadcaster has an affirmative responsibility at all times to be informed of public events, and to provide coverage consonant with the ends of an informed and enlightened citizenry.

2. Because of the nature of events open to the public, the treatment of such events by a television broadcaster should be effected in a manner to provide for adequate and informed coverage as well as good taste in presentation.

Controversial Public Issues

1. Television provides a valuable forum for the expression of responsible views on public issues of a controversial nature. In keeping therewith the television broadcaster should seek out and develop with accountable individuals, groups and organizations, programs relating to controversial public issues of import to its fellow citizens; and to give fair representation to opposing sides of issues which materially affect the life or welfare of a substantial segment of the public.

2. The provision of time for this purpose should be guided by the following principles:

a. Requests by individuals, groups or organizations for time to discuss their views on controversial public issues, should be considered on the basis of their individual merits, and in the light of the contribution which the use requested would make to the public interest, and to a well-balanced program structure.

b. Programs devoted to the discussion of controversial public issues should be identified as such, and should not be presented in a manner which would mislead listeners or viewers to believe that the program is purely of an entertainment, news, or other character.

Political Telecasts

Political telecasts should be clearly identified as such, and should not be presented by a television broadcaster in a manner which would mislead listeners or viewers to believe that the program is of any other character.

Religious Programs

1. It is the responsibility of a television broadcaster to make available to the community as part of a well-balanced program schedule adequate opportunity for religious presentations.

2. The following principles should be followed in the treatment of such programs:

a. Telecasting which reaches men of all creeds simultaneously should avoid attacks upon religion.

b. Religious programs should be presented respectfully and accurately and without prejudice or ridicule.

c. Religious programs should be presented by responsible individuals, groups, and organizations.

d. Religious programs should place emphasis on broad religious truths, excluding the presentation of controversial or partisan views not directly or necessarily related to religion or morality.

3. In the allocation of time for telecasts of religious programs it is recommended that the television station use its best efforts to apportion such time fairly among the representative faith groups of its community.

Presentation of Advertising

1. Ever mindful of the role of television as a guest in the home, a television broadcaster should exercise unceasing care to supervise the form in which advertising material is presented over his facilities. Since television is a developing medium, involving methods and techniques distinct from those of radio, it may be desirable from time to time to review and revise the presently suggested practices:

a. Advertising messages should be presented with courtesy and good

taste; disturbing or annoying material should be avoided; every effort should be made to keep the advertising message in harmony with the content and general tone of the program in which it appears.

b. A sponsor's advertising messages should be confined within the framework of the sponsor's program structure. A television broadcaster should seek to avoid the use of commercial announcements which are divorced from the program either by preceding the introduction of the program (as in the case of so-called "cow-catcher" announcements) or by following the apparent sign-off of the program (as in the case of so-called "trailer" announcements). To this end, the program itself should be announced and clearly identified before the sponsor's advertising material is first used, and should be signed off after the sponsor's advertising material is last used.

c. Advertising copy should contain no claims intended to disparage competitors, competing products, or other industries, professions or institutions.

d. Since advertising by television is a dynamic technique, a television broadcaster should keep under surveillance new advertising devices so that the spirit and purpose of these standards are fulfilled.

e. Television broadcasters should exercise the utmost care and discrimination with regard to advertising material, including content, placement and presentation, near or adjacent to programs designed for children. No considerations of expediency should be permitted to impinge upon the vital responsibility towards children and adolescents, which is inherent in television, and which must be recognized and accepted by all advertisers employing television.

f. Television advertisers should be encouraged to devote portions of their allotted advertising messages and program time to the support of worthy causes in the public interest in keeping with the highest ideals of the free competitive system.

g. A charge for television time to churches and religious bodies is not recommended.

Acceptability of Advertisers and Products—General

1. A commercial television broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for such advertising. However, a television broadcaster should, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements. Moreover, in consideration of the laws and customs of the communities served, each television broadcaster should refuse his facilities to the advertisement of products and services, or the use of advertising

scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. The foregoing principles should be applied with judgment and flexibility, taking into consideration the characteristics of the medium and the form and content of the particular presentation. In general, because television broadcast is designed for the home and the family, including children, the following principles should govern the business classifications listed below:

- a. The advertising of hard liquor should not be accepted.
 - b. The advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable subject to Federal and local laws.
 - c. Advertising by institutions or enterprises which in their offers of instruction imply promises of employment or make exaggerated claims for the opportunities awaiting those who enroll for courses is generally unacceptable.
 - d. The advertising of firearms and fireworks is acceptable only subject to Federal and local laws.
 - e. The advertising of fortune-telling, occultism, spiritualism, astrology, phrenology, palm-reading, numerology, mind-reading or character-reading is not acceptable.
 - f. Because all products of a personal nature create special problems, such products, when accepted, should be treated with especial emphasis on ethics and the canons of good taste; however, the advertising of intimately personal products which are generally regarded as unsuitable conversational topics in mixed social groups is not acceptable.
 - g. The advertising of tip sheets, race track publications, or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.
2. Diligence should be exercised to the end that advertising copy accepted for telecasting complies with pertinent Federal, state and local laws.
 3. An advertiser who markets more than one product should not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

Advertising of Medical Products

1. The advertising of medical products presents considerations of intimate and far-reaching importance to the consumer, and the following principles and procedures should apply in the advertising thereof:
 - a. A television broadcaster should not accept advertising material which in his opinion offensively describes or dramatizes distress or morbid situations involving ailments, by spoken word, sound or visual effects.
 - b. Because of the personal nature of the advertising of medical products, claims that a product will effect a cure and the indiscriminate use

of such words as "safe," "without risk," "harmless," or terms of similar meaning should not be accepted in the advertising of medical products on television stations.

Contests

1. Contests should offer the opportunity to all contestants to win on the basis of ability and skill, rather than chance.

2. All contest details, including rules, eligibility requirements, opening and termination dates should be clearly and completely announced and/or shown, or easily accessible to the viewing public, and the winners' names should be released and prizes awarded as soon as possible after the close of the contest.

3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of product, reasonable facsimiles thereof should be made acceptable.

4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time allowances as herein provided (*see Time Standards for Advertising Copy, below*).

Premiums and Offers

1. Full details of proposed offers should be required by the television broadcaster for investigation and approval before the first announcement of the offer is made to the public.

2. A final date for the termination of an offer should be announced as far in advance as possible.

3. Before accepting for telecast offers involving a monetary consideration, a television broadcaster should satisfy himself as to the integrity of the advertiser and the advertiser's willingness to honor complaints indicating dissatisfaction with the premium by returning the monetary consideration.

4. There should be no misleading descriptions or visual representations of any premiums or gifts which would distort or enlarge their value in the minds of the listeners.

5. Assurances should be obtained from the advertiser that premiums offered are not harmful to person or property.

6. Premiums should not be approved which appeal to superstition on the basis of "luck-bearing" powers or otherwise.

Time Standards for Advertising Copy

1. As a guide to the determination of good telecast advertising practice, the time standards for advertising copy, presently suggested, are as follows:

Length of Program (minutes)	Length of Advertising Message (minutes and seconds)		
	News Programs Day and Night	All Other Programs Class "A" Time	All Other Programs All Other Hrs.
5	1:00	1:00	1:15
10	1:45	2:00	2:10
15	2:15	2:30	3:00
25		2:50	4:00
30		3:00	4:15
45		4:30	5:45
60		6:00	7:00

2. The time standards set forth above do not affect the established practice of reserving for station use the last 30 seconds of each program for station break and spot announcements.

3. Announcement programs are designed to accommodate a designated number of individual live or recorded announcements, generally one minute in length, which are carried within the body of the program and are available for sale to individual advertisers. Normally not more than 3 one-minute announcements (which should not exceed approximately 125 words if presented live) should be scheduled within a 15-minute period and not more than six such announcements should be scheduled within a 30-minute period in local announcement programs; however, fewer announcements of greater individual length may be scheduled, provided that the aggregate length of the announcements approximates three minutes in a 15-minute program or six minutes in a 30-minute program. In announcement programs other than 15 minutes or 30 minutes in length, the proportion of one minute of announcement within every five minutes of programming is normally applied. The announcements must be presented within the framework of the program period designated for their use and kept in harmony with the content of the program in which they are placed.

4. Programs presenting women's services, features, shopping guides, market information, and similar material, provide a special service to the listening and viewing public in which advertising material is an informative and integral part of the program content. Because of these special characteristics the time standards set forth above may be waived to a reasonable extent. In the present state of experimentation in programming and advertising techniques in television programs of this type no definite limitations to these exceptions are set forth at this time.

5. Any casual reference in a program to another's product or service under any trade name or language sufficiently descriptive to identify it should, except for normal guest identifications, be condemned and discouraged.

6. Stationary backdrops or properties in television presentations show-

ing the sponsor's name or product, the name of his product, his trade mark or slogan may be used only incidentally. They should not obtrude on program interest or entertainment. "On Camera" shots of such materials should be fleeting, not too frequent, and mindful of the need of maintaining a proper program balance.

Dramatized Appeals and Advertising

Appeals to help fictitious characters in television programs by purchasing the advertiser's product or service or sending for a premium should not be permitted, and such fictitious characters should not be introduced into the advertising message for such purposes. When dramatized advertising material involves statements by doctors, dentists, nurses or other professional people, the material should be presented by members of such profession reciting actual experience or it should be made apparent from the presentation itself that the portrayal is dramatized.

Sponsor Identification

Identification of sponsorship must be made in all sponsored programs in accordance with the requirements of the Communications Act of 1934, as amended, and the Rules and Regulations of the Federal Communications Commission.

REGULATIONS AND PROCEDURES

The following *Regulations and Procedures* shall obtain as an integral part of the Television Code of the National Association of Radio and Television Broadcasters:

I

Name

The name of this Code shall be *The Television Code of the National Association of Radio and Television Broadcasters*.*

II

Purpose of the Code

The purpose of this Code is cooperatively to maintain a level of television programming which gives full consideration to the educational, informational, cultural, economic, moral and entertainment needs of the American public to the end that more and more people will be better served.

* "Television Board. The Television Board is hereby authorized:—(4) to enact, amend and promulgate standards of practice or codes for its Television members, and to establish such methods to secure observance thereof as it may deem advisable:—". *By-Laws of the National Association of Radio and Television Broadcasters*, Article VII, section 2,B.(4).

III

Subscribers

Section 1. ELIGIBILITY

Any individual, firm or corporation which is engaged in the operation of a television broadcast station or network, or which holds a construction permit for a television broadcast station within the United States or its dependencies, shall, subject to the approval of the Television Board of Directors as hereinafter provided, be eligible to subscribe to the Television Code of the NARTB to the extent of one subscription for each such station and/or network which it operates or for which it holds a construction permit; provided, that a nontelevision member of NARTB shall not become eligible via code subscription to receive any of the member services or to exercise any of the voting privileges of a member.

Section 2. CERTIFICATION OF SUBSCRIPTION

Upon subscribing to the Code, subject to the approval of the Television Board of Directors, there shall be granted forthwith to each such subscribing station authority to use the "NARTB Television Seal of Good Practice," a copyrighted and registered seal to be provided in the form of a certificate, a slide and/or a film, signifying that the recipient thereof is a subscriber in good standing to the Television Code of the NARTB. The seal and its significance shall be appropriately publicized by the NARTB.

Section 3. DURATION OF SUBSCRIPTION

Subscription shall continue in full force and effect until thirty days after the first of the month following receipt of notice of written resignation. Subscription to the Code shall be effective from the date of application subject to the approval of the Television Board of Directors; provided, that the subscription of a television station going on the air for the first time shall, for the first six months of such subscription, be probationary, during which time its subscription can be summarily revoked by an affirmative two-thirds vote of the Television Board of Directors without the usual processes specified below.

Section 4. SUSPENSION OF SUBSCRIPTION

Any subscription, and/or the authority to utilize and show the above-noted seal, may be voided, revoked or temporarily suspended for television programming, including commercial copy, which, by theme, treatment or incident, in the judgment of the Television Board constitutes a continuing, willful or gross violation of any of the provisions of the Television Code, by an affirmative two-thirds vote of the Television Board of Directors at a regular or special meeting; provided, however, that the following condi-

tions precedent shall apply: (1) The subscriber shall be advised in writing by Registered Mail of the charges preferred; (2) Such subscriber shall have a right to a hearing and may exercise same by filing an answer within 10 days of the date of such notification; (3) Failure to request a hearing shall be deemed a waiver of the subscriber's right thereto; (4) If hearing is requested by the subscriber, it shall be designated as promptly as possible and at such time and place as the Television Board may specify. Oral and written evidence may be introduced by the subscriber and by the Television Code Review Board (hereinafter provided for). Oral argument may be had at the hearing and written memoranda or briefs may be submitted by the subscriber and by the Television Code Review Board. The Television Board of Directors may admit such evidence as it deems relevant, material, and competent and may determine the nature and length of the oral argument and the written argument or briefs to be submitted. The Television Board of Directors shall decide the case as expeditiously as possible and shall notify the subscriber and the Television Code Review Board in writing of the decision.

Section 5. ADDITIONAL PROCEDURES

The Television Board of Directors shall, from time to time, establish such additional rules of procedure as, in its opinion, may be necessary for the proper administration of the Code; provided, that special consideration shall be given to the procedures for receipt and processing of complaints and to necessary rules to be adopted from time to time, taking into account the source and nature of such complaints; such rules to include precautionary measures such as the posting of bonds to cover costs and expenses of processing same; and further provided, that the Board of Directors shall take the steps necessary to insure the confidential status of any proceedings before it.

