

TELEVISION and RADIO

4th edition

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Preface

WHEN THE FIRST EDITION of this book was published in 1950, about 100 television stations were broadcasting programs several hours a day and about 5,000,000 television sets had been installed in American homes. In 1956, on the publication of the second edition, about 450 television stations were on the air, many of them 18 hours a day, broadcasting programs to 37,000,000 sets. When the third edition was published in 1963, the number of television stations had passed the 600 mark and more than 56,000,000 television sets were in use. As this fourth edition is written the number of television stations has risen to more than 850 and the number of television sets exceeds 84,000,000. Now virtually all American homes are equipped with at least one television set; more than one quarter of these households has two or more sets. In the average home, people watch television almost six hours a day. From morning through the late evening hours, television now commands the "strongest sustained attention" of most American families. In competition with television, radio has continued to maintain a place as a major mass communications medium, but its hold on the American public has lessened markedly, especially in the evening hours, and its programming has undergone vital changes.

In preparing this new edition the latest developments in radio and television are fully recorded, but the basic intention of the previous editions has been maintained: to provide a comprehensive, up-to-date textbook for introductory courses in broadcasting. These courses are now offered in several hundred colleges and universities. Many of these courses have been created in answer to student demands; others have resulted from the acquisition by educational institutions of FM radio broadcasting licenses, television broadcasting licenses, or closed-circuit studio equipment; still others have

been organized by faculty members who perceive the value of training in television and radio and the social significance of the entire broadcasting enterprise.

Faced with the problem of training students in the broadcasting skills and supplying them with a body of knowledge about the field, many teachers find it difficult to organize and present effective courses without the aid of a comprehensive textbook and adequate practice materials. It has been a matter of real gratification to us that the first three editions of this text won such wide acceptance from college teachers and students throughout the country. It is our belief that this fourth edition, prepared on the basis of our experience in teaching college courses, in educational broadcasting, and in commercial broadcasting, contains all the basic materials essential to a first course in broadcasting.

For courses concerned primarily with the social aspect of broadcasting, Part I, supplemented by such chapters from Part II as time will allow, may suffice. For courses concentrated on training in fundamental broadcasting skills, Part II, which introduces the student to television and radio studio practices and techniques, may be used alone or together with chapters chosen from Part I. Thus the text may cover two semesters of study in the order preferred by the individual instructor. Or the book may be utilized in one semester by concurrent assignments in Parts I and II; for example, in the same week, students may be asked to read Chapters 1 and 16. In our own teaching we have preferred to link content and skills in this manner.

Knowing how hard it often is to obtain good exercise material for classroom use, we have provided ample broadcast copy for the various skills discussed in Part II, so that the text may be used as a working handbook. Some of the best scripts included in the earlier editions have been retained, but these have been supplemented with the most recent examples of broadcast copy, a number of them being excerpts from award-winning scripts. We have obtained clearance for the use of these selections in the classroom, *but we are obliged to caution all readers that these scripts are fully protected by copyright and common law and may not be broadcast without permission in writing from the individual authors or copyright holders, as the case may be.*

We have chosen to deal with television and radio concurrently because we believe that study of the nature and influence of the two communications media can most profitably proceed in this way. In the presentation of programming and production skills, we have tended to relate the two media by comparison and contrast. To satisfy the needs of those instructors who prefer not to teach television and radio at the same time, we have provided separate chapters and sections for matters that pertain to one medium but not to the other. We have also provided separate practice material for production exercises in television and in radio. Where institutions lack the equipment necessary for direct instruction in television, this text should at least help to orient students to the field of television and to prepare them

for what they must later learn in the television studio. We believe that those instructors who want to combine instruction in television and radio will find in this book a reasonably adequate treatment of both.

Although in conception and execution this volume has been a joint project throughout, the reader may be interested in knowing the primary responsibilities of the three authors. The original writing of Part I, except for chapter 10, plus chapters 19 and 23 was by Chester. All the other chapters were originally written by Garrison except for chapter 10, which was written by Willis, who also did the rewriting that was required to bring this new edition up to date. One coauthor is an executive in the broadcasting industry; another is a professor and director of broadcasting at a state university, and the third is a professor in a state university engaged in the teaching of television and radio courses. In this book, however, each of us speaks in his own right; the views we express are not to be ascribed to the company or institution with which we are affiliated.

We voice our thanks to the following people for the assistance they gave us in obtaining useful materials for this book: Howard Bell, Michael Berla, Helen Borsum, Bonnie Buchanan, Fred Buckner, Edwin Burrows, Jack Drees, Paul Dudeck, Michael Eisler, Rodney Erickson, Bill Flemming, Edwin Glick, Ben Greer, Alan Handley, Lou Hazam, John Kitching, Frank LaTourette, Karl Lohmann, Merrill McClatchey, Tom McCray, Jack McGiffert, Robert Newman, R. C. Norris, Dick Osgood, Gail Plautz, Lynn Poole, Fred Remley, G. G. Roll, Howard Sacher, James Schiavone, Hazen Schumacher, John Rich, John Turner, Josephine Wenk, Ed Wheeler, Paul Williams, L. H. Woodman, and Ben Yablonky. Our appreciation is also expressed to the numerous individuals, stations, networks, advertising agencies, publishers, and manufacturers who have permitted us to reproduce their materials, charts, and photographs. We also thank Mr. Howard Monderer of the National Broadcasting Company who advanced many wise suggestions for this book.

We are also greatly indebted to the many good people from whom we have learned much of what we now propose to teach. A complete accounting of this debt cannot be made here, and a long list of names of our intellectual creditors would be pointless. We must resort, therefore, to a blanket acknowledgment of our outstanding obligations to all our friends in education and in the radio and television industry who have given to us so generously of their knowledge and experience.

G. C.
G. R. G.
E. E. W.

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PART I

Television and Radio in Society

CHAPTER 1

Social Aspects of Broadcasting

IT HAS BEEN SAID that of all the peoples in the world, Americans, with their millions of television and radio sets, apparently stand most in fear of a moment of silence. It has also been said that the development of television and radio is the most significant technical advance in human communications since the invention of movable type. It is surely true that no student of the twentieth century can fail to observe how television and radio have succeeded in permeating everyday life in America, changing social habits and creating new ones, upsetting staid political practices, affecting tastes in all forms of entertainment, building unprecedented demand for products and services never before so widely distributed, and providing the individual at home with an eye and ear to the world outside.

The full social impact of television and radio has not yet been fully gauged or charted, but all preliminary evidence indicates that they represent a major new force in American society.

So useful have these new media of communication become that our whole society has become geared to them, and our daily lives are shaped by the messages they bear; yet, when broadcasting began about fifty years ago, hardly more than a moment in the span of human history, it was little understood as a science and even less as an art. It was of no concern to the public, and was bereft of any social impact whatever. The change that has come over our society in these years can be described as nothing less than revolutionary. To the responsible citizen of today, it becomes significant to ask what is the full story of broadcasting's impact on our way of life, and what social problems derive from its influence upon us?

This chapter will try to answer these questions by presenting a general outline of the role of television and radio in America. In doing so, it seems

wise to discuss the following points: 1. the nature of the broadcasting media; 2. the dimensions of television and radio; 3. what television and radio convey to the American people; and 4. their effects on us and our ways of doing things.

BROADCASTING DEFINED

For the sake of convenience in this discussion, we may define broadcasting as the transmission through space, by means of radio frequencies, of signals capable of being received either aurally or visually or both aurally and visually by the general public.

There are several types of broadcasting: standard or AM (amplitude modulation) broadcasting of sound; FM (frequency modulation) broadcasting, a higher fidelity form of sound transmission; television, the transmission of pictures and sound; facsimile, the transmission of still pictures and writing, with or without sound, to be received on photographic paper; and numerous other types of broadcasting, including shortwave transmissions overseas, police radio, Army and Navy radio, microwave relays, and highly specialized forms of broadcasting such as radar. When we use the term "broadcasting" in this volume, it should be understood to include only AM and FM radio, and television.

TRANSMISSION OF BROADCASTING

One way to gauge the scope of American broadcasting is to note how much effort and money go into the operation of our broadcasting system. In the 1970s, there were in operation seven national radio networks, more than 4,250 individual AM radio stations, and approximately 2,400 FM radio stations. There were four national television networks and more than 850 individual television stations.

Most of these stations transmit programs from sunup to sunset, and many continue until midnight and later. To produce income the commercial stations sell programs and time to advertisers. In 1968, according to the Federal Communications Commission, the revenues of the broadcasting industry were reported as follows: television, approximately \$2.5 billion and radio, \$1 billion, making a total of \$3.5 billion. That year industry profits from television (before federal income taxes) were \$495 million; the profits from radio were \$117 million.

Of the total revenues of the television industry in 1968, 69 percent was derived from the sale of time on the air and 31 percent from the sales of talent, programs, and production. Of radio's total revenues, 96 percent came from the sale of time and 4 percent from the sales of talent and programs. In addition to these expenditures, \$472 million were paid in commissions to

advertising agencies and station representatives in connection with the sales of time and programming. In addition to these payments to stations, advertisers also paid many millions of dollars for talent and program costs to organizations, such as production agencies, which do not operate networks and stations.

RECEPTION OF BROADCASTING

Television

As the seventies began, of the 61 million households in the United States, 58 million homes, or 95 percent, had at least one TV set. Three out of ten households had two or more sets, and the total number of TV sets in households throughout the country reached 84 million, an increase from one million sets in 1949 and from 44 million sets in 1959. It is estimated that television set owners pay more than \$1 billion each year for repairs to their sets and for electric power to operate them.

According to the A. C. Nielsen Co., these television sets are being viewed about six hours per day in each home! It is clear that, as Frank Stanton, President of the Columbia Broadcasting System, has said, "The strongest sustained attention of America is now, daily and nightly, bestowed on television as it is bestowed on nothing else."

Radio

Family ownership of radio sets in America has reached the point of approximately total saturation. More than 98 percent of American homes have at least one radio set, and the total number of sets, 303 million, now considerably exceeds the number of people in the country. Included among these radios are 75 million installed in automobiles and millions of portable sets that are carried from homes to various places of recreation and work.

Home radio sets are turned on considerably less than television sets—from 1½ to 2 hours per day—but listening to automobile and portable radios adds substantially to that figure. It is estimated that 7.5 percent of those over 12 years of age listen to a radio some time each day, and in a week the cumulative radio audience reaches 95 percent. Radio, with its unique ability to entertain and inform individuals while they are engaged in some other activity, has become the "companion" of the American individual, following him from room to room, to public places, and on the highway.

It has been said, with much truth, that listening to the radio and looking at television are the great common denominators of the American people. They dominate all leisure-time activity, with television viewing clearly assuming the role of America's favorite leisure-time pursuit.