Section 6. AMENDMENT AND REVIEW

Because of the new and dynamic aspects inherent in television broadcast, the Television Code, as a living, flexible and continuing document, may be amended from time to time by the Television Board of Directors; provided that said Board is specifically charged with review and reconsideration of the entire Code, its appendices and procedures, at least once each year.

Section 7. TERMINATION OF CONTRACTS

All subscribers on the air at the time of subscription to the Code shall be permitted that period prior to and including the earliest legal cancellation date to terminate any contracts, then outstanding, calling for program presentations which would not be in conformity with the Television Code, provided, however, that in no event shall such period be longer than fifty-two weeks.

IV

Rates

Each subscriber shall pay 'administrative' rates in accordance with such schedule, at such time, and under such conditions as may be determined from time to time by the Television Board (see Article VII, section 2, B. (3) and (4), *By-Laws of the NARTB*); provided, that appropriate credit shall be afforded to a television member of the NARTB against the regular dues which he or it pays to NARTB-TV.

V

The Television Code Review Board**Section 1. COMPOSITION**

The Television Board of Directors shall establish a continuing committee entitled The Television Code Review Board, upon the promulgation of the Television Code. The Review Board shall be composed of five members, all of whom shall be from the Television membership of NARTB. Members of the Television Board of Directors shall not be eligible to serve on the above specified Review Board. Members of the Review Board shall be appointed by the President of the NARTB, subject to confirmation by the Television Board of Directors. Due consideration shall be given, in making such appointments, to factors of diversification of geographical location, company representation and network affiliation. Those members appointed, following promulgation of the Code, shall serve until immediately following the annual NARTB Convention of 1952. Thereafter a term shall be for one year.

A. Limitation of Service

A person shall not serve consecutively as a member of the Review Board for more than two years.

Section 2. QUORUM

A majority of the membership of the Television Code Review Board shall constitute a quorum for all purposes unless herein otherwise provided.

Section 3. AUTHORITY AND RESPONSIBILITIES

The Television Code Review Board is authorized and directed:

(1) To maintain a continuing review of all television programming, especially that of subscribers to the Television Code of the NARTB; (2) to receive, screen and clear complaints concerning television programming; (3) to define and interpret words and phrases in the Television Code; (4) to develop and maintain appropriate liaison with governmental agencies and with responsible and accountable organizations and institutions;

(5) to inform, expeditiously and properly, a subscriber to the Television Code of complaints or commendations, as well as to advise all subscribers concerning the attitude and desires programwise of accountable organizations and institutions, and of the American public in general; (6) to review and monitor, if necessary, any certain series of programs, daily programming, or any other program presentations of a subscriber, as well as to request recordings, aural or kinescope, or script and copy, with regard to any certain program presented by a subscriber; (7) to reach conclusions, and to make recommendations or prefer charges to the Television Board of Directors concerning violations and breaches of the Television Code by a subscriber; (8) to recommend to the Television Board of Directors, amendments to the Television Code.

A. Delegation of Powers and Responsibilities

The Television Code Review Board may delegate, from time to time, such of its above-specified responsibilities, as it may deem necessary and desirable, to a Staff Group of the NARTB-TV.

B. Meetings

The Television Code Review Board shall meet regularly at least four times a year at a date to be determined by it in the months of January, March, June and September. The chairman of the Review Board may at any time on at least five days' written notice call a special meeting of the Board.

APPENDIX 3

Procedures for the Construction and Operation of a TV Station

Any qualified citizen, firm or group may apply to the Federal Communications Commission for authority to construct a television (TV) broadcast station.

Licensing of these facilities is prescribed by the Communications Act of 1934, as amended, which sets up certain basic requirements. In general, applicants must satisfy the Commission that they are legally, technically and financially qualified, and that operation of the proposed station would be in the public interest, convenience and necessity.

SELECTING A FREQUENCY

The Communications Act recognizes broadcasting as a competitive industry and invests the Commission with the responsibility of allocating facilities so as to provide a fair, efficient and equitable distribution of service.

The Commission authorizes the construction of new commercial TV stations. Prospective applicants for TV broadcast stations should obtain a copy of the "Third Notice of Further Proposed Rule Making" from the Commission.

SECURING A CONSTRUCTION PERMIT

Application

Once a prospective licensee has decided the type of station he wants to apply for, the next step is to make application for a construction permit. This application must be in writing on a form supplied by the Commission (Form 301, "Application For Authority to Construct a New Broadcast Station or Make Changes in an Existing Broadcast Station," which covers AM, FM and TV broadcast). This form requires information about the citizenship and character of the applicant, as well as his financial, technical and other ability to construct and operate a station, plus details about the transmitting apparatus to be used and the proposed new service. Tripli-

cate copies are required, one of which must be executed under oath or affirmation.

Processing of Application

Applications are reviewed in their engineering, legal, and financial aspects by the Broadcast Bureau, which makes recommendations to the Commission.

If, upon examination of an application, the Commission determines that there are no engineering conflicts and that all other requirements are met, the application is granted and a construction permit is issued.

Hearings on an Application

If it appears that a station for which an application has been made would cause interference to another station above the degree prescribed in the Commission's "Standards of Good Engineering Practice," or if other serious questions are involved, a hearing is usually required before a determination can be made. Sometimes, also, a hearing is necessary because two or more applicants request the same frequency.

In designating an application for hearing, the Commission gives public notice of the issues for the information of the applicant and other parties who may be concerned. Prior to the hearing, requests may be made for enlargement of the issues, to amend the application, or to permit other parties to intervene.

The hearing notice generally allows the applicant a period of 30 days or more in which to prepare. Even after being designated for hearing, an applicant may find it possible to satisfy the issues by amending his application, especially if there are engineering considerations.

Hearings are customarily conducted by an examiner. He has authority to administer oaths, examine witnesses and rule upon the admission of evidence. Individual or partnership applicants may appear in person or by counsel, but corporate applicants must be represented by attorney.

Within 20 days after the close of a hearing before a hearing examiner, each party and the chief B/C Bureau of the Commission has the privilege of filing proposed findings of fact and conclusions in support of his contentions. After review of the evidence and statements, the hearing examiner issues an initial decision.

In the event he wishes to contest the initial decision, the applicant or any other interested party has 20 days from the date on which the initial decision was announced to file exceptions and to request oral argument before the Commission. In all cases heard by an examiner, the Commission will hear oral argument on request of either party. After oral argument, the Commission may adopt, modify or reverse the hearing examiner's initial decision. Within 20 days thereafter, any party involved may petition for rehearing. Such a petition may be filed whether or not the decision is

based upon a hearing, but the petition does not stay the proceedings unless ordered by the Commission.

If no exceptions are filed, and the Commission does not initiate a review of the hearing examiner's initial decision, the latter becomes effective 40 days after the issuance of the initial decision, unless otherwise ordered by the Commission.

The Construction Permit

When and if an application meets statutory and other requirements, it is granted and a construction permit is issued. The latter specifies a date for commencement and another for completion of construction. A maximum of 60 days from date of grant is provided in which construction shall begin, and a maximum of 6 months thereafter as the time for completion (or 8 months in all). Application to modify a broadcast construction authorization, or to make changes in an existing station, or to modify a license, is made on the same Form (301) used in seeking initial construction authorization. If the permittee is unable to build his station within the time specified he can apply on Form 701 ("Application for Additional Time to Construct a Station"), giving the reasons. Upon completion of construction the permittee can engage in equipment tests.

APPLYING FOR A LICENSE

The final step is to apply for the actual license. All applicants for broadcast license are required to fill out Form 302 ("Application for New Broadcast Station License"). Applicants must show compliance with all terms, conditions and obligations set forth in the original application and the construction permit. After applying for a license and receiving authority from the Commission, the holder of a construction permit can conduct program tests. A station license is then issued if no new cause or circumstance has come to the attention of the Commission that would make operation of the station contrary to public interest.

TV broadcast stations are licensed for the statutory limit of one year. Applications for renewal of license are made on Form 303 ("Application for Renewal of Broadcast Station License").

FCC FORMS FOR OTHER TV PURPOSES

In the event that a construction permit has expired, reinstatement may be sought on Form 321 ("Application for Construction Permit to Replace Expired Permit").

If the holder of a construction permit or license desires to assign the same to someone else, he makes application on Form 314 ("Application for Consent to Assignment of Broadcast Station Construction Permit or License").

Should the permittee or the licensee wish to transfer corporate control,

he applies on Form 315 ("Application for Consent to Transfer Control of Corporation Holding Radio Broadcast Station Construction Permit or License").

In certain cases a permittee or licensee can apply for a transfer of corporate control or an assignment of license by using Form 316 ("Application for Assignment or Transfer—Short Form"). This form may only be used when the transfer or assignment is *pro forma* or technical in nature, i.e., where no substantial changes in interest occur.

APPENDIX 4

How Television Works*

Television (TV) broadcasting involves radio transmission of visual and aural programs so synchronized that at the receiving set they are seen and heard in a manner resembling talking motion pictures.

The picture phase of television is accomplished by sending a rapid succession of electrical impulses through the air which the receiver transforms into scenes and images. Following is a brief explanation of monochrome (black-and-white) video operation.

The subject is first "shot" by a television camera. The latter looks like a movie camera but, unlike the ordinary photographic apparatus, uses no film. Instead, it has a special pickup tube—either an "iconoscope" or an "image orthicon." This tube is honeycombed with about 367,000 microscopic dots, each of which functions as a photoelectric cell. The light coming through the camera lens strikes these dots and sets up in them electrical charges in proportion to the illumination falling on their respective areas. The more light, the greater the charge. In this way, the highlights and shadows of the scene being televised create a pattern of electrical impulses on the dotted surface of the tube.

The picture area formed by these dots is known as a "mosaic." The dots are "scanned," each one in turn, by a beam of electrons about the size of a pinhead. This electron beam sweeps back and forth, from left to right and from top to bottom (just as a printed page is read by the human eye), until it has completely scanned the dots. It repeats this performance 30 times a second. Each scanning is known as a "frame." Each frame is scanned into 525 lines, which is the United States standard with respect to monochrome TV definition. As the electron beam sweeps over the dots, it neutralizes their respective electrical charge and sends equivalent electrical currents, in sequence, over cables to be amplified, monitored and then put on the air.

In the receiver, this process is reversed. The visual transmission is received—one dot at a time—so rapidly that the varying electrical charges are able to reassemble the picture. This is made possible by the repro-

*Extracted from FCC Information Office material.

ducing tube. The latter is coated with a fluorescent material that glows when bombarded by the electrons and recreates the object or scene being televised. The face of this tube is the screen that you see, directly or indirectly, in viewing the resulting picture.

In television, the receiver has a particular lock-and-key relationship to the transmitter. The receiver must be able not only to get the broadcast of any TV station within range, but is controlled by the transmission in such a way that the receiving screen responds to the release of electrons so as to furnish the light and dark areas which make up the picture.

In this respect, video operation has a certain resemblance to printing a picture from a plate. The latter, if examined under a magnifying glass, reveals a surface composed of many small raised dots. These dots form the varying shades when the picture is reproduced.

As in the case of motion pictures, the TV viewer does not see a complete picture at any one time. However, the line reproductions follow one another so quickly that, due to the retentive ability of the eye, there is a complete animated picture as far as the observer is concerned. The high rate of repetition is needed to minimize flicker and to avoid the effect of jerkiness when moving objects are shown.

The TV transmitter is, in effect, two separate units. One sends out the picture and the other the sound. Visual transmission is by amplitude modulation (AM). The sound portion employs frequency modulation (FM) and operates much like the regular FM broadcast.

In color TV much the same process as monochrome transmission is followed except that each picture is transmitted in three primary colors—red, blue, and green. These colors are sent in sequence.

Details of color transmission are complex. In the "field sequential" system, which is the adopted standard in the United States (see later reference to color TV), the colors are changed at the end of each scanning of the field of dots, or 144 times a second. Thus, the odd lines in the first field are scanned in red; in the second field the even lines are scanned in blue; in the third field the odd lines are scanned in green; in the fourth field the even lines are scanned in red; in the fifth field the odd lines are scanned in blue; and in the sixth field the even lines are scanned in green. It requires six complete fields to produce one complete color picture. However, 24 color pictures are transmitted each second.

EARLY TV DEVELOPMENT

Many persons in many lands have contributed to the development of television. Like other forms of radio, TV was made possible by electrical discoveries in the late 19th century and early 20th century. Many individuals pioneered in video experimentation.

In 1884 Nipkow, a German, patented a scanning disk for transmitting pictures by wireless. In our own country, Jenkins began study of the sub-

ject in 1890. The word "television" has been traced to experiments conducted by Rignoux and Fournier in France in 1909. In 1925 Jenkins demonstrated mechanical TV apparatus. The next year saw experiments by Alexanderson, Farnsworth and Baird.

The Bell Telephone Laboratories sent an experimental TV program between Washington and New York in 1927, and the following year tested the televising of outdoor programs.

The Federal Radio Commission (predecessor of the Federal Communications Commission) in 1928 reported that several broadcasting stations were experimenting with video. In that year WGY, Schenectady, experimentally broadcast the first TV drama. Large-screen television was tested at a New York theater in 1930. Outdoor TV pickup was demonstrated by RCA at Camden, N.J., in 1936.

Seventeen experimental TV stations were operating in 1937. A mobile TV station was placed in operation that same year. In 1938 Baird transmitted the first transatlantic TV picture, from London. Portable TV equipment appeared in 1939. In that year the first TV "network" test joined WNBT, New York, and WRGB, Schenectady.

TV PROCEEDINGS, 1948-1951

As predicted by the Federal Communications Commission as early as 1945, it became increasingly evident that the few available VHF channels were inadequate to provide a truly nation-wide competitive TV service. Also operating stations developed interference which had not been anticipated when TV broadcasting began. This interference is caused by a bending or reflection of radio waves by an atmospheric layer known as the *troposphere*. As a result, the Commission on Sept. 30, 1948 stopped granting new TV stations pending a study of the situation. This was the so-called television "freeze" order.

The resultant study indicated that some station separations would have to be increased in order to assure reasonable service areas. This would necessarily reduce the number of possible assignments on the 12 VHF channels. Meanwhile, requests to get into the TV broadcast field continued to mount. It was necessary, therefore, to determine basic engineering factors which would govern TV operation for years to come.

Consequently, by a rule-making proceeding of July 11, 1949, the Commission proposed comprehensive changes looking to the improvement and extension of TV service. These included new engineering standards relating to power and antenna height, grades of service, and station separations to eliminate interference; opening 42 UHF channels for TV broadcasting; consideration of color systems; reservation of channels for noncommercial educational use; possibilities of "stratovision" (broadcasting from planes) and "polycasting" (community service by a series of low-powered stations); and establishing a national assignment plan incorporating VHF and UHF

channels. Resolving these various and inter-related problems was essential before new stations could be authorized. In other words, until channel assignments and station separations are fixed definitely, it is not possible to lift the "freeze" in any locality or region, since to do so could cause a chain reaction that might disrupt the plan for nation-wide TV service.

The color question was the first subject considered because up to the actual hearing it had not been determined if color could operate in the same channel width used for black-and-white TV transmission.

Color Television

Color TV has been the subject of study and experimentation for a quarter of a century. In 1928 Baird, in England, demonstrated an early color system. In the following year color pictures were sent over wire in a test at the Bell Telephone Laboratories in New York.

The question of color was initially considered by the Commission in 1941, when it proposed alternative standards for monochrome and color. In 1945 it allocated UHF frequencies for experimentation in developing color and high definition black-and-white TV. It was not until 1946 that the Commission received a formal proposal for the adoption of color. In that year the Columbia Broadcasting System sought approval of a wide-band (16-megacycle) system to operate in the UHF only. In denying this CBS petition in 1947, the Commission urged further experimentation, with particular reference to making color transmission possible in the narrow channel width (6-megacycle) used by monochrome TV.

Three competitive color systems were offered for Commission consideration in the over-all TV proceedings which started in 1949. They were the CBS "field sequential" system, the Radio Corporation of America "dot sequential" system, and the Color Television, Inc., "line sequential" system. Each of these systems would require special or converted sets to receive color. The CBS system could not be received in black-and-white on existing receivers without adapters; the two others could.

The color hearing continued from Sept. 26 to Nov. 22 of 1949, and from Feb. 20 to May 26 of 1950. It covered 62 days of testimony which produced 9,717 pages of transcript and 265 exhibits, and saw eight demonstrations of color apparatus.

On the basis of this evidence, the Commission on Sept. 1, 1950 issued its first report, dealing with the color issue. It found that the field sequential system proposed by CBS met more fully the Commission's criteria for color operation. However, in view of the fact that this system could not be received in monochrome on existing receivers, and the possibility of improvements in TV color systems generally, the Commission proposed postponing a color decision and adopting monochrome "bracket standards" which would enable future black-and-white TV sets incorporating those standards to receive color transmissions in black-and-white. This proposal was con-

ditioned to receiver manufacturers agreeing to equip new TV sets with a manual or automatic switch for that purpose.

But the response from receiver manufacturers was insufficient and, in accordance with its Sept. 1 announcement, the Commission on Oct. 11, 1950 issued a second report in which it adopted the field sequential color system for commercial TV broadcasting, to become effective Nov. 20 thereafter. In so doing, it held the door open for consideration of competitive systems or developments on the basis of practical tests and actual demonstrations. At the same time, the Commission announced that it would later hold a hearing on bracket standards to provide flexibility for improvement in monochrome TV transmission.

Start of commercial color broadcasting was delayed when the RCA and two subsidiaries on Nov. 15, 1950 obtained a preliminary injunction in the U.S. District Court at Chicago. On May 28, 1951, the U.S. Supreme Court upheld the validity of the Commission's action and CBS began limited color broadcasts on June 25, 1951. Pending the availability of all-purpose TV receivers, existing TV sets can use an adapter to receive color transmissions in monochrome, and add a converter to obtain color transmissions in color.

General TV Phases

Meanwhile, on Oct. 16, 1950, the Commission started hearing on the general portion of the TV proceedings, which was completed Nov. 10 of that year. Hearing on the noncommercial educational phase started Nov. 27, 1950, recessed on Dec. 8 until Jan. 22, 1951, and was completed Jan. 31 thereafter.

As a result of the testimony and evidence given, the Commission on March 22, 1951 issued a third notice which, in the main, proposed to allocate either 65 or 70 UHF channels for TV broadcast (the number depending upon disposition of a then pending request for 5 UHF channels for common carrier mobile nontelevision use); assign 52 of these UHF channels to augment the present 12 VHF channels for national TV coverage on a new separation basis to prevent interference, and reserve 209 out of 1,965 community assignments for noncommercial educational use. The Commission did not propose any channel assignments for either "stratovision" or "polycasting" (previously referred to) but invited experimentation with both on unassigned UHF channels.

If responses to these proposals permitted, the Commission said it would consider partial lifting the TV "freeze" to the extent of considering applications for operation on UHF channel assignments and increased power for authorized VHF stations in accordance with the new proposals, and permitting VHF operation in the territories. Filing of 700 comments and 400 oppositions caused the Commission, on June 21, 1951, to declare in a

third report that it was not taking action for such a partial lifting of the freeze at that time.

Subsequently, on June 28, 1951, the Commission heard oral argument on petitions by the Federal Communications Bar Association and others questioning the legality of the Commission to issue a table of TV channel assignments and to reserve channels for noncommercial educational use. On July 13 thereafter the Commission upheld its right to make such TV assignments and reservations.

Meanwhile, on July 12, 1951, the Commission in a fourth report denied the common carrier request for 5 UHF frequencies (previously referred to) and designated these frequencies for TV use. Thus UHF television operation would be possible on 70 channels between 470 and 890 megacycles.

On July 13, 1951 the Commission postponed until July 30 the hearing on the final phase of the television proceedings—the proposed assignment of TV channels to individual communities—pending a prehearing conference on July 20 to consider industry proposal for written procedure which would obviate the scheduled lengthy oral hearing. In consequence, the Commission on July 25, announced a staggered procedure for written filings by nine groups between Aug. 27 and Nov. 26.

In a fifth report, released July 26, the Commission announced that it would consider applications by existing TV stations to increase power under specified conditions subject to the outcome of the present proceedings.

Requests for special channels for theater television are not part of this hearing but are the subject of a separate proceeding. Developments in "phonevision" and other means of sending scrambled TV programs, by wire or radio, to subscribers constitute experimental operation for which no regular service has yet been authorized.

The Present Situation

Despite the freeze on new TV construction, 107 out of 109 authorized TV broadcast stations were operating by the middle of 1951, and more than 400 applications for new stations were pending. At that time it was estimated that more than 13,000,000 TV receivers were in use.

Also, more than 200 experimental TV stations had been authorized. Most of these used microwave for pickup, studio-transmitter links, and temporary intercity relay purposes. The others were engaged in technical studies or developing apparatus and techniques.

Vanished is the idea that television is a local affair, limited to local talent and facilities. Network operation is made possible by an expanding system of coaxial cable and microwave links which before long is expected to provide transcontinental TV program transmission. In addition to live studio presentations, television uses films. The latter include "kinescope"

recordings, a rapid filming process which makes it possible to show scenes of events soon after they occur. Paper magnetic tape is also used to record some TV programs.

However, TV reception is far more subject to interference than other forms of broadcast. Consequently, TV receivers require more elaborate shielding. Then, too, many persons attempt to receive present TV stations far beyond their normal range. In general, the maximum reception distance varies from 40 to 50 miles, depending upon the type of station and the amount of power it uses.

The end of the television "freeze" came in April, 1952, opening the door to the assignment of more than 2,000 TV stations.

APPENDIX 5

Visual Aids for Television *

Visual aids are usually thought of as the conventional slides, slidefilms, charts, maps, and graphs. However, television requires a broader concept. Anything viewers see on the television screen influences their comprehension of the picture and therefore should be considered a visual aid. Some visual aids contribute directly to understanding while others contribute indirectly by setting the scene, mood, and tempo.

Visualization is the most difficult part of television program planning! People who are specially trained in using the written or spoken word, often underestimate the need for visualizing a message on television.

When planning visuals for television, there are two basic observations to keep in mind:

(1) The effectiveness of a visual aid is seldom related to the cost. The tendency to accept price as an indication of quality is particularly true when the customer has little knowledge of materials, style, durability, or workmanship. Under these circumstances, appearance and price are the only factors used to evaluate the merchandise.

However, the customer interested in obtaining visual aids for television needs not only experience with effective visual aids but also an understanding of the medium, a knowledge of the story to be told, and an appreciation of the audience to be reached. In many instances, a "dime" or novelty store can furnish an animated model at low price that will be more effective in telling a story than elaborate artwork, animation, trick photography, or expensive scenery and props. A loaf of bread, a knife, and a simple set proved far more effective in telling the story of marketing margins for white bread and flour than artwork, charts, graphs, or slides.

(2) Visuals which appear effective to the eye may or may not be effective on television. Any number of factors influence the actual reproduction of a visual aid on television. For example, a visual aid depending on several pastel colors to distinguish its parts may be pleasing to the eye, but

* Extracted from material published by the U.S. Department of Agriculture.

the pastels will wash out completely and will not be distinguishable on television.

Television visuals, depending on color contrast to tell their story, are prepared with the gray scale in mind, using widely contrasting, dull-finish colors. Pastels reproduce as nearly white. Dark reds, greens, blues, and browns will reproduce as nearly black. The maximum number of colors used to advantage ranges from three to six. There are so many variables in the television reproduction of color that actual testing and experience is the only truly reliable guide.

The surface texture of a visual aid seldom appears on television as it appears to the eye. Coarse, open-weave fabrics will reproduce fairly faithfully while glossy, close-textured fabrics reflect light and make their reproduction unreliable.

The size of a visual aid is easily distorted by television. For example, having other objects in the picture out of proportion to a particular visual aid can alter its size.

Experience rapidly builds skill in predicting the television reproduction of visual aids.

Cartoons and comic strips are good examples of visual planning. Any cartoon represents a key picture situation. The cartoonist creates pictures that show action or express emotion. They are realistic pictures rather than abstract. And each is planned to convey a single, specific idea.

The best visual planning depends upon visual-mindedness. People trained in radio who enter the television field must learn to think and plan in terms of pictures rather than sounds alone. Drawing rough sketches of the key picture situations provides good exercise in visual thinking and good discipline in simplicity. A story board of rough sketches will include the set, scenery, props, and action planned for the program. If the sketches are drawn fairly close to scale, any crowded, confusing, or weak pictures are easily spotted. Such preplanning will save time, effort, and money later on and will result in more effective television programming. Clarity, organization, and effectiveness of the program depends on preplanning.

Television is sight, motion, and sound in that order of importance. In this connection, the following quotations from other research offer evidence of the relative importance of sight and sound.

The following is quoted from a Special Report Number 1 of the Navy Instructional Film Research Project in cooperation with Pennsylvania State College: "The influence of the motion picture is primarily in the picture, secondarily in the accompanying language and/or music, and is relatively unaffected by 'slickness' of production. . . . Too much talking (over one hundred words a minute) interferes with learning from a film."

"Training Films for Industry," a United State Office of Education report, states: "The film maker must first commit himself to a specific picture.

This picture, by its very nature, will show 'something.' It will have content and it will be specific, sharp, and definite. The accompanying words may qualify it, but little credence can be given to verbal qualifications from the sound track. It has already been learned that a picture is so emphatic and makes such an impression that verbal qualifications are seldom effective. People have believed for so long that 'seeing is believing' that they tend to accept, believe, and remember what they see."

From the same report: "Words have been the primary tool of instruction for so long that we are not aware of their limitations. Nor are we aware, as yet, of the things that words and pictures respectively can do most effectively in terms of the total job of communication."

Although the preceding quotations apply to instructional films, the experience and observations of the Department's research project give ample evidence of picture primacy in television. People learn more and remember longer when the story is told in pictures.

For these reasons, visual aids perform a vital function in television programming. Although even a casual observation of television programs will reveal that many of them are produced without strict adherence to the sight, motion, and sound order of importance, such programs fail to take advantage of the full power of television.

SELECTING VISUAL AIDS

Some stories are easier to visualize than others. The choice of any visual aid should be made in relation to subject matter. The manner of use and the setting in which the visual is used influence its effectiveness.