TELEVISION AND RADIO AS SOCIAL FORCES

With an audience as broad in scope as the American community itself, television and radio have become singularly powerful media to do good or evil in society. Their program offerings usually reflect the desires and values of our society, while their persistent command of our attention tends also to make them important creators of our values, desires, and tensions.

It is on those occasions when television and radio have turned America into a single thinking and feeling unit that the social force of these media has been made most evident. The power of radio was first indicated as early as 1933, when Franklin D. Roosevelt delivered his first inaugural address to an audience of many millions, assuring them that "the only thing they had to fear was fear itself." Roosevelt's fireside chats to audiences of 62 million people suggested the amazing potential of the radio medium—one individual, in a moment of time, bringing to bear upon a nation at large the full force of his vocal effectiveness. In the election campaign of 1960, the number of people who watched each of the four televised debates between candidates Kennedy and Nixon averaged 70 million, and 120 million saw at least one of the debates.

The power of television to direct public attention to a single event was first demonstrated dramatically in March, 1951, when the telecast of the Kefauver Crime Committee hearings brought daytime business operations to a practical standstill as millions of people sat glued to television receivers at homes and in public places. This power to produce "peak" audiences is characteristic of television today. In 1969 it was estimated that 125 million Americans watched Astronaut Neil Armstrong as he took man's first step on the moon, and from 350 million to 500 million viewers in other parts of the world joined them in watching that great event. The drawing power of television extends to the full range of nighttime entertainment programming. Successful shows are viewed regularly by from 30 to 40 million people.

Television and radio coverage of real happenings of importance throughout the world have made the American people direct eye and ear witnesses to events they could otherwise know only at second hand—such events as the Vietnam war, Presidential nominating conventions, meetings of the United Nations Security Council, Congressional committee hearings, the launching of astronauts, and numerous others. In this way television and radio encompass the press, the public platform, the theater, the music hall, and the "real world" outside, and communicate them to an eager and attentive audience comfortably situated at home.

The significance of television and radio as forces in our society can be understood more fully by an examination of the several major areas of belief and action in which their effects can be observed. In the rest of this chapter we examine these effects with respect to such areas as economics, enlightenment,

culture, sports, and the problem of violence. In a later chapter we discuss the effects of broadcasting on politics.

TELEVISION, RADIO, AND ECONOMICS

The economic significance of television and radio extends far beyond the dollar volume of their business alone. Their full significance is measured by their importance as advertising media for the distribution and sale of all forms of consumer goods. Television has established itself as the most effective advertising and selling medium ever developed, while radio's ability to persuade listeners to buy certain goods is indicated by the fact that advertisers spend close to a billion dollars a year to use radio.

The advertising effectiveness of radio and television has been demonstrated many times. When Pepsodent began sponsoring "Amos 'n Andy," the sales of its toothpaste increased by 76 percent. In 1939 the Gillette Company paid \$100,000 for the right to broadcast the World Series on radio. Immediately its sales went up by 350 percent. Radio many times since then has shown its advertising muscle, but even its accomplishments have been outshone by those of television. An outstanding example was the experience of the Dow Chemical Company, which used television to advertise Saran Wrap, a consumer product that had been gathering dust on grocery shelves for eight years. When Dow Chemical decided to promote Saran Wrap on network television, only 20,000 cases of the product were being sold each month. With television support, sales quickly jumped to 110,000 cases a month, and after only a year of television advertising, the product was selling at the rate of 600,000 cases a month.

The story of the Hazel Bishop lipstick company is another example of the amazing effectiveness of television advertising. When the company came under new management, its gross annual business was \$50,000. Thereafter, it plunged into an intensive advertising campaign on television, committing 90 percent of its advertising budget to this medium, and in four years had raised its annual sales to \$12 million.

Another outstanding example of the remarkable effectiveness of television advertising is the experience of the Alberto-Culver Company. It began in television with an advertising budget of \$219,000, gradually increasing this amount until it was spending \$23 million a year. The result of this expenditure was that in five years its sales went up by 1,500 percent.

The most impressive case of an advertiser's use of television is undoubtedly that of the Procter and Gamble Company. Placing more than 90 percent of its advertising dollars in television, this company pours close to \$200 million a year into the coffers of TV stations and networks to advertise a wide array of products, many of which compete with one another. This expenditure makes 1 out of every 13 dollars supporting national TV advertis-

ing a Procter and Gamble dollar. The sales results seem to justify this dependence on television, as Procter and Gamble regularly captures a major share of the detergent and toilet soap market. Two of its special successes are Crest, which gained about half the toothpaste market after a sustained period of television advertising, and Comet, which became the nation's best-selling scouring cleanser during a two-year intensive television advertising campaign.

A special two-year study of the impact of television on the people of Fort Wayne, Indiana, was financed by the National Broadcasting Company. The research project was undertaken to determine what people did before television, how they spent their time, how they reacted to brand names, ideas, and products—and what they did after television. The results of the study, entitled *Strangers into Customers*, were as follows:

1. After getting TV, people became more conscious of advertising. Television accounted for 7 out of 10 advertising impressions people absorbed. Television became a greater advertising source than newspapers, magazines, and radio combined were before the family acquired its set. (85 percent vs. 80 percent.)

2. TV made people aware of a brand name (average brand awareness increased 45 percent), taught them what a product is and does (average brand-product association went up 59 percent), increased their ability to recognize a trademark (average trademark recognition increased 68 percent), taught consumers to identify a slogan or copy-point, and made the housewife rate a brand more favorably (average brand rating went up 41 percent).

3. TV presold durable goods, yielded great public-relation benefits, and brought out the advertised brand as a make people would consider and buy. After TV, a washing machine manufacturer was thought of 44 percent more often as "making the best," and 38 percent more housewives would "consider buying" a brand-name refrigerator.

4. TV increased the number of customers. TV brands usually increased at the expense of their non-TV competitors (a brand-name evaporated milk won 51 percent more buyers, while a competitor lost 14 percent). More nonbuyers changed to product buyers among the housewives who had sets. TV also brought its advertisers a bigger share of the market. (In the whole of Fort Wayne, TV brands increased their share of purchases by 19 percent in the typical package-goods field, while non-TV brands fell off 11 percent.)

5. The more a product was advertised on TV, the more buyer increase it got. The most advertised brands increased 48 percent among set owners, while the brands with small TV schedules increased only 28 percent.

6. TV worked fast and continued working. Those who had owned their sets longest, averaging a year or more, showed the highest buying levels for TV brands.

7. The effects of TV advertising were reflected sharply at the retailer level. Four dealers out of 10 stocked new brands as a result of TV advertising. TV advertising topped all other media in causing the dealer to give a brand more shelf space and special displays. On "doing the best job of moving goods in your store," dealers favored TV over newspapers almost 3 to 1, over magazines almost 10 to 1.

No wonder television is referred to by advertisers as a selling machine.

TELEVISION, RADIO, AND ENLIGHTENMENT

Television and radio also serve as major sources of information and enlightenment for the American public. News broadcasts have long been among the public's favorite types of radio programs. During World War II, radio's ability to broadcast news bulletins a few moments after the actual events gave it a decided advantage over newspapers, which had to contend with the delays of typesetting. Radio first supplanted the press as the main and most trusted source of news, and it has now been supplanted in turn by television as the major source of news information for most people. Both media are established sources for the first word of unexpected news developments.

The coverage of special events, including natural disasters such as floods and hurricanes, and events of public importance such as a Presidential inauguration, the visit of a foreign political leader, debates at the United Nations, or the launching of a flight into space, offers the public an opportunity to be present at the unfolding of history. Programs such as *Meet the Press*, *Face the Nation*, and *Issues and Answers* subject national leaders to questions from newsmen that ventilate controversy on public matters and probe deeply into issues of current importance. These regular series are supplemented by occasional broadcasts such as *First Tuesday* and *60 Minutes*, that employ a magazine approach to explore subjects of a social, cultural, or political nature. Programs of agricultural and consumer information and market and weather reports have come to play a vital role in the commerce of the nation. American farmers, especially, have become dependent on farm broadcasts for essential planting and marketing information. Formal and informal education programs have been presented by networks as well as by local commercial and noncommercial stations, and many of these have been successful. Broadcasts prepared for reception in schoolrooms have converted television and radio into schools-of-the-air in many cities and states. In the primary grades especially, television and radio have been markedly effective in beaming lesson material to the classroom, where teachers and pupils may benefit by the greater facilities and skill at the command of the studio instructor.

TELEVISION AND CULTURE

The ways in which people choose to entertain themselves or to be entertained, their levels of taste, the place they assign to creative works of art, are all matters of cultural significance. At one time radio was an important factor in cultural life, but now that it has been transformed into

essentially a local medium with many voices appealing to fractionalized audiences, it has lost some of its impact. It still has an effect on the musical tastes of the nation, but its main cultural role has been taken over by television. The fact that watching television represents the favorite leisure-time activity of the American people makes it an object of cultural concern. What kinds of programs do people watch so eagerly? What levels of taste do these programs represent? What place is assigned to works of artistic quality? To what extent does television develop cultural patterns of its own? To what extent does it create its own materials of entertainment and art? Or does it serve simply as a showcase for art and entertainment created elsewhere? To what extent has the public absorption in television affected interests and activities in other leisure-time pursuits, such as reading, conversation, sports, movie attendance, music study, painting, arts and crafts, to name a few?

These are the questions that deserve serious consideration if we are to understand fully the relationship between television and American culture. We do not have final answers to all the questions, but as broadcasting has achieved a permanent place in our society, certain points have become clear. We know, for example, that by and large the kinds of programs that people watch and listen to in greatest numbers are those that combine the broadest elements of audience appeal in comedy, variety, drama, personality shows, and programs involving audience participation. We know that unlike other fields of communication such as magazine and book publishing, which are able to publish all kinds of magazines and books ranging from those with very specialized appeals, and therefore limited readership, to those with broad appeal and mass readership, the television medium has tended, especially during the evening hours, to broadcast only those programs that are likely to attract the largest audiences. The reason for this is simple: a program with limited appeal set into an evening network program schedule makes it difficult to regain the audience for the following program because most people tend to stay with the station to which they are tuned rather than change stations at the end of each program. Nevertheless, programs of superior artistic taste have been produced at great cost by national television networks in the hope that the public will turn to what is worthwhile rather than adhering to habitual tuning patterns. The concept of the "Special" program is based upon the idea that a program of superior quality, of whatever length necessary to do justice to its program material, will overcome habit patterns and attract an audience of substantial size. Although this objective is not always realized, there have been many indications that the concept of the "Special" is a sound one. Many cultural specials have been so well received that they have been broadcast a second time, and specials of a popular nature have been highly successful in attracting large audiences. In January 1970 the TV coverage of Bob Hope's Christmas visit to the armed forces in the Vietnam area captured the biggest audience ever drawn by a program broadcast on a single network.