The television project classifies visuals according to their inherent attention-catching and interest-holding qualities. Motion, or the suggestion of motion, is one of the quickest ways to attract attention and arouse emotion on the part of the viewer. Attention without emotional involvement will soon stray. For example, moving pictures can be classed as more interesting than still pictures, and still pictures showing action or emotion are better than posed stills of the same subject.

Motion is a must. If a static visual must be used, it should be combined with visuals that have motion. A combination of visuals is usually more effective than one alone. For example the experience of the U.S. Office of Education in making and using War Training Film shows that a combination of films and filmstrips plus other materials increased the effectiveness of the message. The television camera itself can also be used to add motion to visual aids. Panning, tilting, fades, superimpositions, and other techniques lend motion and action to what might otherwise be static material.

Simplicity is equally important. Since a visual aid remains on the screen for only a few seconds, it should be clearly and quickly understood. Each visual must have a definite tie-in with the program, convey a specific point,

and make a contribution to telling the story. Visuals used just for the sake of using visuals distract the viewer from the story.

Additional requirements for visuals on television include dependability, durability, and transportability. They should be easy to light, display, and manipulate before the camera; inexpensive to reproduce and distribute; and readily available for bringing to and from the set.

Basic understanding of the factors that determine technical excellence of a visual aid for any other use, can be applied to their use on television, if attention is given to the particular requirements of the new medium.

VISUAL DISPLAY DEVICES

There are three principal reasons for using visual display devices for television programming. A visual display device can add motion to static material; it can add variety to the method of presentation; and it can cut production costs.

The television research project has added motion to a number of visuals including inanimate objects, models, still photographs, charts, maps, and graphs through the use of display devices. To achieve variety in presentation, one of the biggest problems of television production, the project has used display devices extensively. Because the initial cost of a display device usually prohibits its use for a single program, the project has experimented with repeated use and found the cost per program relatively small.

Since pictures are remembered longer than sounds, frequent use of a particular visual aid or a type of visual aid results in a loss of its effectiveness on television. On the other hand, constant changes of scenery, sets, and props require time, planning, and expense. The value of the visual display device is the contribution that it makes in solving this problem. Visual display devices lend needed variety at fairly low cost per program. However, display devices themselves can also be overworked. Variety is essential in all phases of television programming.

Slide, slidefilm, and motion picture projectors can be considered visual display devices. Improvements designed specifically for their use in television have been made. However, because these three types of projectors are so widely known, they have not been included in this report.

The Easel

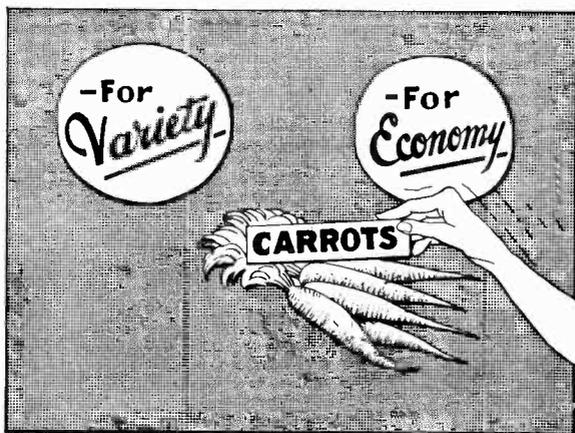
Although the most elementary of display devices, the easel is nevertheless used for most television programs. The technical requirements for easels are simply that they be adjustable to different heights and widths and that they be sturdy and well-balanced. Some easels are designed to provide special lighting effects to suit particular situations. However, an ordinary easel can be used alone on a set and given individual lighting treatment if necessary.

Display Map

A basic map of the United States can be used over and over again to visualize regional events. For example, a farm-to-market story, a soil conservation picture, an area of fire damage, disease infestation, or other such area subjects. The story can be illustrated in several ways varying from the simple method of talent using a pointer or drawing pencil to the more complex system of flashing lights. The map itself can also vary from a simple outline drawing to a contour or three-dimensional model.

Flannelgraph

The flannelgraph used by the television project is a three-quarter inch plywood board 36 x 48 inches in size, covered with high quality flannel



THE FLANNELGRAPH

cloth. A fairly heavy board is used so that it is steady and rigid when placed on an easel. The cloth is stretched tightly over the wood and tacked down to make a smooth surface. Cut-outs of heavy cardboard are backed with flannel or strips of sandpaper so they will adhere to the flannel surface of the board.

The size of the cut-outs and lettering, and the light reflection from the surface are important factors. Some studios use cut-outs at least six inches in diameter and letters two inches high for the board (36 x 48 inches). The cut-outs are stiff enough to prevent warping under the heat of the lights. They depend on surface contact to stay on the board and if one should bend, it not only may reflect light into the camera, but also may fall off the board.

Economic material is usually easy to explain with a flannelgraph. Plans

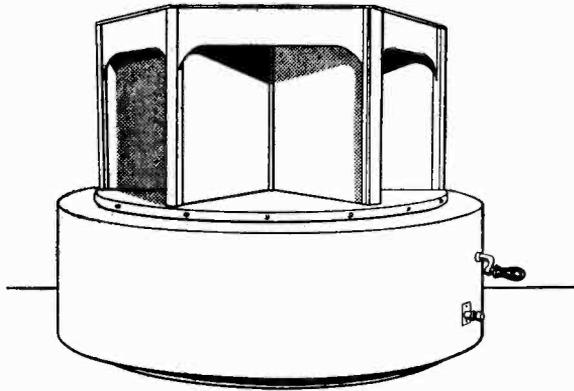
for such things as furniture or farmstead arrangements can also be pictured easily and cheaply. Artistic drawings of plentiful foods, clothes, and other items can be used to tell a visual story that will have motion and also arouse interest and curiosity on the part of the audience.

Magnetic Board

This is a board similar to the flannelgraph which uses magnetic attraction instead of friction to hold the cut-outs. Usually the board is magnetized and the cut-outs are backed with metal strips. The same subject matter used on the flannelgraph can be treated in the same way on the magnetic board. Although more expensive than the flannelgraph, the magnetic board is more dependable and creates more interest. Because of its magnetic pull, objects can be pitched from a distance and will cling to the board. Because the magnetic board has a stronger pull than the flannelgraph, it will support greater weight and thus allow three-dimensional effects.

“Cadizziator”

This is a miniature merry-go-round or revolving stage with six small triangular stages. The stages are built with proscenium arches and grooves for holding 11 x 14 inch photographs when desired. Background scenery is changeable. The top is liftable for different lighting effects, and the six stages can also be lifted off easily to provide a flat turntable.



THE “CADIZZIATOR”

A hand crank attached to a gear-and-pin mechanism serves to revolve and stop the turntable at will. A pull-out pin attached to a spring is used to stop each stage in the desired position. Although this device was de-

signed to be operated by hand, a small motor could easily be mounted in the base.

Working drawings of the Cadizziator are available from the Radio and Television Service, USDA, Washington 25, D.C., upon request.

This display device is used most effectively in a subordinate role to show a portion of the story. For example, the Department programs have used it for displaying items on the plentiful food list, for still photographs, and for small models of many kinds. In this way the Cadizziator serves to supplement the live part of the program with visual materials which have the added element of motion.

The Cadizziator can also be used for complete programs, using title cards followed by a series of still photographs in combination with models and other static visuals. The operator would remove objects from the stages as they revolve off camera, and replace them with other visuals according to the story sequence. Closing title cards complete the story. Live narration off camera can be given from a prepared script.

This latter type of presentation is similar to slides and slide-films as program carriers and has many of the advantages of a packaged show.

Endless Roll-up

This is a device consisting of two rollers, one at the top and one at the bottom, of a vertical frame about four feet high. Canvas, sign cloth, oil cloth, or any heavy flexible material makes an endless belt around the rollers, which are turned by hand. A motor can be used to get smoother operation. As the material is pulled up past the camera, it passes over a piece of plywood about two feet square. This provides a flat, taut surface on which the camera can focus.

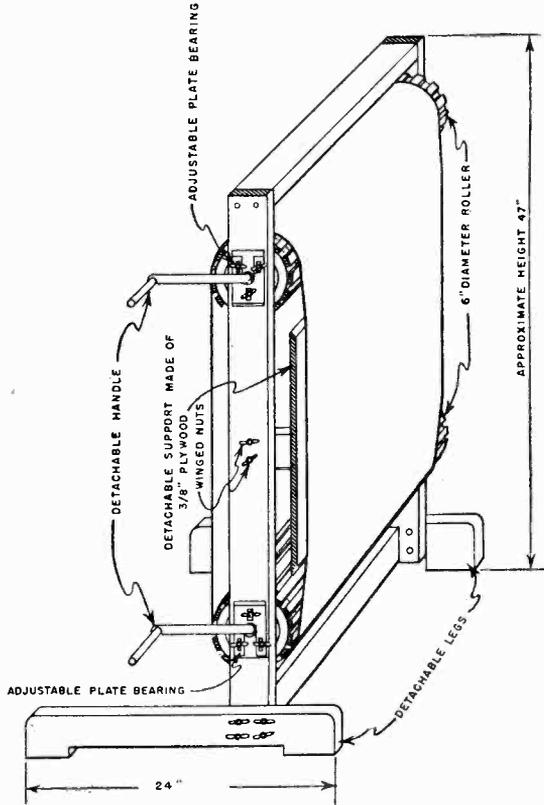
This device is particularly suited for displaying titles and credits. Unique visual effects can be achieved by placing a mask in front of the roll-up. For example, a "window" mask in the shape of a four-leaf clover could be used to introduce a 4-H program. The names of 4-H participants would appear through this "window" as they roll past the camera. Many other unusual effects are possible with the roll-up.

Plans for this particular device were developed by the television project and can be obtained from the Radio and Television Service, USDA, Washington 25, D.C.

Opaque Projector

The opaque projector is one of the most popular display devices in a television station. Although sometimes called a Reflectograph or Delineoscope, it is usually known as a Baloptican, or "balop" in TV slang.

The modern version of the "balop" is a great improvement over the older type usually found in a schoolroom. Improved lenses, lighting, cooling



THE ENDLESS ROLL-UP

fans, and mechanical arrangements for quick and easy changes of materials have been responsible for the rapid growth in the use of the opaque projector. It is popular in TV stations because a wide variety of materials can be prepared in a relatively short time and because it can be used without a great deal of production difficulty. It is flexible enough to project anything from title cards, graphs, charts, and maps to cartoons and comic strips.

Any flat, nontransparent picture or object can be projected. The image is projected onto the face of the television camera pickup tube in a manner similar to that of slide and motion picture film projection in any TV station.

The slides used in the opaque projector are cheaper and less subject to damage than glass slides or transparencies. The "balop" provides an opportunity to magnify such things as small charts and maps inexpensively and easily.

Most of the television stations have special film, slide, and opaque projection units to feed visuals into a program at will. An artist usually produces the visuals at the direction of the program department and may or may not assist in putting the visuals on the air.

Preparing slides and mounting them takes more time, but for some types of opaque projection equipment, frames are used to snap around the visuals. This assures ease of handling and uniformity of sizes. A common size for opaque projection materials is $3\frac{1}{4} \times 4$ inches.

Overhead Projector

The overhead projector is becoming increasingly popular for animating static material. It is similar to the opaque projector in principle with the exception that the light source is transmitted through a transparency. A



THE OVERHEAD PROJECTOR

variety of materials of different sizes can be projected. The usual size of a transparency is 7×7 inches, but additional lenses and slide stages are available for $3\frac{1}{4} \times 4$ inch slides, 35-mm filmstrip, or 2×2 inch slides.

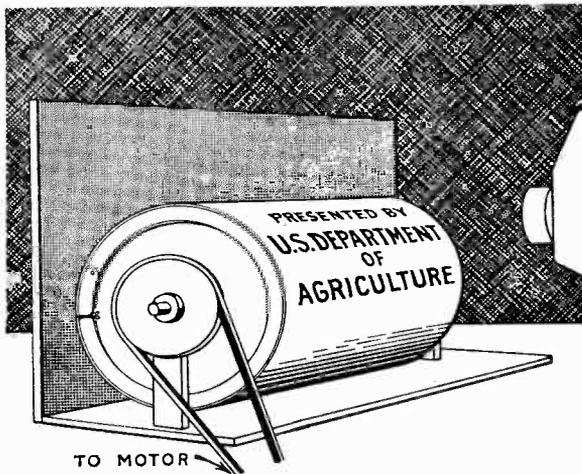
In working with local television stations, it is, of course, important to first become familiar with the type of visual equipment available before designing or preparing the visual materials for the television program.

The Animatic

The Animatic is a light-weight, 16-mm instantaneous frame-by-frame film projector which changes frames at $\frac{1}{200}$ of a second. The film is tripped electronically by pushing a button on an electrical cord. Designed for either manual or automatic operation, the Animatic can be used for progressive animation or as an ordinary projector. Overlay titles and pop-ins are especially adapted to this projector because of the rapid frame change. It can also be used as a filmstrip or slidefilm projector through the use of specially prepared 16-mm slidefilms. The film magazine will accommodate up to 50 feet of 16-mm film.