By and large, both television and radio in the past depended on the legitimate theater, the music hall, and the night clubs to provide them with performers and program material. Within less than 10 years of its beginning, the television industry discovered that its program demands could no longer be satisfied by turning to other entertainment media; as a result the broadcast media undertook to find performers of their own in large-scale talent and writer development plans. Thus, the media established substantial resources of their own, and television is now a main source of new talent in the country. Television will always continue to serve as a showcase for the best entertainment created elsewhere, but because of its huge economic resources and its great program needs, television underwrites in part or in whole artistic ventures on the legitimate stage and in motion pictures. The National Broadcasting Company and the Columbia Broadcasting System have participated in underwriting several theatrical ventures on Broadway, and there has been network activity in the production of movies not only for TV presentation but also for regular exhibition.

That the public's concentration on television has affected the nature of its interest and the extent of its participation in other leisure-time activities can hardly be doubted. Elmo Roper reported in one of his public opinion surveys that 78 percent of us regularly seek ready-made forms of spare-time activity, and that chief among these are television and radio.

At first it was feared that popular fascination with television would cause people to stop reading books and newspapers, going to movies or the theater, conversing with others, or participating in sports. When movie attendance dropped markedly in 1949 and 1950, many motion picture executives rushed to the conclusion that television was the primary cause of the loss at the box office. In time it was learned that the box office for quality motion pictures remained as good as ever, but that many people preferred to watch television rather than pay admission to see a mediocre movie. Many motion picture houses that specialized in the exhibition of Grade B films went out of business (almost 6,500 in the first three years of television), and the importance of Hollywood as a center for the production of pictures for theatrical exhibition seems permanently reduced. The drop in the production of feature films, however, has been more than made up by the rise in the production of films designed specifically for the TV screen.

The effect of television on reading has been a major concern among those who worry about the cultural climate of our country. Considering the large number of hours that go into television viewing, one might assume that the time devoted to reading would decrease. Surprisingly, this seems not to be the case. Librarians reported that the circulation of books actually increased in the TV era, and they found that the interests of some of their customers in certain subjects were stimulated by TV viewing. Those who gain great pleasure from reading books are not likely to forsake reading for television; those for whom reading is a marginal pleasure are probably wooed away.

The greater concern has been the effect of television on the development of reading habits in children, because we know that children have been almost wholly captivated by television. Professor Paul Witty of Northwestern University, who had conducted regular surveys of television viewing in the Chicago area, saw no great effect on the reading of children, even though he had found that elementary school children average about 21 hours of viewing a week, while high school students average about 13 hours.

Newspapers and magazines have suffered from the growth of television not so much from a loss of readers as from a loss of advertising revenue. Such mass-circulation magazines as *Colliers* and *The Saturday Evening Post* became extinct because the dollars that paid for many of the advertisements that used to fatten their issues went to television. The surviving mass-circulation magazines are similarly threatened.

Another question of genuine concern is whether television tends to make people passive observers rather than active participators in the cultural pursuits of our time. Only as we gain greater perspective with the passage of time will we be able to reckon the full effects of television in this regard. It may be noted, however, that, at the very least, many people who always have been observers have been given an opportunity through television to observe cultural undertakings of real quality which they otherwise would never have experienced.

We know that the themes and values of television programs do have some effect on many viewers, although no comprehensive analysis and evaluation of these effects has yet been made. We know, for example, that in the popularizing of a song, radio and television tend to form our tastes for us. A popular song becomes a success by being dinned into our ears through constant repetition. Special studies have shown that the sales of records regularly follow the peak of performances of the song on the air. As a result of this intense repetition, even successful songs are shortlived. In broadcasting classical music, radio undoubtedly has stimulated greater interest in the buying of records for home listening. We also know that on specific matters like modes of dress and speech, large segments of the public are quick to imitate what they see and hear on the air.

SOCIAL EFFECTS OF TELEVISION AND RADIO

The social effects of television and radio are many and varied. For one thing, television and radio influence our daily living and buying habits. Group viewing at home, some say, has strengthened the family unit. Listeners and viewers are perceptibly and imperceptibly affected by the programs they hear each day. While broadcast stations try to adjust their schedules to popular living habits, the public in turn often adjusts its habits to the broadcast schedule. Farmers with radios in their homes stay up later at

night than farmers without them. Topflight network television programs cause people to make a practice of staying home on certain nights. Re-fashioning of the living room to accommodate the television set has been the experience of many people. And, needless to say, the advertising we are exposed to on the air influences our buying habits. On a television series sponsored by the manufacturers of Kraft products, the commercial on one program was devoted to a cake frosting recipe made with cream cheese. The next day's mail brought 79,000 requests for the recipe. In following weeks, better than half a million more requests were received. Nor is the effect of commercial exhortation limited to adults only, as many parents who have been bombarded with pleas from their children to buy certain products can testify. A study by NBC of children's influence on buying as a result of their watching television had the following results:

1. Children frequently pay as much attention to television commercials as to the program itself. This is particularly true for the animated cartoon type, jingles, and gift offers.

2. Children not only like to watch the commercials—they remember them well enough to repeat them, and to both recognize and request the advertised products.

3. Nine out of ten mothers have been asked by their children to buy a TV advertised product; 89 percent of these requests resulted in purchase. The highest request rate is among the five- to eight-year-olds.

4. Children influence brand switching. Three out of five mothers have bought another brand of a product in addition to their regular brand, to satisfy the children's requests.

Television and radio have also demonstrated an exceptional ability to induce mass social action along lines of generosity. This was proved repeatedly during World War II.

An outstanding example of broadcasting's influence on mass behavior during the war were the marathon broadcasts of Kate Smith on her War Bond drives. On February 1, 1944, in a round-the-clock appeal on almost every program of the CBS network, Kate Smith begged, cajoled, and demanded that her listeners buy War Bonds. By the end of her all-day drive, she had brought in a total of \$105,392,700 in War Bond purchases, marking the greatest single radio bond-selling exploit during the war, an outstanding feat from every point of view. In recent years educational stations have demonstrated television's power to extract money from the public by holding TV auctions that in some cases have raised hundreds of thousands of dollars for the support of a single station's activities.

The coverage of news events by broadcasters, particularly on television, seems to have a profound effect on the way people feel about the issues involved. The Vietnam war is the first in our history to be brought into our living rooms on a day-to-day basis by television. Some sociologists believe that this constant exposure to its violence was a prime factor in causing many

people to begin questioning the validity of our participation in that conflict. Mike Wallace's interview on CBS with a former soldier who confessed that he had killed unarmed Vietnamese civilians was instrumental in arousing national revulsion at the My Lai massacre.

Broadcasting also has a peculiar power to induce panic in insecure and suggestible listeners. This was demonstrated early in the history of radio, at the nervous expense of the public, in three fateful dramatizations of H. G. Wells' fantasy, *The War of the Worlds*. On Halloween weekend of 1938, which happened to fall in the period of the unsettling Munich war crisis, Orson Welles produced an adaptation of the fantasy which had hordes of Martians invading New Jersey. The program, done in a seminews style, created a panic on the East Coast despite frequent announcements during and after the program that the story was fictional. The panic did not subside until the next morning. Several persons were reported to have died of heart attacks, and many people prayed in the streets or fled into the country to seek refuge; hardier individuals seized arms and prepared to fight for their lives.¹ Adaptations of the same script broadcast in 1944 in Chile and in 1949 in Ecuador caused even greater panic despite the fact that audiences were warned ahead of time that the program was to be all in fun. In Ecuador when the people learned it was all a hoax, an enraged mob, hurling gasoline and flaming balls of paper, burned down the radio station, killed at least six persons, and injured 15 others. Army troops and tanks had to be called out before order could be restored. In 1969 Station WJR in Detroit broadcast the program again as a historical curio, never believing that people would still take it seriously. In this instance no panic was created, but a number of people called the station wanting to be reassured that the nation was not being invaded by Martian monsters.

Just as radio can induce panic through scare broadcasts, so it can often quell panic stemming from other sources, although the episodes described above suggest its limitations. During earthquakes, floods, and wartime aerial bombings, firm and confident voices carried by radio have calmed, reassured, and directed populaces into controlled and reasoned behavior. Broadcasts sent out during the destructive rampage of Hurricane Camille in 1969 were credited with providing crucial information that helped save many lives. We have every reason to believe that radio and television will continue to serve this function in crises to come.

As television and radio have won the acceptance of the American people, they have tended to establish or support certain social values and to accentuate various social trends. Television and radio programs, in their direct advertising messages and in the implicit suggestions and appeals of dramatic shows, tend to convey to the listener and the viewer the social values played up in the continuity and scripts. Together with the press and the movies,

¹ Hadley Cantril, *The Invasion from Mars* (Princeton, 1940); John Houseman, "The Men from Mars," *Harper's*, 148 (December, 1948), 74-82.

television and radio in this way define "success" for us, and give us many of our social values.

Television and radio also have accentuated the standardizing and simplifying of the English language, which continues a social trend first noted in the last century. Mass communication media, including newspapers, magazines, digests, and comic books, as well as television and radio, emphasize brief and simple communication to the exclusion of more complex styles of expression and argument. It is now difficult to get an audience to follow a line of argument for more than fifteen minutes, whereas in former years, it was not unusual for a skillful speaker to hold an audience rapt for hours, as he wound his way through a long argument. Since many issues of great social importance do not lend themselves to brief presentation without the danger of oversimplification and distortion of basic issues and meanings, some observers look askance upon this social influence of broadcasting.

Television and radio also have a great influence on society by conferring status on issues, persons, organizations, and movements to which broadcast time is made available. A broadcast discussion of an issue makes that issue more important in the public mind, just as the television or radio appearance of a relatively unimportant individual boosts that person's prestige in the eyes of the community. As Professors Lazarsfeld and Merton have pointed out, "The mass media bestow prestige and enhance the authority of individuals and groups by *legitimizing their status*." Television and radio audiences seem to subscribe to the circular belief: "If you really matter, you will be at the focus of mass attention and, if you *are* at the focus of mass attention, then surely you must really matter."²

TELEVISION AND SPORTS

An area in which television has had one of its greatest impacts is that of sports. It has worked in two ways, both to damage sports and to provide them with promotion and financial support. Television has hurt sports by drawing people to the TV screen and away from the stadiums and arenas in which games are played. As the televising of major league baseball games developed from 1949 to 1953, attendance at those games decreased from 21 million a year to 14.5 million. The effect on minor league baseball was even more drastic as millions chose to watch major league baseball on television instead of going to their home-town stadiums to see players who had not yet reached the big time. Through the decades of the 1950s and 1960s minor league attendance sank from 42 million a year to 10 million, and the number of clubs shrank from 488 to 155. The sport of boxing was almost

²Paul F. Lazarsfeld and Robert Merton, "Mass Communication, Popular Taste, and Organized Social Action," in Lyman Bryson (ed.), *The Communication of Ideas* (New York, 1948), pp. 101-102.

killed by television. Through the 1950s there was an enormous proliferation of boxing shows; to cite an example, television stations in Detroit in the 1950s were broadcasting five boxing shows a week, either locally produced or originating nationally. These shows lured patrons away from the boxing arenas and created such a demand for talent that boxers were thrust into the national spotlight before they were ready. The loss of patronage at the box office and the deterioration in the quality of the bouts brought the sport to a condition of bare survival.

There is another side to the picture, however. The money television pours into sports for broadcasting rights is a major element in the budgets of many teams, and in many instances TV revenue makes the difference between the financial success or failure of a team. Pete Rozelle, Commissioner of the National Football League, said: "There are 26 football franchises now. Without television half of them would not exist and the rest would be struggling."³ The money received from television stations and networks has made possible the expansion of major league franchises in baseball, football, hockey, and basketball from 42 to 87 in 10 years.

It is estimated that television organizations spend more than \$150 million a year for the rights to broadcast sports. As the 1970s began the National Football League negotiated contracts with the NBC, CBS, and ABC networks that would bring them \$41 million a year; ABC was spending \$12 million a year for the TV rights to NCAA college football games and contracted to spend \$13.5 million for the TV rights to the 1972 Olympic Games. The telecasting of baseball brought \$16.6 million to major league teams, and other millions were spent to broadcast basketball, hockey, and golf.

The broadcasts made possible by these expenditures regularly attracted millions of viewers. Events that created a high degree of national excitement drew some of the largest audiences in television. As interest in the competition between the National and American Football Leagues (now Conferences) grew, the Superbowl telecasts began attracting larger and larger audiences until the number of viewers passed the 60 million mark. The telecasting of World Series games, even though they occurred when many people were at work, averaged audiences of 23 million. The cost to advertisers for commercial messages on these programs was in keeping with the number of people they attracted. Advertisers on the Superbowl broadcasts paid \$135,000 a minute and on the World Series programs \$82,000 a minute.

While accepting this money from television, sports promoters have also taken steps to preserve the revenue they receive from the sale of tickets at the box office. The most drastic controls are enforced by the National Football League: broadcasts of football games are always blacked out in the area in which the game is being played. To see a game a fan must go to the stadium or be content to hear a description of it on the radio. The NCAA exercises

³Quoted in William Johnson, "TV Made it all a New Game," *Sports Illustrated*, 36 (December 22, 1969), p. 92.

rigid control over the schedule of college football telecasts games to help maintain ticket sales at the various college stadiums throughout the country. Boxing promoters finally denied regular television access to major boxing events entirely, permitting only closed-circuit television in theaters, which produced revenue at the box office. In some ways television has helped sell certain sports events to the public by publicizing them, among them bowling, golf, wrestling, and roller derbies.

In addition to producing revenue from advertisers and affecting attendance at the actual events, television has had some other discernable effects on sports. One of the most obvious of these effects is the scheduling of events to suit the demands of television rather than the convenience of the people attending them. Thus an NBA professional basketball game began in Los Angeles at 11:00 A.M. Sunday morning so that it could catch a 2:00 P.M. TV audience in the East. Even the dates of games have been changed to accommodate the TV schedule makers. Texas and Arkansas shifted their game to December from an earlier time in the season to permit ABC to offer a major contest to close its 1969 college football schedule. Those attending televised football games have noticed the time-outs that are called not for any reason connected with the game but to permit the televising of commercials. People attending the 1967 Superbowl game saw two perfectly legal kickoffs open the second half. The kickoff was repeated because the first took place when the network was in the middle of a commercial.

THE PROBLEM OF VIOLENCE

An aspect of broadcasting that concerns a great many people is the amount of violence in television programs. At frequent intervals various organizations make counts of the aggressive acts that punctuate video fare; these surveys all have a similar result: they demonstrate that television does involve a great deal of violence. In the summer of 1968, for example, when the nation was grieving over the violent death of Senator Robert Kennedy, a survey showed that television networks in prime time during one week portrayed 84 killings. In addition, 372 other acts of aggression or threats of violence were dramatized on the TV screen.

Many responsible leaders are concerned about the way this violence may affect viewers. There is particular concern about the effect on children. Some critics are convinced that television violence does great harm. Frederic Wertham, a noted psychiatrist, maintains that TV violence makes children callous, causes anxiety and tension, teaches the techniques of crime, and triggers juvenile delinquency. S. I. Hayakawa, president of San Francisco State College, in a speech delivered in 1968, noted that the young men and women then reaching maturity were the first generation to have grown up in a television age. He speculated that their alienation, rioting, drug

taking, and radical politics might be a result of their exposure to television.

There are some, on the other hand, who see violence on television as a positive good because it helps to dissipate aggressive impulses in a harmless way. P. M. Pickard, a British psychologist, believes that television violence helps children to escape from the terrors that arise from their own unresolved and frightening fantasies. Wilbur Schramm, an American media specialist, does not applaud TV violence, but he believes that most of the evils blamed on it arise from other causes, such as oppressive home life, bad environment, and disturbed personalities.

With experts in disagreement, it is not surprising that there are widespread demands for more scientific research on this question. A Congressional committee, for example, requested the Surgeon General to undertake studies to determine the effects of violence. Human beings are so complex, however, and the effects in question so difficult to measure, that research thus far has provided no definitive answers. Professor Albert Bandura of Stanford University has conducted studies in which he showed preschool children pictures of adults kicking and punching large dolls. When he left the children alone in a room with similar dolls, he found they were more inclined to kick and punch them than were children who had not seen the pictures. Bandura concluded that children exposed to televised aggression learn aggressive patterns of behavior. Other scientists have questioned the significance of Bandura's findings, however, arguing that his experiments merely demonstrate that children are prone to imitate and that he failed to show that television developed inner hostility and aggression. Other studies have been similarly inconclusive.

In the absence of proof that TV violence is not damaging in effect, many people believe that we should play it safe and reduce the violence on television. The National Commission on Violence recommended in 1969 that broadcasters reduce violence in children's cartoons and in adult programs. It recommended further that dramatic shows containing aggression be scheduled late in prime time, when most children presumably are not watching.

QUESTIONS FOR DISCUSSION

1. In what ways can you justify the statement that "broadcasting can now be identified with American life itself"?
2. How do television and radio compare in influence with other social institutions such as schools, the family, and the church?
3. To what extent has your life been influenced by radio and television?
4. Has broadcasting tended to depress the artistic standards of our society?
5. What should be the ultimate mission of radio and television?
6. Is television making us a nation of spectators rather than participants? If so, is this a healthy development?

7. What should be the responsibility of television and radio to the American public?

8. "If you could use television once every six months, it would be a great amenity. But the world would have been a happier place if television had never been discovered. It contributes to the uneasiness of life today."—statement of the Archbishop of Canterbury after seeing television in the United States. Do you agree or disagree with this statement? Why?

9. Do you feel that radio-television coverage of the news is more objective than newspaper coverage?

10. "In all it is and seemingly ever hopes to be, television is simply a menace to America's cultural and social life. It is a menace just because there it sits, a constant temptation, gratification, time killer, solace; you have it, why not use it? Your book's a wee bit boring, why not shut it and turn on TV? . . . But it is perhaps most a menace in the sense that the better it is the worse it must be; that the more skill it exhibits, the more big news it conveys, the more big names it can boast, the more druglike must be its hold on vast numbers of people."—From *Company Manners* by Louis KRONENBERGER, copyright © 1951, used by special permission of the publishers, The Bobbs-Merrill Company, Inc. Do you agree or disagree with this statement? Why?

CHAPTER 2

The Growth of American Radio

THE GROWTH OF American radio is a dramatic chapter in the history of communications and the shaping of modern American life. The rise of broadcasting is the story of a struggle for control of inventions worth a king's ransom. It is a story of failure on the part of scientists and industrial leaders to recognize what we now accept as obvious: that radio's usefulness as a public broadcast medium is its virtue. It is a story of fumbling to find a sound means of financing a privately operated radio system; a story of governmental intervention in radio, at the request of both industry and the public, to replace chaos and piracy with order and stability; a story of great achievement by a mass communications medium that advanced in twenty years from fledgling status to an important role in American life.

SCIENTIFIC ORIGINS AND DEVELOPMENT

Although the invention of radio was a natural consequence of scientific advances made in the fields of electricity and magnetism, the path of radio's advance was uneven. The idea of broadcasting without wires of any sort, making use of some unseen waves in the ether, did not come easily to the mind of man. Early inventors found it difficult to obtain financial support for their experiments. They ran into opposition from scientists and editors who could prove, on paper, the impossibility of effective radio broadcasting. The final scientific achievement of radio and television cannot be attributed to any single man or nation. It was made possible by the research of scientists in many nations: the United States, Italy, Denmark, Canada, Great Britain, and others. The early period of scientific development is clouded with con-

troversy. Rival scientists worked independently to produce similar solutions to the same technical problems. It would be risky indeed for the historian to try to unravel the morass of conflicting claims which the patent courts could not clear up to the satisfaction of competing litigants.

In 1864, the British scientist James C. Maxwell laid down the theory of electromagnetism and predicted the existence of the electric waves that are now used in radio. Twenty years later, Thomas Edison worked out a system of communication between railway stations and moving trains without using connecting wires. In 1887, Heinrich Hertz, a German, showed that rapid variations in electric current could be projected into space in the form of radio waves similar to light waves. Hertz thus founded the theory upon which modern radio is based.

By 1894, the investigations of Guglielmo Marconi, a twenty-year-old Italian, led him to the conclusion that Hertzian waves could be used for telegraphing without wires. The next year he secured a patent for wireless telegraphy in Great Britain. In 1901, Marconi's achievement was told to the American people in a front page story in *The New York Times* headlined, "WIRELESS SPANS THE OCEAN." Marconi, working in Newfoundland, had picked up the Morse letter "s" transmitted by wireless telegraphy from England.