Title and Credit Devices

Since in themselves titles and credits are static material, much attention has been given to developing devices for animating them. The devices are not limited in their use to displaying titles and credits, but can be used to

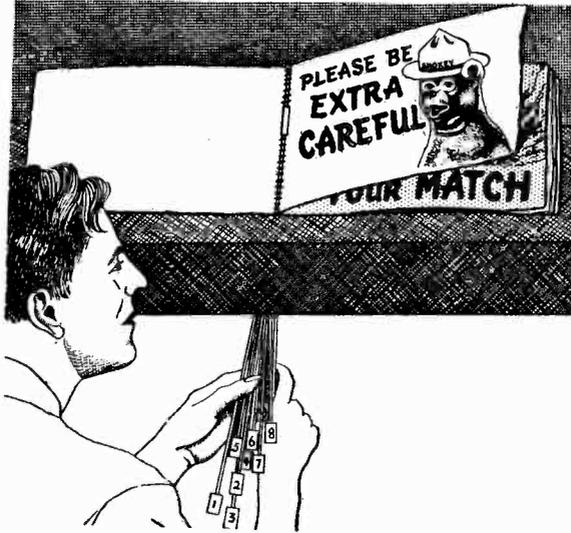


THE TITLE DRUM

animate other static material such as still pictures and posters. Among the more common so-called title and credit devices are:

1. *Title Drum.* A wooden drum upon which titles and credits can be attached is turned by motor or crank. The drum produces much the same basic effect as the endless roll-up.

2. *Animated Book or Album.* Individual pages are attached to levers underneath a table permitting turning of the pages "off camera." Any device that can be used to pull a picture past the camera's view can serve as a display device that will add motion and variety to titles and credits.



THE ANIMATED ALBUM

3. *Drop Card.* Cards hung on guide wires are dropped one by one into camera focus. These are used rather extensively in television for opening and closing programs.

TYPES OF VISUAL AIDS

Although there are unlimited ways of adapting visual aids for television, all visuals can be classified according to general types. These types generally can be rated in an average order of effectiveness and popularity, recognizing that circumstances and use govern any individual priority rating. In any rating, however, a low ranking visual when combined with a higher ranking visual is usually more effective than either used alone. Action or the suggestion of motion, realism, familiarity, immediacy, simplicity, availability, convenience, and cost are major factors in determining the effectiveness and extensive use of visual aids.

Live Objects

A live object in television language is the object itself rather than any representation of it. Live objects, therefore, include both animate and

inanimate objects. They include not only humans, animals, and plants but also any inanimate object which is the actual thing being considered. For example, on a program devoted to gardening, actual garden tools might be displayed. The tools would be considered live objects because they were used in preference to pictures, models, or other representations of them.

In general, a live object used on television has more inherent attention-catching and interest-holding quality than any visual interpretation of the same object. Live objects not only have a strong appeal but also, for the most part, lend themselves easily to demonstration and handling. An actual cut of meat, for example, can be cut, prepared, cooked, carved, and eaten, all on camera. The use of live objects adds immediacy and intimacy to the program. In addition, the audience need not make the "transfer" of information necessary when facts are learned from a representation of the object rather than the object itself.

The size and weight of some live objects limits their use. Space is almost always a big problem in a television studio. Even if the live object can be brought into the studio, it may crowd the set or make other objects on the set appear out of scale. Space limitations vary with each studio. A few are large enough to accommodate a full scale circus complete with elephants and high-wire artists. For the most part, however, TV studios are small and the use of large objects must be determined according to space limitations of the particular studio.

Color has already been mentioned in this report as important in its monochrome rendition on the television system. Special attention must be given to objects dependent upon color for effectiveness. The colors must reproduce with clear definition in the monochrome rendition. This sometimes involves either a repainting job or the substitution of some other visual aid.

Perishability often presents a problem in the use of live objects in agricultural television shows. For example, flowers must be handled carefully in order to appear fresh "on camera." Studio lights are hot and if rehearsal time or length of program makes it necessary to have the flowers in the studio for a long period of time, the best answer may be artificial flowers. Although live objects are generally preferable, there are times when the model or the artificial thing may sometimes appear more real on camera than the object itself.

Sometimes the cost of live objects is too high for low budgets. Borrowing, renting, or purchasing and reselling are all ways of overcoming cost problems. In some instances, however, substitution of other visual aids may be necessary. In such instances, program quality is knowingly sacrificed to meet budget restrictions.

Many of the program sequences produced under the research project have dealt with the selection, storage, packaging, grading, and utilization

of fruits, vegetables, meats, and other foods. Live objects have been used almost exclusively for these programs.

Film Footage

Television programming makes extensive use of film footage, or film clips. News, sports, dramatic, and educational programs all use large amounts of film footage.

In some instances, film footage is more economical to use than the live object, particularly where extensive time and travel would be necessary to collect the live objects. Films of a special event are often cheaper than live television coverage with portable field equipment.

For the most part, film footage is used to bridge time and space, and to record events that may be difficult or impossible to duplicate later. It is used as a substitute for things that may be too big, too heavy, too valuable, or too fragile to use in the studio. It is also used for immobile or inaccessible objects.

Film footage is also used for change of pace, to condense a short bit of information or explanation, or to give an illusion of motion through rear projection of scenery on a translucent screen while live action takes place in front of the set.

Film footage is used for transitions between segments of a show, for titles and credits, for commercial announcements, and for the opening and closing scenes. It is used to set the scene, orient the audience, and establish mood. It is used to speed up or slow down action and to focus attention on a particular subject, eliminating unnecessary and distracting detail. A montage on film can show progress of development in successive stages that may not be available in any other way. For example, time lapse photography can be used to show the successive stages in the growth of a plant.

Experiments have been made with the use of library footage both to make complete films and to visualize a segment of a story. The edited footage was used as workprints to save the cost of reprinting. There are several things to consider when using film footage in this way: the risk of film breakage, the proper clearances for the story and the footage, and the question of whether the quality of the footage will be acceptable when reproduced.

In one of the project's experiments, a black and white duplicate print was made of a color negative and then edited and used on a television show. Although in this particular test the black and white reproduction of color was good, it is by no means proof that such use of film will always be satisfactory.

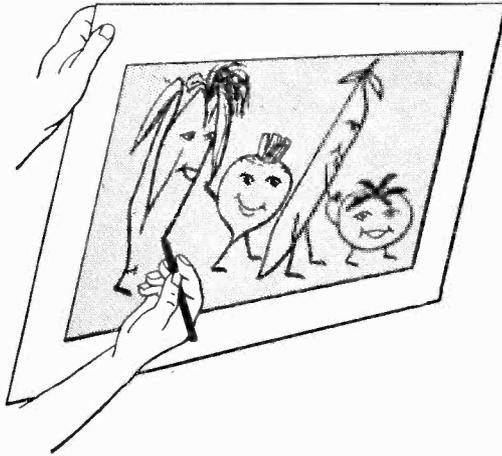
Experience and observation shows that film footage loses considerable quality when reproduced on television. This loss of quality is even more pronounced when the program is "kinescoped" and run on isolated sta-

tions that are not "hooked" to the network. It is therefore advisable to start with high-quality films since loss in reproduction is inevitable.

Film clips can be filed in a footage library and reused on subsequent programs. A well-organized and carefully catalogued film footage library can be invaluable as a source of program material. Other established film footage libraries should also be investigated for additional program material.

Live Graphics

Live graphics is used by the project to designate any writing or drawing done "on camera." The blackboard, popular and widely used for classroom instruction, is easily adaptable to television use. However, instead of "blackboard" or "chalk talk," the term "live graphics" is used to desig-



LIVE GRAPHICS

nate this principle of visualization for television. Any number of materials besides blackboard and chalk can be used. Grease pencil and plastic, charcoal and paper, chalk and heavy art board are examples.

Regardless of the materials used, certain guides apply to live graphics in general. The writing or drawing should be plain and simple with heavy lines, ample margins, and a minimum number of words. Work must be done from a position that will leave a clear view for the camera. A slow to moderate pace will contribute to understanding of the graphic. Graphic emphasis and repetition will clinch the important points. Live graphics must make a definite contribution to the story and not be used merely because there is a need for 'something visual.'

A live graphic presentation is a convenient and available low-cost method of visualization which has motion and immediacy.

The Ferrier-Graph

Joseph Ferrier, a free-lance artist, has adapted the principle of the comic valentine to television use. The Ferrier-graphs make use of the same idea of pulling a string or a cardboard tab to move and animate a cut-out. A comic valentine usually has a single tab which, when moved, causes the eyes of a figure to roll or the head to move. A Ferrier-graph often has three or four and sometimes more tabs which when pulled in the proper sequence completely animate an idea. The Ferrier-graph is particularly suited to television since the tabs are pulled "off camera" and the resulting action "on camera" appears as if by magic.

For example, a subject for a Ferrier-graph might be, "farm labor is getting scarce." A tractor and an appropriate but simple background is drawn on the basic art paper. A second drawing of a farm boy is made on one end of a cardboard tab. This tab is inserted through a slit in the basic drawing so that the farm boy appears to be driving the tractor. This will be the first view on camera.

The animation begins when a defense plant on another tab is pushed into sight opposite the farm boy and tractor. This is accompanied with appropriate narration on the growing need for manpower for defense and the armed services. The tab controlling the farm boy is then pulled down leaving only the tractor and defense plant. In its place, another tab showing the farm boy with suitcase in hand is pushed into the picture. This tab is then pulled along a slit track, moving the farm boy away from the tractor to the defense plant.

Such animation is extremely simple and effective. Major advantages of the Ferrier-graph are its inexpensiveness, the easy availability of material, and the small amount of time required for preparation.

Heavy-weight cover stock in a buff color is used for the basic art paper. The same cover stock can be used for the tabs. The material for both tabs and artpaper should be of matte surface to prevent light reflection.

The size of the framed area of a Ferrier-graph is usually $6\frac{3}{4} \times 9$ inches, almost a 4 to 3 ratio. The Ferrier-graph is mounted on rigid composition board. A set of four $6\frac{3}{4} \times 9$ inch graphs, if to be used on the same program, can be mounted on a board about 19×24 inches in size.

Four shades of gray, which are generally maximum for good definition, can be obtained by using a buff (the basic art paper), black, dark gray, and light gray (nearly white). White can also be used in small amounts and when it does not contrast too sharply with other shades around it. A large area of white next to a large area of black is not satisfactory.

A dark orange grease pencil is sometimes used to draw figures or pictures on the Ferrier-graph. These are concealed from view "on camera" by a

red cellophane filter held by hand between the camera lens and the graph. When the red filter is moved away and a green filter held in front of the lens, the grease pencil drawing pops into view. If the green filter is taken away and the red filter is put back, the drawing will disappear. The red and green cellophane filters are taped together side by side so that one filter is always in front of the camera lens during the sequence. This prevents light reflection from the shiny surface of the grease-pencilled area.

Timing and handling before the camera are especially important. The action, whether with filter or tabs, should come exactly on cue. Smooth animation makes the difference between an amateur and a professional performance.

This type of visual is easy to make—another advantage. The artwork usually consists of simple drawings with a few suggestive lines for backgrounds. The tabs are fastened in place on the back of the graph with either cellophane tape or split-end brads. Small pieces of paper taped to the tabs act as “stops,” preventing the tabs from sliding farther than desired. Patience, imagination, and ingenuity are the only other requirements for effective visual aids of this type.

Transparencies

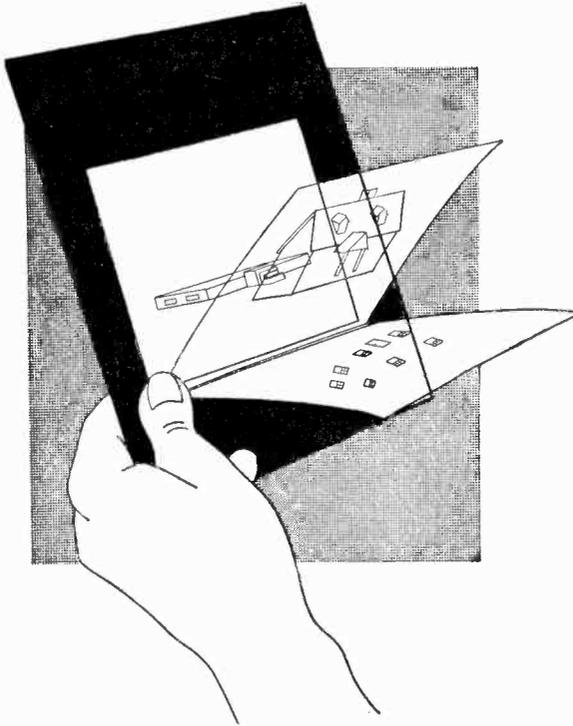
Transparencies are slides made of transparent plastic sheets or film to be used with overhead projectors. They are prepared photographically, drawn and colored with plastic ink, or drawn free-hand with an ordinary grease pencil.

The versatility of the transparency is one of its most attractive features. Notes, drawings, and figures made on the plastic sheets during projection, add motion and a magical effect to what otherwise might be uninteresting visual material. The drawing pencil used as a pointer emphasizes various parts of the message. The figures and facts of economic material, often uninteresting in themselves, are particularly adaptable to transparency treatment of this sort.

Lettering on plastic film with a stylus produces an animated blackboard effect. The transparent letters appear white on a black background. This lettering can also be done while the material is being projected. Titles typewritten on a plastic film before projection also appear white on black and look like a professional lettering job.