Marconi's discoveries stimulated the work of other scientists, and the next few years saw the refinement of wireless transmission. The main technical hurdle remaining in the way of wireless voice-broadcasting seemed to be the discovery of a means of high-frequency alternating transmission. Three prominent scientists worked independently on this problem. The result was the invention of the vacuum tube in 1904 by the British John Ambrose Fleming, and its refinement by the Canadian Reginald Fessenden and the American Dr. Lee De Forest. The animosity that developed between Fessenden and De Forest makes it difficult to draw an accurate picture of the sequence of scientific events. Both men took out numerous patents on their inventions. De Forest, using his audion tube, projected speech by radio on December 31, 1906, five days after Fessenden accomplished the same thing with his heterodyne system. In 1908, De Forest broadcast recorded music from the top of the Eiffel Tower in Paris and was heard five hundred miles away.

THE STRUGGLE FOR CONTROL

Marconi was among the first to realize that the future of radio as a point-to-point broadcasting medium depended upon finding commercial applications for it and protecting patent rights. In 1897, the British Marconi Company was formed to acquire title to all of Marconi's patents. A subsidiary of the British company, known as American Marconi, was incorporated in

the United States in 1899 and soon came to control almost all of our commercial wireless communications, then limited to ship-to-shore transmissions and special point-to-point broadcasts. That such application of radio was to have commercial usefulness was made abundantly clear in 1910, when Congress passed a law requiring most passenger ships to have radio equipment and operators. This law amply justified itself when, two years later, the *Titanic*, on her maiden voyage, struck an iceberg and sank, but, owing to the prompt wireless call for aid, more than seven hundred passengers were saved. It is an interesting historical note that young David Sarnoff, later to be a major figure in the development of American broadcasting, was the wireless operator who received the distress calls from the sinking *Titanic*.

Although American Marconi dominated the field, a number of American-controlled companies undertook research in radio in order to cut in on the broadcasting business. They won several important radio patents and began to manufacture radio apparatus. Among these companies were General Electric, Westinghouse, and the Western Electric Company, the manufacturing subsidiary of the American Telephone and Telegraph Company. The further development of radio got snagged in a confused patent situation, however, which brought almost all manufacturing to a halt. Each manufacturer needed patents controlled by his competitors; each refused to license one another or to exchange patents; therefore, if each company continued with its operations, it became vulnerable to patent-infringement suits.

This tangle was still unresolved when the government took over all wireless stations in World War I and asked all the companies to pool their inventions in the hope of devising practical radio-telephone transmitters needed by the Army and Navy. In return, the government assured the companies legal protection against patent suits.

When the war came to an end and wireless stations were returned to their owners, the confused patent situation once again prevented any extensive radio manufacturing. The situation was further complicated by a conflict of interests between the United States and Britain which, through the American Marconi Company, still controlled a substantial part of the wireless industry here. In early 1919, British Marconi undertook negotiations with General Electric for the exclusive rights to the Alexanderson alternator, a device considered of critical importance in long-distance radio transmission. The negotiations were virtually concluded when Rear Admiral W. H. G. Bullard, Director of Naval Communications for the U. S. Navy, appealed to General Electric not to sell the alternator to British Marconi because the British would then hold a practical monopoly on worldwide communications for an indefinite period.

Negotiations were dropped, and General Electric found itself without an outlet for the invention in which it had made a heavy investment. Under Admiral Bullard's guidance, General Electric evolved a plan by which a new company, controlled entirely by American capital and holding major radio

patents, would be organized. The new company, formed in 1919, was the Radio Corporation of America. RCA bought all the patents and assets of American Marconi and entered into cross-licensing agreements with General Electric, Westinghouse, and Western Electric, and thus took a commanding position in the American radio field.

These agreements gave General Electric and Westinghouse the exclusive right to manufacture radio receiving sets and RCA the sole right to sell the sets. A.T.&T. was granted the exclusive right to make, lease, and sell broadcast transmitters, a monopoly of which the telephone company made much use in the next few years. In return these companies were assigned substantial stock holdings in RCA which they did not dispose of for some time. During its first two years of existence, RCA was concerned with ship-to-shore communications, transoceanic point-to-point radio service, and selling radio parts to amateurs for the construction of crystal receivers.

THE DAWN OF MODERN RADIO BROADCASTING

The early development of radio, therefore, centered around the perfection of point-to-point broadcasting as a substitute for transmission by cable or telephone lines. The main commercial criticism of radio was its lack of secrecy, making it unsuitable for private service since unauthorized persons could overhear a broadcast conversation. How, then, it was asked, could this invention be turned into a money-making proposition? Efforts were directed toward developing radio as a confidential means of radio-telephony, with controls against eavesdroppers.

Finally, it was realized that radio's very lack of secrecy was its great commercial strength. Just who it was who first perceived this now obvious truth is not known, but the failure of many people associated with the rise of radio to recognize its best public applications demonstrates clearly how important it is for ideas of social utilization to keep abreast of discoveries in the scientific world. Of all the people connected with radio at this stage, Lee De Forest seems outstanding in his grasp of the possible use of radio as a *public* broadcast medium. He is reported to have said as early as 1909, "I look forward to the day when by the means of radio, opera may be brought into every home. Some day the news, and even advertising, will be sent out to the public on the wireless telephone."

In 1916, David Sarnoff, then an engineer with American Marconi and later the chief executive of RCA, also foresaw the public usefulness of the new communications medium. Sarnoff described a "plan of development" that would make radio a "household utility in the same sense as the piano or phonograph." Not only could radio be used to transmit and receive music, according to Sarnoff, but also to broadcast lectures, special public events, baseball scores, and various other subjects of popular interest.

De Forest's and Sarnoff's notion was not widely entertained, however, and by 1920 there were still only a few individuals who shared their grasp of radio's real future. At the University of Wisconsin, an experimental station (later called WHA) was operated by the University's Physics Department to broadcast weather and market reports. William E. Scripps, of the *Detroit News*, also appreciated the real virtues of broadcasting and started his experimental station, now WWJ, in the summer of 1920. In Pittsburgh, H. P. Davis, a Westinghouse vice-president, and Dr. Frank Conrad, a research engineer, opened the first commercially licensed radio station, KDKA, in November 1920, broadcasting the returns of the Harding-Cox Presidential election as its first program.

THE FIRST FLUSH OF BROADCASTING

The new idea of radio as a public broadcast medium caught the imagination of the American people and spread like wildfire. From three stations in 1920, the number rose to over five hundred in 1923, and the sales of radio receivers rose from \$2 million to \$136 million in the same three-year period.

Many of these stations were owned and operated by concerns primarily interested in manufacturing and selling radio apparatus. These companies engaged in broadcasting for an obvious reason: unless there were stations to send out programs, the business of selling radio receivers would face collapse. The profit in radio had to be made on the sale of the radio set while the broadcast program had to be supplied to the listener without charge. Westinghouse, RCA, and General Electric all opened up radio stations. Retail department stores then got interested in radio as a means of winning goodwill: Bamberger, Wanamaker, Gimbels, and the Shepard Stores set up stations. Newspapers, encouraged by the success of the *Detroit News* station, began broadcasting as a means of publicizing their papers. Colleges and universities plunged into broadcasting to provide experimental facilities for physics departments and to investigate the possibilities of educational radio. Numerous individuals afflicted with the radio fever rushed to open their own stations with whatever money they could scrape together. They used tiny five-watt transmitters which could be housed in small cabinets resembling ordinary receivers. Unofficial estimates of the number of these two-by-four stations ran as high as 1,400 in 1924.

Still no way had been found to raise the necessary money to pay for the operating expenses of the stations. Some people, like David Sarnoff, then general manager of RCA, believed that the manufacturers and distributors of radio receivers and parts should contribute to the cost of running broadcasting stations as a service to the buyers of sets and in order to stimulate sales. Others felt that radio stations should be operated by the government, or

supported by endowment funds contributed by public-spirited citizens. Not yet born was the idea of selling radio time for advertising messages which is the foundation stone of modern commercial broadcasting.

In the first flush of broadcasting, however, the financial problem had not yet assumed urgent proportions. Radio required little by way of programming to attract an audience still thrilled by the very novelty of wireless communication. The main desire of many listeners was to be able to pick up on their battery-operated crystal headphone receivers the call letters of distant stations. Programs at first were really excuses for many stations to go on the air so that they might fulfill their true mission of announcing their call letters. Phonograph records were played and replayed to fill in the time between station identifications.

The broadcast quality of the primitive transmitting and receiving equipment of the early twenties was indeed poor, judged by present standards, but it was quite satisfactory to the audience of that day. One excited woman wrote to H. V. Kaltenborn, then beginning his commentary career, "You came in last night just as clear as if you were talking over the telephone."

In these circumstances, broadcasters found themselves for the first two or three years under no great pressure to offer top-notch performers. Instead they relied on the phonograph and on the seemingly endless supply of free talent that came to the studio. Even the staff personnel of many stations could be had at virtually no cost. Good, bad, and indifferent musical artists were coaxed to the microphone with the promise of publicity. This was the period of the "great plague of mediocre sopranos badly transmitted and worse received."¹ After a time, however, performers became reluctant to give their services in exchange for publicity only, and a more sophisticated public began to demand higher grade offerings. Entertainers, announcers, and engineers had cooled off from the early thrills and wanted to be paid for their work. Stations earned nothing, however. Where was the money to come from? One station was operating on an annual budget of \$100,000 without tangible earnings of any kind. Westinghouse, having been amply repaid with publicity for its initial expenses, was seriously wondering whether there was a way out.

RADIO GOES COMMERCIAL

The solution eventually adopted came about through WEAF (now WNBC), the high-powered A.T.&T. station in New York City. The telephone company had set up WEAF to be operated as a "toll" station, available for hire to those wishing to reach the public by radio. The first sponsored program occurred on August 28, 1922, when WEAF broadcast

¹ Alfred N. Goldsmith and Austin C. Lescarboua, *This Thing Called Broadcasting* (New York, 1930), p. 146.

a ten-minute talk delivered under the auspices of the Queensboro Corporation, a Long Island realty company.

The telephone company established a stringent broadcast policy which permitted only a conservative courtesy announcement to identify the sponsor. A.T.&T. ruled out the broadcast of direct advertising messages as being in poor taste for a communications medium that entered the privacy of the home with no forewarning as to the nature of the messages that would follow. Advertising was limited, therefore, to the simple statement of the sponsor's name, the intention being to maintain the dignity of radio and to prevent it from taking on the character of "huckstering."

The telephone company's attitude also reflected a fairly widespread belief, voiced by some newspapers which were apparently indulging in wishful thinking, that the radio medium was incapable of selling products through direct commercial announcements. The emphasis throughout this early period was on the use of radio by commercial companies solely to create public goodwill. This policy was emphatically approved by the then Secretary of Commerce, Herbert Hoover, who said in 1922, "It is inconceivable that we should allow so great a possibility for service, for news, for entertainment, for education, and for vital commercial purposes to be drowned in advertising chatter." The First Annual Radio Conference, held that year, recommended "that direct advertising in radio broadcast service be absolutely prohibited and that indirect advertising be limited to the announcements of the call letters of the station and of the name of the concern responsible for the matter broadcasted [*sic*]."

From 1922 to 1924, even limited goodwill commercial broadcasting was restricted almost entirely to WEAf. The telephone company claimed the sole right to sell radio time, and because of its control over patents, transmission lines, and radio equipment it was able to enforce its will on other stations and to prevent them from carrying advertising. It was not until April 18, 1924, when A.T.&T. allowed independent stations to engage in sponsored broadcasting, that widespread advertising support for radio developed, and the system we know today began to take shape.

Advertising on the air soon increased markedly, and the distinction between direct and indirect commercial appeals began to wear thin. Advertisers and advertising agencies learned that radio campaigns were effective ways for marketing commercial products, and they turned over to radio stations a larger percentage of their advertising budgets. Whereas in 1922 WEAf's total advertising income for the whole year was about \$5,000, in 1930 the same station (which had been sold by the telephone company to RCA) was charging \$750 for just one hour of evening radio time.² With this advertising money it became possible to hire high-priced entertainers to put on top-notch comedy, variety, and musical programs. Radio became "show

² *Ibid.*, pp. 279-281.

business." Stars like Rudy Vallee expanded the dance-band formula by introducing radio "personalities" in 1929, the same year that *Amos 'n' Andy* began its long radio tenure. The continual improvement in the technical end of broadcasting persuaded renowned musical artists who had previously refused to risk their reputations on crude microphones and faulty amplifiers to break down and accept radio as a legitimate medium for their art. Opera singers like John McCormack and Lucrezia Bori led the musical flock to radio in 1926, and by the next year most of the big name musical artists in the country appeared on program logs.

The better radio programs made possible by money obtained from radio advertising were undoubtedly welcomed by the listening audience, but opposition to the pressures which aimed to turn broadcasting into a carryall for various commercial appeals was still being voiced in responsible industrial and listener circles. The 1929 Code of the National Association of Broadcasters, for example, provided that after 6.00 p.m. commercial programs only of the "goodwill type" were to be broadcast, and between the hours of 7.00 and 11.00 p.m., no commercial announcements of any sort were to be aired!

Industry and public attitudes soon changed, however. If listening to a commercial message was going to make possible the broadcast of better entertainment programs, the public, with certain exceptions and within limitations, was willing to pay this price. The rules against direct advertising were at first relaxed, and then gradually they disappeared altogether.

Having established itself as the sole support of radio, advertising progressively took command of the entire broadcast operation. Programs began to stress more popular appeal in order to reach the type of audience desired by various advertisers. The standards for writing and presenting commercial messages on the air were guided almost entirely by considerations of effective selling. The earlier reservations placed upon the use of radio as an advertising medium because of the special way it gains access to our homes were no longer to be heard in broadcasting circles. The new trend was to reach its climax 20 years later when, in 1943, one station broadcast 2,215 commercial announcements in one week, or an average of 16.7 announcements every hour.³

FORMATION OF NATIONAL RADIO NETWORKS

If advertising was to become one foundation stone of American broadcasting, the national radio network was soon to become the other. The linking of two or more stations by land lines to carry the same program simultaneously was an essential aspect of the science, business, and art of

³ *Public Service Responsibility of Broadcast Licensees* (Washington, Federal Communications Commission, 1946), p. 44.

radio. Single stations could not afford to produce elaborate shows to be transmitted to the audience in only one community; listeners in various parts of the country wanted to hear the best New York shows; advertisers with regionally or nationally marketed products wanted to launch their promotional campaigns simultaneously throughout the country. All of these desires combined to form the basis for the establishment of the national radio networks.

The A.T. & T. Network

Network broadcasting was inaugurated on January 4, 1923, when A.T.&T. broadcast a program simultaneously over WEAF and WNAC, a Boston station. Later that year, the telephone company set up a station in Washington, D.C., which it linked frequently with WEAF for network broadcasting, forming the nucleus of a network that expanded rapidly in the following years. By the fall of 1924, A.T.&T. was able to furnish a coast-to-coast network of 23 stations to carry a speech by President Coolidge.

The National Broadcasting Company

Meanwhile, RCA was making a start in network broadcasting. This was done despite the opposition of A.T.&T., which refused to furnish its telephone lines for use by competing networks and would not permit RCA to sell broadcast time to advertisers. RCA was compelled, therefore, to use inferior telegraph wires for "networking" and to make no charge for the use of radio time. Because of these obstacles, the RCA network did not grow as rapidly as did A.T.&T.'s. In March 1925, when the telephone company network broadcast the Presidential inauguration over a transcontinental network of 22 stations, the RCA network carried it over only four eastern stations.

This situation abruptly changed in 1926, when A.T.&T. decided to withdraw entirely from the radio broadcasting business, sold WEAF to RCA for \$1 million, and transferred most of its radio properties to the so-called "Radio Group," made up of RCA, Westinghouse, and General Electric. These transactions cleared the way for the sale of radio time by the "Radio Group," and A.T.&T. agreed to make its telephone lines available to RCA.

On September 9, 1926, RCA formed the National Broadcasting Company as a subsidiary corporation to take over its network broadcasting business and the station properties it had arranged to buy from A.T.&T. NBC began regular network operation in November of that year over a group of stations which came to be known as the NBC Red Network. In January 1927 it connected a second group of stations into what came to be known as the NBC Blue Network, thus controlling the only two networks in the country at that time. NBC continued to hold a dominant position in chain broadcasting for almost 20 years until, following a government order, it was forced to sell its second network in 1943.

The Columbia Broadcasting System

The network we now know as the Columbia Broadcasting System came into being on January 27, 1927, under the name of United Independent Broadcasters, Inc. United's purpose was to contract time for a network of 16 radio stations, to sell time to advertisers, and to furnish programs for broadcasting. Before United actually got under way, the Columbia Phonograph Company became interested in the venture through the Columbia Phonograph Broadcasting System, which was organized in April 1927 to function as the sales agency of United. United contracted to pay each of its 16 stations \$500 per week for 10 hours of radio time. It soon developed, however, that the sales agency could not sell enough time to sponsors to carry United under this arrangement, and the new network stood near the brink of collapse only a few months after its birth.

The Columbia Phonograph Company withdrew from the project, and all of the capital stock of the sales company was thereupon acquired by United, which took over the name of the Columbia Broadcasting System after dissolving the sales agency. William S. Paley and his family purchased a majority of CBS stock, the network began to thrive, and Paley assumed a role of leadership in broadcasting which, as Chairman of the Board of CBS, he continues to hold to this day.

The Mutual Broadcasting System

The Mutual Broadcasting System, organized along radically different lines from NBC or CBS, did not come into being until 1934 when four stations, WGN, Chicago, WLW, Cincinnati, WXYZ, Detroit, and WOR, New York, agreed to work jointly to get advertising business for themselves. The network drummed up sales to advertisers and made arrangements with A.T.&T. for land-line connections among the four stations. With the coming of television and the decline of radio, particularly on the network level, MBS, which did not enter the television field, experienced difficult days. There was first a succession of owners and finally a bankruptcy proceeding, but even this crisis did not end the network's existence. It operated independently for a while and then became a subsidiary of the Minnesota Mining and Manufacturing Company. That company eventually sold it and the network now operates as a subsidiary of the Mutual Broadcasting Corporation, servicing hundreds of affiliates throughout the country. In a number of cities it is the only source of network radio news.

The American Broadcasting Company

The American Broadcasting Company came into being under its present name in 1945, after purchasing RCA's second network two years before. In

1953, ABC merged with United Paramount Theaters, Inc., to form a new corporation, American Broadcasting-Paramount Theaters, Inc., now known as American Broadcasting Companies, Inc.

PUBLIC POLICY TOWARD RADIO

To make matters more difficult during broadcasting's first decade, the federal government was slow to make its position clear in its radio laws. Under international agreements, governments had assumed the responsibility to use certain radio frequencies and to provide protection for frequencies used by other countries. Radio's rapid growth quickly outdated the means by which these agreements were to be observed, however.

Early Radio Policy

Federal regulation of radio began with the Wireless Ship Act of 1910, which forbade any sizable passenger ship to leave this country unless it was equipped with radio communication apparatus and a skilled radio operator. It was not until 1912, however, when the United States ratified the first international radio treaty, that the need for general regulation of radio became urgent. In order to carry out our treaty obligations, Congress enacted the Radio Act of 1912. This statute forbade any person to operate a radio station without a license from the Secretary of Commerce.

Enforcement of the Radio Act of 1912 presented no serious problems until radio's value as a public broadcast medium was realized and there was a rush to get on the air. The Act of 1912 had not set aside any particular frequencies for privately operated broadcast stations, so the Secretary of Commerce selected two frequencies, 750 kilocycles and 833 kilocycles,⁴ and licensed all stations to operate on one or the other of these channels. The number of stations increased so rapidly, however, that the situation became extremely confused as radio signals overlapped and stations interfered with each other. On the recommendation of the National Radio Conference, which met annually from 1922 through 1925, Secretary of Commerce Hoover established a policy of assigning a specific frequency to each station.

The increase in the number of frequencies made available was still, however, not enough to take care of all the new stations that wanted to go on the air. The Secretary of Commerce tried to find room for all of them by limiting the power and hours of operation of some stations, so that several stations might use the same frequency. The number of stations multiplied so

⁴The term "cycle" is now known as "hertz" in honor of the German scientist Heinrich Hertz, who contributed to the development of broadcasting. When writing of the history of broadcasting we shall continue to use the terms "kilocycles" and "megacycles," but when writing of the current scene we shall use the terms "kilohertz" and "megahertz."

rapidly, however, that by 1925 there were almost 600 in the country and 175 applications on file for new stations. Every frequency in the standard broadcast band was by then already occupied by at least one station, and many by several. The new stations could be accommodated only by extending the standard broadcast band, at the expense of the other types of radio services, or by imposing still greater limitations upon time and power. The 1925 National Radio Conference opposed both of these methods and called upon Congress to remedy the situation through legislation.

Until Congress passed a new radio law, the Secretary of Commerce was powerless to deal with this trying situation. He could not simply refuse to issue any more broadcast licenses on the grounds that existing stations would be interfered with, because a court ruling denied him this authority. And, in April 1926, an Illinois federal district court further tied his hands by holding that he had no power to impose any restrictions whatsoever as to frequency, power, or hours of station operations. A station's use of a frequency not assigned to it was ruled *not* a violation of the 1912 Radio Act, so there was nothing Hoover could do under then existing laws to prevent one station from jumping its frequency to that of its neighbor. This court decision was followed in July, 1926, by an opinion of the Attorney General that the Secretary had no power to issue regulations preventing interference between broadcast stations. Completely frustrated, Secretary of Commerce Hoover issued a public statement abandoning all his efforts to regulate radio and urging that the stations undertake, through gentlemen's agreements, to regulate themselves.