Transparencies are also used to show cumulative stages. The first transparency shows the first part of the story. A second transparency laid over the first presents the second part of the story in relation to the first. By starting with the simplest portion of a story, a build-up with transparencies will visualize complex material effectively.

The same general principles used for other visual aids in television apply to the selection and preparation of transparencies: ample margins, well-



A BUILD-UP WITH TRANSPARENCIES

centered material, black-and-white in preference to color, simple treatment, and the idea of motion or action wherever possible.

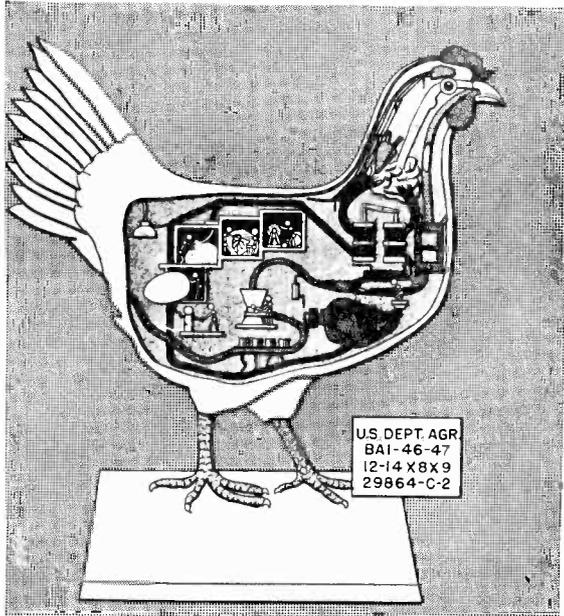
Models and Exhibits

Live objects are generally better television material than representations of them in model form. But there are circumstances where models or representations are more feasible for use from a portability standpoint or are more effective as a teaching aid. These circumstances are:

1. Where the real object is too large or is non-portable. Examples are barns, houses, farmsteads, and land areas. The first three can be made in model form, small enough to be brought to the studio. The land area models, formerly large and heavy, can now be made in rubber and are light and flexible enough to be rolled up and carried under the arm.

2. Where the real-life counterpart is not available. For example, in comparing an improved domestic chicken with a foreign breed from which it was developed.

So far, lack of models and exhibits in a size small enough to transport conveniently has been a drawback. From a Department standpoint this situation should improve rapidly due to a change of policy with respect to design of exhibits produced. There has been a growing demand for smaller exhibits with small models. When shown in groups of two or more in full size backgrounds or "booths," these small models become, in effect, large displays. These small exhibit units, models, and animations should prove useful for television.



A CUT-A-WAY MODEL

The models used by the television project have been light, compact, and easy to transport. Most of them have been used for tabletop demonstrations. It should be remembered that the apparent scale of the model will be affected by the size of other objects around it. To achieve reality, other items in the television picture must be kept to the same scale. On the other hand, one of the advantages of television is that a small scale model can be made to appear life size on the television screen.

Models are comparatively expensive and this is a major consideration in the development of new models. However, if planned for subsequent use on different programs and in different ways, the cost for any one program will be significantly lower. Children's toys make inexpensive models and

have often been used by the project. They are easily available and many of them have some means of animation. Toy trucks, cars, railroad trains, and buildings have been used to demonstrate transportation, marketing, and storage problems.

3. Where the real object does not reveal the fact to be emphasized. For instance, to illustrate how a hen digests its feed and produces eggs. A real hen could not be used to serve this purpose, but a model showing the organs of a hen, greatly simplified, and in action, has been produced and does a good teaching job. Break-a-way models also show facts about the inner make-up of objects and mechanisms that the real object does not show.

4. Where the real objects are perishable or proper specimens are difficult to obtain at a given time. For example, cuts of meat showing differences in grades. If, for example, a television program on meat grades is planned, models of the various meat grades might be more effective and certainly more practical than searching for real cuts in each grade to demonstrate the points to be made.

Still Pictures

Photographs or still pictures are used in television chiefly on news, sports, and educational programs. Television stations maintain files of photographs of prominent people who are apt to be in the news so that news events can be visualized on short notice.

Glossy pictures can be used on television, but they require special lighting. Semi-matte pictures can be used with almost any lighting set-up. The stations prefer semi-matte pictures mounted on rigid backing to prevent warping under the lights. Wide margins are desirable because they permit rapid handling and easy centering on the television camera. The television research project uses 8 x 10 semi-matte pictures mounted on 11 x 14 inch cards. Television's 4 x 3 ratio is observed with still pictures as well as with cards.

Still pictures for television must meet all the requirements for good composition and framing that pictures for any other purpose require. A picture should tell only one story. The amount of information presented at one time must be limited to that which may be received by the simplest thought pattern.

When the original photograph is made, unimportant areas such as background may be kept out of focus or diffused, thus permitting the principal object to stand out. When using still pictures from already established files, they should be selected to illustrate one specific point. Two or three separate photographs should be used rather than pointing out several details in one photograph. This may mean cropping or cutting off unnecessary areas. If unnecessary objects must be included in the picture area, they may be subdued by dodging or printing down; that is, printing them darker than the important areas.

Still pictures have the advantages of convenience, availability, and low cost. They are handled in many different ways in the television studio. They may be used on an easel, hung on the wall, or handled on set by the talent.

Still pictures are more effective when handled on set by the emcee or talent. This is particularly true of a series of still pictures used in a sequence. This technique permits the live talent to eliminate some of the static quality by movement of the pictures thus adding more interest.



SEQUENCE OF STILL PICTURES

Handling the pictures on set also eliminates the need for a cueing system and simplifies the preparations necessary to achieve coordination. Still pictures used on an easel require accurate cueing and close coordination.

Large pictures lend themselves to motion because the camera can "pan" around over them, pointing out detailed information in the picture. Pictures hung on the walls may be referred to by the talent as necessary and also does away with close cueing.

Many times photomurals are used to create an illusion of an outdoor scene as seen through a window. By simulating a window frame on the set and lighting the photograph from the sides or top, the illusion of an outdoor view can be created.

If the purpose of the photomural is to establish location or give identity to the program, photographs of a specific place or thing are, of course, used. However, if the purpose is to create mood or atmosphere, identity of the picture is not important and may be undesirable.

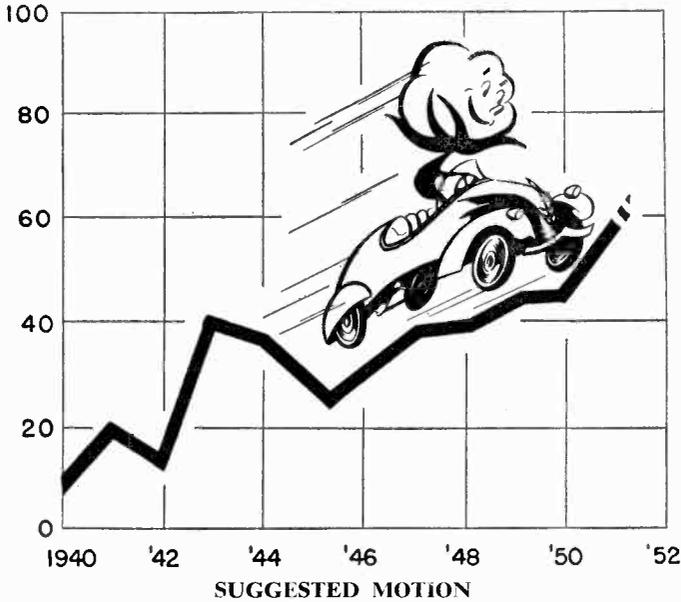
Still pictures are flexible visual aids and can be combined with almost any other visual aid or combination of visuals. They have an additional use in the making of slides, slidefilms, and other visual aids.

The static quality of still pictures is the main disadvantage in the use of them. Also, like other reproductions, they lose a degree of quality when televised.

Charts, Maps, and Graphs

Large supplies of such visuals are available but most of them must be adapted for television.

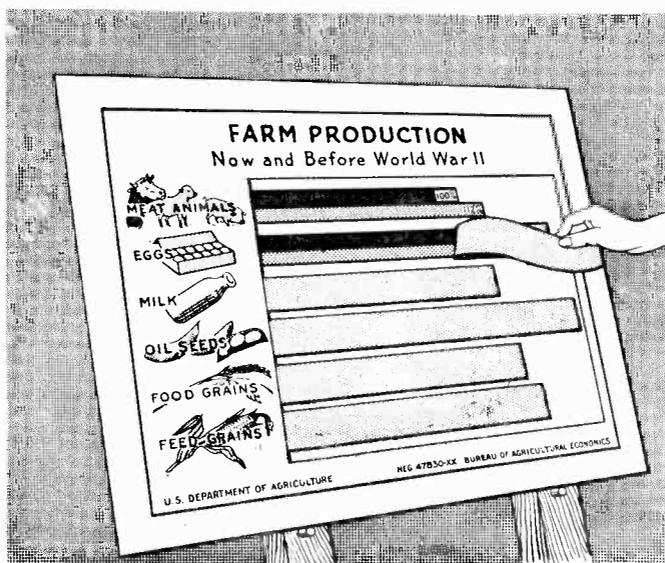
Existing charts, maps, and graphs usually contain too much detail. They may have as many as five or six comparisons where for the most part



the maximum for television is two. Most of them have inadequate margins, are too small with too many letters, and have unbalanced composition. For television, charts, maps, and graphs must be extremely simple; they must have ample margins, large bold letters, a minimum number of words, and well-centered material.

Although used extensively in classroom and extension teaching, charts, maps, and graphs are for the most part dull material for television. They are usually static, abstract, and uninteresting. However, there are many possibilities for enhancing their interest.

When subject matter is considered in terms of pictures rather than facts and figures, the job of increasing the interest of a chart, map or graph becomes merely a matter of selecting the best pictures. For example, charts or graphs can be made more interesting by converting the usual bars and curves into symbols or representations of the real thing. Probably the most common representation for the bar is the use of stacks of coins to represent monetary value. Corn stalks to represent corn acreage is just another example of the dozens of ways the bars can be visualized.



A "STRIP-TEASE" CHART

Motion is added to charts or graphs by using representations which suggest motion. For example, a graph on production of cotton could be animated by a simple line drawing. A personalized cotton boll complete with expressive eyes and mouth would be drawn as a person driving a car. Several short, straight lines would make the car appear to be in swift motion. The car would head up or down the graph curve depending on the story to be told. As simply as that, the idea of motion is added to an otherwise static visual.

Actual motion is added to charts, maps, and graphs by cut-outs and tab

arrangements. For example, the increase in farm mechanization might be illustrated on a graph by a cut-out of a tractor. A tab attached to the cut-out fits through a slit cut in the graph all along the curve line. The tractor is simply moved up the curve by means of the tab in back of the graph.

The "strip-tease" chart is another means of adding movement and interest. Parts of a chart, map, or graph are covered with pieces of paper and removed on camera as the particular parts are discussed. The reverse of the strip-tease chart is also effective. Parts of the chart, map, or graph are pinned or stuck to the chart or map as the story progresses.

General requirements for charts, maps, and graphs for television are that they be rigid, durable, of dull finish, and easy to manipulate. A maximum of three or four shades of gray or widely contrasting colors is recommended. For close-ups on easel or set, the chart, map, or graph should be no less than 9 x 12 inches in size with a minimum size letter of 42 point type.

Wherever the story of a chart, map or graph can be told "live" in the studio, there is no question that the live presentation will be more effective. It is often possible to use live objects or representations to actually build the story of the chart or graph on camera.

Charts, maps, and graphs that have personality and animation can be created and adapted for little extra cost or time. The television project found that the extra cost and time is worthwhile.

Posters and Placards

Posters and placards must be understandable at a glance. One simple message is all they can carry. Although posters and placards are not used extensively in television and rank low in a priority rating of interesting visuals, there are nevertheless several ways in which they can be used effectively. In television use, they should always be combined with other visual aids.

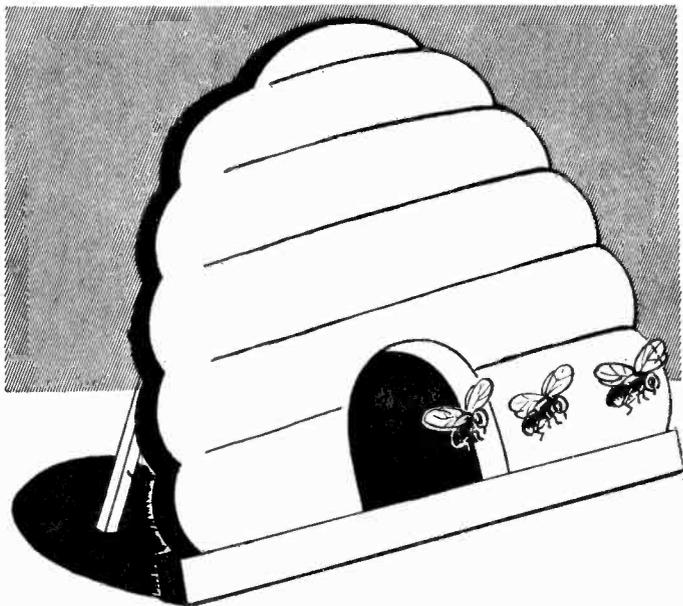
Posters or placards can be used as background scenery for the set. In addition, they provide an opportunity for talent to move from a stationary position to the place where the poster is hung. This arrangement is sometimes used to advantage, particularly if the talent would otherwise remain seated behind a desk or table during the entire program.