The Period of Chaos

Hoover's plea went unheeded. From July 1926 to February 1927, when Congress enacted new radio legislation, almost 200 new stations went on the air. "These new stations used any frequencies they desired, regardless of the interference thereby caused to others. Existing stations changed to other frequencies and increased their power and hours of operation at will. The result was confusion and chaos. With everybody on the air, nobody could be heard."⁵ The situation became so intolerable that the President in his message of December 7, 1926, appealed to Congress to enact a comprehensive radio law. This time Congress took heed and legislation was enacted.

The Radio Act of 1927

The plight into which radio fell prior to 1927 could be attributed to a basic fact about radio as a means of communication—the radio spectrum simply was not large enough to accommodate every person who wanted to set up a

⁵ *National Broadcasting Company v. United States*, 319 United States Reports at 212 (1943). This account is based largely on the historical review of public policy included in the majority opinion of the Supreme Court in this case.

broadcasting station. Regulation of radio by government was, therefore, as necessary to the development of radio "as traffic control was to the development of the automobile," according to the Supreme Court.⁶ The Radio Act of 1927 proclaimed that the airwaves belong to the people of the United States and were to be used by individuals only with the authority of short-term licenses granted by the government when the "public interest, convenience, or necessity" would be served thereby. A temporary Federal Radio Commission was created to administer the law.

The new law automatically revoked the license of every radio station then operating, and allowed 60 days for applications for new licenses to be filed with the Federal Radio Commission. The Commission was given the authority to assign any power, frequency, or time limitations to the stations whose applications it approved. Meanwhile, temporary licenses were issued to most broadcasters so that they might continue in operation while the Commission worked out the jigsaw puzzle of fitting together all the broadcasters into the standard broadcast band, without interference between stations. The Commission required first of all that each station equip itself with frequency control devices to prevent it from wobbling off its assigned frequency. After making extensive investigations, the Commission then issued regular licenses good for six months to all but about 150-odd stations for which it felt there was no room on the air.

In 1934, after reviewing seven years of temporary federal radio regulation, Congress was ready to write a permanent law embodying the "public interest, convenience, or necessity" approach which had been tried and found successful. The Communications Act of 1934 created the Federal Communications Commission with substantially the same powers and responsibilities as the earlier Radio Commission, except that it was also given jurisdiction over wire communications. The development of radio broadcasting was turned over to competitive private enterprise, with limited government regulation. The 1934 statute, with certain amendments, remains on the books as the governing law of modern broadcasting.

Thus, anarchy of the airwaves became a thing of the past and order was established. Responsible broadcasters could feel confident that their assigned frequencies would be protected from radio pirates, and listeners were able to turn on their radio sets without being greeted by a melee of sounds from overlapping stations. Having bridged this critical period of its growth, radio was now prepared to step forward with its programming, to demonstrate the full artistic, communicative, and business capacities of the broadcast medium.

THE DEVELOPMENT OF RADIO PROGRAMMING

The period radio now entered saw the development and refinement of program types and the rise to stardom of entertainers who, in many

⁶ *Ibid.*, at 213.

cases, had won earlier recognition on the stage or in vaudeville. Jack Benny, Eddie Cantor, Fred Allen, Ed Wynn, Bing Crosby, Burns and Allen, Jimmy Durante, Edgar Bergen, Phil Baker, Bob Hope, and Fibber McGee and Molly won their places on the air in the thirties and set a pattern for comedy and variety that was maintained with little change over a score of years. The *Jack Benny Show* held forth Sunday evenings at 7.00 p.m. for more than 20 years without interruption.

In the programming of classical music, this period saw the start of Dr. Walter Damrosch's *Music Appreciation Hour*, which held a loyal audience of children and adults for a decade of Saturday mornings; the Sunday afternoon concerts of the New York Philharmonic Symphony Orchestra, and the Saturday afternoon broadcasts from the stage of the Metropolitan Opera House. Some years later the National Broadcasting Company formed its own symphony orchestra, under the leadership of Arturo Toscanini. The *Horn and Hardart Children's Amateur Hour*, *Uncle Don*, *Let's Pretend*, and other children's programs became regular features. These were the years, too, of the amateur-hour programs, which were made famous at first by Major Bowes and which brought to the air a copious supply of one-man bands.

Powerful personalities who won their followings through the effective use of the broadcast word also stand out in this period. They ranged from Franklin D. Roosevelt, whose fireside chats, delivered in a personal and intimate manner, captured the imagination and loyalty of most Americans, to men like the famous Dr. Brinkley, the patent-medicine man who advertised his goat-gland pills over the air to distraught men anxious to regain their lost youth. In between came firebrands like Louisiana's Huey Long and Father Charles E. Coughlin, the Detroit priest who became a storm center when he tried to build up a political movement through his radio broadcasts.

There were, too, the famous individual broadcasts that created momentary sensations. The broadcast reports of the trial and execution of Bruno Hauptmann, kidnapper of the Lindbergh baby, brought fame and fortune to Gabriel Heatter and Boake Carter. Actress Mae West won a permanent niche for herself in the annals of radio when, in reading a seemingly innocent script about Adam and Eve on an Edgar Bergen comedy show in 1937, she introduced an unexpectedly suggestive innuendo that, though it titillated some listeners, caused a flood of protests from offended listeners to swamp the network and the Federal Communications Commission.

In the broadcast of drama, radio at first found itself unable to surmount the limitations of a communications medium in which the audience could hear words, sound effects, and music, but could see nothing. Early dramatic broadcasts picked up Broadway stage plays by putting microphones over the actors' heads or in the footlights. These efforts to transplant stage plays to the air without any adaptation to the limitations of the radio medium resulted in programs little short of the grotesque. The effect on the listener was simply that of sitting in the theater blindfolded. Broadcasters soon realized that if

radio drama was to win an audience, original material would have to be written and stage plays would have to be adapted especially for broadcast performance.

The first strictly dramatic radio program was *First Nighter*, launched in 1930. It was soon followed by the *Lux Radio Theater*. From this point it was only a step to the dramatization of mystery and adventure stories, such as *The Shadow*, *The Lone Ranger*, and *Bulldog Drummond*. The "stream-of-consciousness" technique to take the radio audience into the mind of a character, trick devices like echo chambers, and filters to change vocal quality and perspective, and sound effects to intensify mood and to carry action, were made vital elements of radio dramatic techniques. In 1937 Archibald MacLeish wrote *The Fall of the City*, the first verse drama written especially for radio. Writer-producers Norman Corwin, Arch Oboler, and Orson Welles won national fame for a succession of highly imaginative productions. Poet Stephen Vincent Benét contributed several original scripts that demonstrated the immense artistic possibilities of the radio medium.

These years also encompassed the period of "stunt broadcasting," when radio called the attention of the world to its great feats of wireless communication. Of especial fascination were the broadcasts from great heights and great depths or from widely separated points. Programs might be picked up from a glider in the air or from a bathysphere hundreds of feet under Bermuda waters. NBC broadcast two-way conversations between an aerial balloon flying high over the East Coast and an airplane off the Pacific Coast, between London and the balloon, and a four-way conversation between Chicago, New York, Washington, and the balloon. Like a child playing with a new toy, networks used their new shortwave equipment to broadcast a singer from New York accompanied by an orchestra in Buenos Aires or to pick up a piano concert from a dirigible in mid-Atlantic.

Such freakish broadcasts admittedly made small contribution to radio art, but they unquestionably prepared broadcasters for the more imposing tasks of covering important public events in different parts of the world. The hook-up of 19 widely separated broadcasting centers around the world in 1931 for a program dedicated to Marconi marked a great step forward in the science of broadcasting. Between 1933 and 1935 there were numerous broadcasts from Admiral Byrd's Antarctic Expedition. In 1934 a sensational on-the-spot description of the burning of the vessel *Morro Castle* off the New Jersey coast was brought to the public by radio. The dramatic farewell address of King Edward VIII who abdicated his throne for "the woman I love," and the impressive coronation of King George VI in 1937 were covered in the most elaborate overseas broadcast arrangements to that date.

The thirties also saw the rise of news broadcasting. Radio's capacities as a news medium were barely appreciated by the pioneer broadcasters of the twenties, who did little more than read over the air newspaper headlines and the front pages of late editions. Several newspapermen, like H. V. Kaltenborn

of the *Brooklyn Eagle*, broadcast weekly news talks, but nothing like present-day news summaries was regularly scheduled in the twenties. In 1932 the Associated Press furnished Presidential election bulletins to the networks, and the following year saw the new policy of interrupting broadcast programs with news flashes. But the advancement of radio as an effective news medium was temporarily brought to a halt by the pressure of powerful newspaper interests who feared the rivalry of broadcast news and therefore hoped to restrict radio's ability to compete with the press in the field of news dissemination.

There ensued, from 1933 to 1935, the "press-radio war," during which time radio news bulletins were limited by agreement to 30 words and by a time schedule that prohibited the airing of news while it was hot off the wires. The agreement finally broke down, and radio was free once again to broadcast news supplied by news agencies. Networks built up their own news staffs and sent correspondents to the important capitals and news centers of the world. Kaltenborn broadcast over CBS the actual sounds of battle in the Spanish Civil War, and NBC's Max Jordan broadcast an eyewitness account of Hitler's march into Austria and his reception in Vienna. During the Munich crisis in 1938, when for seemingly endless hours the nation turned to its radios to keep pace with the rapidly unfolding political events, the networks took leadership in supplying continual news bulletins and roundups of informed opinion in Europe. The voices of the chief actors in the international political scene, Hitler, Chamberlain, and Mussolini, were brought to American listeners with commentaries by network news analysts. Radio gave the mounting war crisis in 1939 sustained and comprehensive news coverage, establishing itself in the public mind as the primary source of news.

RADIO AND WORLD WAR II

From the outbreak of World War II through its conclusion, it was a well-organized, technically proficient, and confident radio system that brought to the American people the great speeches of Winston Churchill, news of the fall of France, the attack on the Soviet Union, and the flash reports of the Japanese attack on Pearl Harbor.