Posters and placards can also serve as a means of transition from one segment of a program to another. This is handled in any number of ways. For example, following a sequence on general nutrition, the camera might focus on a poster illustrating Vitamin C foods and then dissolve for the next sequence to the actual citrus fruit displayed on a table. Or the camera might pan along a series of posters hung in a row which relate one program segment to another.

A series of posters can also be hung on metal rings and flipped one by

one as necessary, a treatment similar to flip charts in a personal presentation. Although this method is most often used to present the steps in a topic, it can also serve for transitions.

Posters and placards need not always be a square piece of cardboard. They can be cut in the shape of the subject matter being discussed. For example, cut-outs of a barn, a watermelon, a beehive, can be made into posters for openings, closings, and transitions.



A POSTER

The chief advantages in using posters and placards are that they are quick and inexpensive to make and do not necessarily require professional preparation. Their size should generally be larger than for such things as still pictures and title cards. This is chiefly because their main use is as background material or on set—seldom on easel—and therefore they will not always be in close-up on camera. A minimum size of 11 x 14 inches is suggested.

Simplicity and forcefulness are the most important considerations in the use of posters and placards. They should be simply and directly related to the specific program topic. The general requirements for other visual aids—ample margins, well-centered material, adequate definition in shades of gray, rigid backing—should also be observed. As with any other static

visual used on television, the suggestion of motion or expression should be added wherever possible.

Opaque Projection Materials

A wide variety of material is available at little or no cost for use with the opaque projector. The U.S. Department of Agriculture, its field agencies, the Land Grant Colleges, and many other educational institutions and agencies have files of photographs, charts, maps, graphs, and bulletins that can be used for this purpose. Commercial sources of educational and promotional materials, newspapers, books, magazines, and other publications offer unlimited sources of program materials. Care should be taken, however, that copyrights are not infringed upon.

Despite the almost inexhaustible supply of available opaque projection material, the television research project found that much of it does not adapt easily for use on television. Chief disadvantages are the lack of uniformity in size, inadequate margins, small lettering, and unpredictable or unsatisfactory color definition. There will be times, however, when a particular picture or drawing from a book or magazine exactly meets a need.

Every television station has an art department that can specially prepare material for the opaque projector. It is advisable to consult with the studio artist before selecting opaque projection materials. The chief use for the vast amount of opaque projection material available from books, magazines and other publications will probably continue to be in classroom instruction.

Slides

Slides are one of the most popular visual aids used by television stations today. Black-and-white 2 x 2 slides are by far the most useable. A major objection to the Department's supply of 2 x 2 slides is that most are made in color. While some color slides transmit without objectionable loss of definition, many do not. Therefore, the use of black-and-white slides is advisable.

The same requirements for centered material, ample margins, and easy-to-read printing apply to slides just as they do to other visual aids for television. Printed messages should be avoided on slides whenever possible.

Slides not only have a value as isolated visual aids, but are also used to build complete sequences within programs. The important phase of preparing slides for television use is to plan them for a specific job.

First of all, a simple story should be selected. The major part of the story should be told in close-ups or in medium close-ups of the subject. Long shots are used chiefly to establish locale or set the scene. They should be followed with shots made from closer-in, in order to give the

audience full appreciation of what is being shown. For example, in looking at a landscape, the first impression is generally a broad view. Later, the eye selects a particular object to inspect more closely. In effect, the camera should walk around and view the object from several angles. This will add variety to the visual message and permit frequent change of pictures.

Fairly rapid movement of slides is desirable to keep motion on the television screen. However, a physical limit to the amount of time necessary to change from one slide to another dictates the maximum number of slides that can be used in any segment of a program. An average of 20 to 25 slides for a five minute segment has proved practical for the experimental programs of the Department.

Television stations are making only limited use of the idea of slides in a series to tell a story. Attention is called to their use in this manner, because of the potentialities involved rather than the extensive use at the present time.

The set-up for handling slides in the television station usually consists of an ordinary slide projector focused on the face of the camera pickup tube. In most cases these are iconoscope cameras which require more light than field or studio cameras of the image orthicon type. Usually the slide projector is permanently mounted to avoid movement of the picture when changing slides. Since the "throw" is limited to inches rather than feet, long lenses are generally used. The size of the projected picture on the face of the tube is usually about $4\frac{3}{4} \times 3\frac{1}{2}$ inches—almost a perfect 4 to 3 ratio on the horizontal plane.

Transition from one slide to another is handled differently in the different stations. Most stations object to showing the movement of slides as they are changed and call upon their engineer to fade out and fade in on the changes. Others allow the audience to observe the changes. The movement is not objectionable, provided the projectionist is skillful in handling his machine. The fading procedure is somewhat smoother in operation and eliminates the possibility of visible mistakes.

Slides can be used for rear projection of scenery or other background on a translucent screen, and thereby save costly scenery and props in many instances. This technique is not used widely but a few television stations have made extensive use of it. Agricultural subject matter often permits effective use of this technique.

Slidefilms

Slidefilms, or film strips, offer a means of television programming that in some ways is superior to using slides. The pictures on the slidefilm cannot be run out of order, they result in a smoother production, and they are cheaper than slides. A slidefilm requires only one projector while a series of slides on television may require two projectors and more station

manpower. The finished product is easier to distribute because of less bulk and weight.

One factor which limits use of slidefilms on television at present is the lack of projection equipment at some stations. Most stations have 16-mm motion picture projectors and 2 x 2 slide projectors, but few stations have 35-mm slidefilm projection equipment.

The use of established files of still photographs may offer an opportunity to cut costs in making up slidefilms and to obtain materials that otherwise may not be available at a particular time.

There are a few general rules to be observed in making slidefilms for television. Double frame pictures are more desirable than single frame, because of the 4 x 3 horizontal aspect ratio of television. For television all pictures must be on a horizontal plane; vertical pictures cause edge flare or fogging. As in other visual aids, the subject should be well centered in the frame with ample margins.

If a printed title, credit, or message must be used at all, it should be printed on plain background with widely contrasting colors. It must be large enough to be easily read; that means a minimum number of words or letters as compared to the usual slidefilm. Usually commentary can replace all printing and take care of the necessary explanation.

The amount of pictorial information, however, should be longer than for a regular slidefilm. To keep the motion so necessary on television, more pictures are required for television slidefilms than for ordinary use. In general, three different views of the same subject are preferable to one view that consequently needs more commentary to explain it effectively.

Wherever possible the commentary should be keyed to the film strip. For example, "in this picture you see . . ." gives the presentation a feeling of immediacy that is highly desirable.

Simplicity is the basis for selecting topics for slidefilms. Some subjects lend themselves more easily or more effectively to slidefilm treatment than others. The step-by-step demonstration is particularly adaptable to slidefilm. Before and after comparison pictures or progress shots covering a period of time are examples of material that could be handled with slidefilm. Events such as field demonstrations, tours, and fairs might be cheaply and yet effectively covered through the use of slidefilm where motion picture cameras are not available. Sometimes complex material can be used effectively on slidefilm because of the opportunity to stop and explain each step in logical order.

Slidefilms have the advantage of localized or personalized presentation through the appearance of a local subject matter person preceding and following the film. This makes it possible to give a local slant or interpretation to subject matter presented on the film.

The slidefilm used within a live television show increases interest and attention. Subject matter for slidefilms, of course, should be material that

will neither lose its timeliness nor be confined to a restricted local area, if distribution to a number of stations is desired.

Slidefilms may be used either as complete program carriers or within programs to explain a particular point or sequence. Few television programs will rely on the use of slidefilms to the exclusion of other visual aids. In all probability, slidefilms will be used for specialized tasks which would be difficult to duplicate inside the studio.

Title and Credit Cards

Although they often receive less attention than other visual aids, title and credit cards are a part of nearly every television show. Their major function has been to open and close programs, but often they are used for transitions.



A TITLE CARD

Before preparing a title card, it is wise to decide how it will be used on the system and how it will appear on the screen. Television camera techniques can create interesting effects with title and credit cards. Display devices can add variety and interest to them. If the title card is to be used

week after week, it is worthwhile to spend some time developing one which will build identity for the program.

The 4 x 3 aspect ratio of television applies to title cards. For projection by a floor camera, 9 x 12 inches is the minimum size for title cards. A bare minimum of words on title cards is also an absolute necessity. Bold, heavy lines and big letters are the most dependable. Plain letters are easier to read than fancy lettering or script, although occasionally the latter is effective. A satisfactory formula for size of letter has been used by the television project. Height of letter measures $\frac{1}{12}$ to $\frac{1}{18}$ the height of the card, measuring that portion of the card that will be framed by the camera.

Scenery and Properties

Scenery and properties are not usually considered visual aids. However, they do appear in the television picture and according to the definition given of visual aids at the beginning of this report, can be classified as such.

The sets for most agricultural shows are relatively small and simple. This permits a maximum number of close-up shots and makes possible the use of some background detail. Fine detail in scenery will be lost.

Proper contrast is a major concern when planning for scenery and props. Sharp contrasts are effective if they are not 'busy.' A plain background can absorb patterned props and costumes. A patterned background calls for plain design in props and costumes. Large patterns and bold design are usually better than fine detail. While simplicity is greatly desirable, large areas of unbroken uniform color should be avoided.

Coarse-textured fabrics are best suited to television. Fine textured materials often reflect light. A tweed suit, for example, is a much better choice of costume for wearing before the cameras than a suit made of a tightly woven fabric. Large, bold patterns usually show up well on television.

Although scenery and props are remembered by the viewers, this is often an advantage. A standard set may become a trademark for a program. The same kitchen set on a homemaker's program becomes a familiar and accepted scene to the viewer.

Special Effects

The television system can produce a number of special visual effects which either influence a visual aid or are visual in themselves. For the most part, they can be achieved at no additional cost and with very little effort. A brief mention of these effects is made, not to create the idea that they will form a large part of the program production for educational television, but merely to give a better understanding of the flexibility of the medium.

The television picture is edited prior to switching the picture on the

camera "onto the line." The shading engineer can darken or lighten a picture, sharpen or soften it, change negative pictures to positive and vice versa, and even change the size and shape of the picture.



PROPER CONTRAST

Cuts, dissolves, fades, and superimpositions are easily achieved by the engineer at the control panel. Such effects create greater visual interest and are used to change the tempo or mood of a show, to set the scene, to show lapse of time, or for transitions. Production costs can be cut a great

deal in many instances by taking advantage of the capabilities of the television system. The shading engineer can darken a scene for effect quicker, easier, and often more effectively, than the lighting on the set can be



“BUSY”

changed. Through the judicious use of special effects, television programs can be given professional polish.

Superimposition is accomplished by switching two pictures on the air at the same time, giving a double exposure effect. It is often used for superimposing titles and credits over another scene. Care must be taken, how-

ever, to have sufficient contrast between the scenes. Normally a light picture is superimposed over a dark picture on a black background.

Rear projection on a translucent screen is another technique often used to achieve economy in production and to add variety. It is known in motion pictures as a "process shot." A powerful still or motion picture projector projects a picture on the back of a translucent screen while the live action takes place in front of the screen. The studio television camera picks up a combined picture of the two. The depth of focus of the television camera lens must be sufficient to keep in focus both the screen and the live action in front of it. When motion picture film is used it must be projected at thirty frames per second. Rear projection often saves the cost of expensive scenery, adds variety and flexibility to programming, and permits frequent changes of background.

These are only a few of the many camera "tricks of the trade." When the program is on the air, the director at the TV station decides which picture to put on the air, the speed of cut, the frequency of change, and the camera effects, all of which determine the pace and mood of the program.

SUMMARY

Because of the many variables involved, it is impossible to set specific, concrete rules for the use of visual aids on television. Some general guides, however, have been emphasized throughout this report and are summarized here. The experience of the research project indicates that these guides apply, for the most part, to all visual aids for television.

Simplicity is essential. Simple ideas, simple construction, and simple operation all contribute to maximum effectiveness.

Motion or the suggestion of motion increases interest and attention.

Realistic pictures are better than abstract.

Four or five shades of gray are usually maximum.

Color reproduces better as shades of gray than shades of gray in the original. The colors should be chosen on the basis of providing adequate definition.

Rehearse with each visual aid prior to air time.

Movement and use of visual aids should be deliberate and purposeful.

Avoid cluttered demonstrations by removing all objects that are not being used.

Visual aids should be neat, clear, and faithful to scale.

Such visuals as charts, maps, and still pictures should be mounted with stiff backing.

Allow ample margins for all framed material.

Matte surfaces are more satisfactory than glossy.

Where printing is necessary, use bold, heavy lines and a minimum number of words.

Don't overuse any visual aid.

Because of visual interest, the audio pace is slower for television than for radio.

Cost and effectiveness of a visual aid are not necessarily related.

Establish an orderly system of files, records, and storage space for visuals.

APPENDIX 6

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APPENDIX 7

Biographical Sketches of Co-Authors

GEORGE J. ABRAMS: Director of Advertising for the Block Drug Company. Began his career as a newspaper reporter. Later became Advertising Manager of the Whitehall Pharmacal Company. During World War II served three years in the Navy, where he became Liaison Officer to Commander-in-Chief, British Pacific Fleet. In 1946 became Director of Market Research for the Eversharp Company, conducting Shick injector razor's first national contest, which attracted over a million entries. Since 1947 has directed advertising for Block Drug Company. Is also a special lecturer in the Graduate School of Business Administration at New York University.

HOWARD P. ABRAHAMS: Manager of Sales Promotion and Visual Merchandising, National Retail Dry Goods Association. Entered advertising with Rothschild's Department Store in Ithaca, New York. Two years later went to New York City as Advertising Manager of the Basement Store of Bloomingdale's, and then became Divisional Advertising Manager. Later spent twelve years as Advertising Manager of Ludwig Baumann. During World War II headed the Retail Furniture and Home Furnishing section of the government war agency in Washington. His wide experience now includes two years on the retail advertising staff of the *New York Times* and Advertising Director of I. J. Fox. Became associated with NRDGA in 1946. Is also on the faculty of both New York University and the College of the City of New York.

ANN HOWARD BAILEY: Editor of "Armstrong's Circle Theatre." Started her career in a publicity department of the Macmillan Company. Later worked in the copy department of radio stations WHHM, KWEM, and WMPS (an ABC affiliate). After 1948 spent two and one-half years writing free-lance television and radio scripts for networks and packaged agencies. Joined Batten, Barton, Durstine & Osborn in January, 1951, as Associate Editor for "Armstrong's Circle Theatre." Also writes more than twenty-five dramatic television scripts each year as a free-lance writer for such TV shows as Lux Video Theatre, Kraft Theatre, and "Tales of Tomorrow."

REX COX: Director of Motion Pictures and Television at Sarra, Inc. Has had more than eighteen years' experience in motion pictures, dating back to the old Charles Mintz studio, where he worked as assistant animator on "Krazy Kat" and "Scrappy." Beginning in 1935, served over ten years on Walt

- Disney's staff as an animator and story director. Free-lance writer from 1946 until 1949, when he joined Sarra, Inc.
- EVERETT CROSBY:** President of Bing Crosby Enterprises. Specialist in film for television. The oldest of the famous Crosby brothers, he made his first contact with show business in the production of school varsity shows at the University of Gonzaga, from which was later graduated. Spent three years in the U.S. Army Artillery in World War I. Entered business as a motor truck salesman. After leaving that field to accept night-club engagements, he next became manager of Bing Crosby's business interests. Bing Crosby Enterprises, officially set up in 1932, has grown steadily. For the past two years emphasis has been placed on films for television; some of the series produced include "Fireside Theatre," "Royal Playhouse," and "Rebound."
- DR. E. LAWRENCE DECKINGER:** Vice-President, Director of Research, The Biow Company. Received his Ph.D. at New York University Graduate School of Business Administration. Held the position of Instructor of Mathematics at New York University. Later entered the research department of The Biow Company, rising to his present position there. During World War II served as statistical analyst for the Army, the Navy, and the OSRD.
- BERNARD C. (BEN) DUFFY:** President of Batten, Barton, Durstine & Osborn, Inc. Started his career as a shipping clerk and checker at advertising agency of Barton, Durstine & Osborn. Spent spare time studying advertising as a career, and was promoted to the Media Department. In 1925 became Director of Media. In 1935 was appointed Vice-President in charge of Media, Marketing, and Merchandising. In 1943, Executive Vice-President; in 1945, General Manager; and in 1946, President. Is the author of several books: *Ninety-Nine Days* (1933), *Advertising Media and Markets* (1939), and *Profitable Advertising in Today's Media and Markets* (1951). A member of the Board of Directors of the Audit Bureau of Circulations; Chairman of the Advisory Committee on Advertising of the Proprietary Association of America; Director at Large of the American Association of Advertising Agencies; and Vice-Chairman of the Advertising Committee of the Cardinal's Committee of the Laity (Catholic Charities). Also a member of the Advisory Council for the College of Commerce of the University of Notre Dame.
- MILO FRANK:** Casting Director of CBS Television. Gained his extensive experience in the motion picture field, where he handled such famous stars as Glenn Ford, Loretta Young, Ann Sheridan, Danny Thomas, Paul Douglas, Pat O'Brien, Edward G. Robinson, Robert Ryan, Ethel Barrymore, Linda Darnell, Joan Davis, Celeste Holm, Marilyn Monroe, Zsa Zsa Gabor, Katherine Hepburn, and others. During the war Mr. Frank served in the Marine Corps, first as a line officer and later as a Japanese interpreter. Afterwards, he worked for the Sam Jaffe Agency and then operated his own talent agency. In 1949 he joined the William Morris Agency, where he remained until 1953, at which time he joined CBS Television in his present capacity.
- NORMAN R. GLENN:** Editor and publisher of *Sponsor Magazine*. Has been associated with radio (and television) since 1932, when he began his career at WLS in Chicago. Four years later became Business Manager of *Broadcasting Magazine*. During World War II rose from ranks to lieutenantancy and became Assistant Editor of the *Army's Radar Magazine*, for which he received many awards. Later became Executive Editor of *F.M. Magazine*, leaving to

launch *Sponsor*, now one of the country's outstanding publications in radio and television.

STOCKTON HELFFRICH: Director of Continuity Acceptance of the National Broadcasting Company. A graduate of Pennsylvania State College. Started at NBC as a guide for visitors and subsequently advanced to a managerial position in the script division. Later made Director of Continuity Acceptance, a position he held for ten years. During World War II served three years in the U.S.N.R. as a coding officer on the Philippine Islands. Has written many articles for national publications and appeared on numerous radio and television programs as a guest star, explaining the activities of television censorship.

CECIL C. HOGE: President, Huber Hoge and Sons. Is a graduate of the University of Virginia. Held many positions in the advertising world before joining his father's advertising agency, Huber Hoge and Sons, in 1940. Has concentrated primarily on mail-order radio advertising and, later, mail-order television advertising. Has served as consultant to many national advertisers, department stores, agencies, and networks.

ALLAN H. KALMUS: Press Bureau Manager, Lever Bros. Formerly Television Manager of the Press Department of the National Broadcasting Company. Received undergraduate degree from Harvard University (1939, Phi Beta Kappa) and Master's degree from the Columbia University Graduate School of Journalism (1940). Associated with radio-television publicity and public relations for more than ten years, he had been with the National Broadcasting Company since 1943. Prior to joining NBC he was Publicity Director and Assistant News Editor of Station WQXR in New York City. During World War II served as an information specialist with the Office of War Information.

DON L. KEARNEY: National Sales Manager of American Broadcasting Company-owned TV Stations. Entered broadcasting as a sports announcer in 1936 while attending Fordham University. After five years with various eastern stations as announcer, producer, and salesman, became radio director of the U.S.O. Army service was followed by a year of radio, newspaper, and farm paper sales with the Katz Agency, Inc., a year as sales manager of cooperative programs at M.B.S., and a return to Katz Agency early in 1948 to develop the Television Sales Department, which he subsequently supervised. In 1951 became national manager of ABC-TV Spot Sales, and assumed his present assignment a year later.

WALTER A. LOWEN: President of the Walter A. Lowen Placement Agency. A graduate of the Pulitzer School of Journalism, Columbia University, he began his advertising career as a copy writer with Calkins & Holden and then moved to Ruthrauff & Ryan. In December, 1920, he and his wife opened a personnel placement agency, which soon specialized in the selection and placement of trained advertising personnel. Practically every advertising agency and network in New York and many agencies and stations all over America contain "Lowen alumni," including numerous vice-presidents and several presidents.

MILBURN McCARTY, JR.: Vice-President of Douglas Leigh, Inc., and of its subsidiary, Leigh Foods, Inc., manufacturers of Flamingo Frozen Orange Juice and other frozen products. A native of Texas and a graduate of Dartmouth College, he has had a varied career of reporting, advertising, and publicity. On first coming to New York wrote for the *New Yorker* and the *Herald*

- Tribune*. Later became an account executive for Steve Hannagan Associates. In 1941 was called to Washington to direct the Treasury Department's Magazine Promotion for the National War Bond Campaign. Later joined the Marine Corps as a combat correspondent. During the Pacific campaigns wrote articles for the *Saturday Evening Post*, *New York Times Magazine*, *Reader's Digest*, and other publications, and at Okinawa was decorated by General Vandegriff with the Commendation Ribbon.
- ROBERT M. REUSCHLE:** National Sales Manager, WHUM-TV, Reading, Pa. Formerly Manager of Radio and Television Time Buying Department, McCann-Erickson, Inc. In 1933 assisted in the production of the "Seth Parker" radio series while at Phillips H. Lord. Later was appointed head of research and talent for the "We the People" program, and in 1938, was hired by Young & Rubicam as Head of Research and Talent for both "We the People" and "Hobby Lobby." Before entering the United States Merchant Marine during World War II, where he served as a lieutenant, he became a radio time buyer at Young & Rubicam, the position to which he returned after the war. In 1947 was appointed Account Executive at Headley-Reed Company, and in 1949 Manager of Radio and Television Time Buying at McCann-Erickson.
- DR. SYDNEY ROSLOW:** President and Director of Pulse, Inc. Ph.D. in Psychology from New York University, also a member of Phi Beta Kappa. Began his research career in 1935 after teaching for four years at N.Y.U. Prior to the organization of Pulse he was engaged in market research at the Psychological Corporation. From 1939-1941 was in public opinion research with the Program Surveys Division of the N.Y. Department of Agriculture. In 1941 founded Pulse, Inc., a company that now conducts nationwide radio surveys in more than 75 markets and television surveys in 46 markets. Has had numerous statistical and research articles published in scientific periodicals.
- IRVING SETTEL:** Sales Promotion consultant of Du Mont Television Network Film Syndication; Advertising Manager of Concord's Inc. Has had more than fifteen years' experience in advertising, sales promotion, and merchandising. Started as an advertising assistant at Metro Associated Service, a mat service company. Later became advertising manager of a retail chain organization. During World War II served in the Army as a classification specialist and information and education supervisor. Since the end of the war has become a widely known authority on retail advertising, particularly in radio and television, and maintains close association with many outstanding organizations throughout the country. Has written two current best-selling texts, *Effective Retail Advertising* and *The Ad-Viser* and writes a syndicated column for fifteen trade journals with a combined readership of more than 750,000. Also teaches radio and television at Pace College, New York City.
- BILL TODMAN:** Goodson-Todman Productions. Mr. Todman, a graduate of Johns Hopkins University and New York University, has been a consistent producer of successful television shows. In 1946, while a radio writer-director, combined with Mark Goodson to sell their first show, "Winner Take All," to CBS. Today, Goodson-Todman produce such TV shows as "What's My Line?," "The Web," "Beat the Clock," "It's News to Me," and "The Name's the Same."

ROBERT J. WADE: Vice-President in charge of staging and operations, Rotondo Co. Formerly Executive Coordinator of Production Development, National Broadcasting Company. Is a graduate of the Swain School of Design, Emerson College, and Boston University. Started as a designer for the Rice Player's Company in 1928, and later became Technical Director and Manager of the Stage Craft Studios, a position held until 1937. Was also Art Director of the Rice Player's Company. In 1942 became Technical Director and Theater Lecturer at Wellesley College Theater and did summer work for Emerson College Theater. In 1944 became Art Director of NBC Television, and from 1947 to 1951 was Manager of NBC Staging Services Division. Then received appointment as Executive Coordinator of Production Development. Is the author of a book entitled *Designing for Television*, published by Pellegrini & Cudahy. Is also the author of NBC's Brochure, *Production Facilities Handbook*, and of *Operation Backstage*, a staging services manual. Has contributed to numerous books on television and the theater and has written for such magazines as *Theater Arts Monthly*, *The Player's Magazine*, *American Artist*, and *Television Radio Age*.

HERBERT B. WEST: Television Account Group Supervisor, Batten, Barton, Durstine & Osborn since 1936. Has worked in almost every phase of advertising from readership research to television. Was in charge of a traveling sales promotion crew for the William Wrigley, Junior, Company before joining Batten, Barton, Durstine & Osborn. Was a copywriter on insurance, drugs, chemicals, finance, and other fields; Radio Account Executive on DuPont's "Cavalcade of America"; Assistant to the Copy Test Chief for all agency accounts; Account Executive on three different accounts and finally in charge of Batten, Barton, Durstine & Osborn television. During World War II was awarded the Legion of Merit for outstanding service. In addition to his agency duties he is the author of numerous trade articles on advertising and a lecturer on advertising at Columbia University.

CHRIS J. WITTING: Director and General Manager of Du Mont Television Network. Attended the American Institute of Banking, the School of Commerce, Accounts, and Finance at New York University, and Fordham University Law School. Formerly was an executive with the firm of Price Waterhouse and Company and installed operating systems and internal procedures for their clients. Later, when Price Waterhouse directed the setting up of camp shows in cooperation with the U.S.O., he laid out and administered the business organization. Still later was appointed Comptroller and Assistant Treasurer of the organization and served throughout the war in this capacity, except for a year and a half with the United States Maritime Service. Continued in his own accounting firm until 1947, when he undertook to set up operating procedures for telecasting by the Allen B. Du Mont organization. In 1951 was made Managing Director of the network. Has been active in several phases of television. Took part in organizing the National Association of Radio-Television Broadcasters and subsequently became a member of its Board of Directors. Was elected a director of the American Television Society in June, 1951. Is also a member of the Board of Directors of the Advertising Council and a member of the New Jersey Communications Commission.

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