Even as the American military forces mobilized their strength, the radio industry made all its resources available to the federal government for war service. In contrast with World War I, however, when the government took over the operation of all wireless stations, World War II saw the basic radio organization left intact. The government merely enlisted the cooperation of the industry to publicize important morale and public-service announcements. Planned scheduling of war-information messages, bond-purchase appeals, and conservation campaigns were coupled with the systematic use of radio for instruction in civilian defense and responsibilities. All show business pitched

in wholeheartedly, and the "win-the-war" theme permeated radio's offerings. The Office of War Information coordinated the government's wartime propaganda and information services. For the entertainment and information of soldiers and sailors overseas, the Army and Navy set up the Armed Forces Radio Service, with a network of stations in the Pacific and European war theaters. Entertainment programs at home were broadcast as usual, with the stars and formats of the thirties maintaining their popularity in the forties. Indeed, few new talents came to the fore; the war took its toll of the lives and energies of many young artists. Perhaps the most notable change in programming was the increase in news and one-man commentaries. The scheduling of news every hour became common; some use began to be made of recorders to transcribe actual events for airing at subsequent hours. Radio documentaries, casting the factual matter of the war into dramatic and semidramatic programs, were hailed as powerful new art forms.

In the field of special events, radio again scored its greatest triumphs, demonstrating anew its power to bring actual events into our homes and to make the world conflagration meaningful in terms of individual persons. From the broadcast of President Roosevelt's war message to Congress, to the eyewitness description of the signing of the surrender documents aboard the battleship *U.S.S. Missouri* in Tokyo Bay, there was a succession of outstanding programs. On D-Day in 1944, radio reporters were heard from invasion barges in the English Channel and on the Normandy beaches as the greatest military operation in history got under way. George Hicks' running narration from an amphibious ship under aerial attack provided a broadcast that few who heard it will ever forget.

The war was more than a great programming challenge to American radio, however. It also brought to the radio industry a period of unprecedented economic prosperity. The 900-odd stations then in existence enjoyed a lush advertising market protected from new competition by the government's refusal to license new stations for the duration. Although the shortage of consumers' goods created a sellers' market, many large manufacturing companies, mindful of the experience of World War I when some companies discontinued advertising and lost out in the public mind, continued their promotional work on a lavish scale. The wartime newsprint shortage which cut down advertising space in newspapers also served to drive more advertising money into radio. Institutional, or name, advertising was stimulated by the high wartime income taxes which gave many corporations the alternative of spending large sums on advertising or turning the money over to the government in taxes.

The upshot of all this was that AM radio flourished. From 1938 to 1948, the advertising volume of the four networks more than doubled. From 1937 to 1944, broadcast profits of all networks and stations rose from \$23 million to \$90 million.

With income figures of such proportions, radio could not escape being

viewed primarily as a money-making business rather than as a public-service enterprise. Entrepreneurs anxious to break into radio's magic circle could do so only by purchasing established stations. Radio property therefore acquired a high scarcity value and some stations changed hands at fantastic prices. Many realized from four to ten times the value of their assets. "In one instance the sales price was more than thirty times the original cost. In another, a station sold for 1,534 times its net income."⁷

THE CHANGING FORTUNES OF AM RADIO

When World War II ended, 950 AM stations were on the air. When the lid was taken off new radio construction, the attractions of the industry's wartime profits brought on a horde of new broadcasters. Refined directional antennas which prevented station interference made it possible to license many new local stations operating on low power. The number of AM stations soon grew like Topsy. Five hundred new stations went on the air in 1946. Another 400 were authorized in 1947. By the end of 1948, 1,900 AM stations were on the air producing an income of \$145 million, compared to the \$8,700,000 earned by the 50 television stations then in existence. By 1949, however, when the nation's economy suffered a temporary setback and the inroads from television first began to be felt by AM radio, total network radio billings slipped for the first time in radio history. One metropolitan AM station that was purchased for \$250,000 in 1944, was resold for only \$150,000 in 1949. Another station dropped in sales value from a wartime \$1,500,000 to \$512,000 in 1949.

Thereafter, as television continued its rapid expansion, the future of AM radio became clouded with uncertainty. It was clear that network radio had suffered great damage from the competitive inroads of television, both in the reduction of audiences and in the loss of revenues. As the decade of the fifties advanced, the declines continued, and there were strong indications that national radio networks might soon vanish from the broadcasting scene unless the losses could be arrested.

As the decade of the seventies began, AM radio seemed to face a bright future. The number of operating stations had risen beyond 4,200. In some of the major metropolitan markets, successful radio stations generated so much profit from advertising revenues that, in some instances, they were sold for sums in excess of \$10 million. Although the radio networks survived these years of change and expansion, network radio was no longer profitable, and the national radio networks continued their operations primarily to provide instantaneous national news and special events coverage, and specialized programming such as NBC's weekend *Monitor*. As far as audiences were

⁷ Charles Siepmann, *Radio's Second Chance* (Boston, 1946), p. 165.

concerned, the radio industry could not attract for a single program the number of people who viewed the most popular television programs, but the industry argued that, even under usual circumstances, the total number of people who listen to radio in a single week (in automobiles as well as in homes) equals or even exceeds the number who watch television.

The loss by radio to television of the "peak" evening audiences forced the radio industry into a period of intense self-study. From this study emerged new programming patterns: emphasis on news, and music, developing popular disc jockeys, providing programs for audiences with special interests, and flexibility in attracting advertisers who could not afford television. Under the competition of television, AM radio was forced to give up much of its glamour, but industry leaders believed that they had found a successful formula for both AM network and station operation that would hold good for the future.

FREQUENCY MODULATION (FM) RADIO

Although FM radio did not come to public attention until the end of the war, it had been known to the radio industry since its development during the previous 10 years by Major E. H. Armstrong of Columbia University. Using a much higher band of frequencies than AM radio (from 88 to 108 megacycles), FM has many advantages over standard radio. It is ordinarily free from static, fading, and interference noises. All stations within reception range come in with equal strength. Sound is transmitted with much greater fidelity than over AM radio. Because its coverage is usually limited to the line of sight from the top of the transmitter, FM is better suited for community and metropolitan centers than for rural areas. This limitation in coverage makes it possible for many FM stations, situated not very far apart geographically, to share the same frequency.

FM held high hopes to broadcast aspirants, critics, and educators because the construction and operating costs of an FM station were much less than the cost of an AM station. Schools and community organizations, as well as commercial entrepreneurs, might now consider entering the broadcasting business. Moreover, low-powered FM stations might hope to compete with high-powered stations on the basis of program quality only, since all signals in listening range would be heard equally well. In AM radio, low-powered stations were at a great disadvantage because many listeners made their dial choices primarily on the basis of signal strength, seeking the station they could hear with the least interference, regardless of program quality.

The Federal Communications Commission authorized commercial operation of FM radio in 1941, but the war held back further development until 1945, when the Commission shifted FM to its present frequency band and gave it the go-ahead. So high were hopes for FM that the Chairman of

the Commission predicted in 1946 that FM would replace AM radio in two or three years. By 1947, nearly 1,000 FM stations had been licensed, or more than the total number of AM stations before the war.

FM ran into a number of major stumbling blocks, however. First, it could not be heard on AM radio receivers without special converters, and AM programs could not be received on FM sets. This meant that FM's audience was limited to the number of people who invested in new, specialized radio sets. In 1947 the first inexpensive FM attachment for AM sets came on the market, and this problem was partially solved. Second, there was the problem of FM programming and advertising support. FM could not attract large audiences unless it offered distinctive programs; it could not get advertising to finance such programs unless it already had the audience. Some broadcasters skirted this dilemma by duplicating their AM programs over their FM outlets, but independent FM broadcasters without AM stations to lean on objected that such practices would hold back the development of FM, making it a stepchild of AM. Stations that had great investments in AM often looked on their FM licenses as a form of insurance and made little attempt to promote FM vigorously. Third, the absence of automatic tuning controls and the poor quality of cheap FM sets disappointed many listeners who did not find FM tone quality markedly superior to AM. Fourth, FM ran into heavy competition from the well-established AM field, now twice its prewar size, and from television, which hit the market almost simultaneously with FM radio.

In 1948, 300 new FM stations were constructed, but 125 applicants, in an unprecedented demonstration of pessimism in broadcasting, turned back their construction permits to the Federal Communications Commission. In 1949, the trend picked up steam, with licenses of even established stations being turned back. Whereas in 1948 the Federal Communications Commission was besieged with 17 competing applications for 5 remaining FM channels in the New York City area, in 1949 the license of one of the successful applicants practically went begging on the open market. In that year, only 3 of 114 FM-only stations did not suffer losses.

From 1949 through 1952, over 350 other FM station authorizations were returned to the Commission. Then slowly the picture brightened as new functions for FM were discovered. For one thing, AM licensees who were unable to obtain permission to broadcast on AM during evening hours recognized that an FM license provided an opportunity to continue broadcasting during the nighttime. For another, the high-fidelity capabilities of FM began to attract increasing attention, and FM stations specializing in the programming of good music became more and more common.

Although many FM stations continued to duplicate only the programs that were offered on AM outlets operated by the same owners, there was a steady increase in the number of FM stations that provided a program service not available on AM. The FCC moved to insure that the existence of FM stations would actually increase the diversity of programming available by

requiring that in markets of 100,000 people or over a company operating both an AM and FM station would have to provide separate programming for the two stations at least 50 percent of the time.

The new interest in FM sparked a dramatic rise in the number of FM stations on the air. As the 1970s began their number rose over the 2,000 mark. It is estimated that by the middle of the decade, as spectrum space becomes scarce, the number of FM stations will level off at 3,000 and AM stations at 4,500. The increase in the number of FM stations has been accompanied by a corresponding increase in the number of FM receivers. Three out of five radio homes now have FM receivers, with the penetration in the larger cities being close to 70 percent. It is expected that by 1975 four out of every five sets sold will be capable of FM reception. That figure could become five out of five if an "All-Channel Radio" bill introduced in the early seventies is passed. This bill would require that all radio sets sold in interstate commerce be capable of receiving AM and FM signals. It is similar to the bill the Congress passed in 1962 which requires that all television sets sold in interstate commerce be capable of receiving both VHF and UHF television stations.

In order to help FM stations commercially and to make for more efficient utilization of FM frequencies, the Federal Communications Commission has authorized FM stations to engage in such additional services as "functional music," which has many variations including, for example, restaurant, factory, and other background music; also "storecasting," background music in stores; and "transit radio," on passenger-carrying vehicles. These services are made possible through the multiplex system of broadcasting. This system involves the transmission on a broadcast frequency of a second program which can be received only by individuals and organizations having the necessary multiplexing receiving equipment. Multiplexing has also made stereo broadcasting possible, for, using this system, the two signals needed to complete a stereo effect can be broadcast on the same frequency. The FCC authorized this type of broadcasting by FM in 1961, and a number of stations immediately began presenting stereo programs. Many others have since joined them in offering this type of service.

NONCOMMERCIAL EDUCATIONAL FM RADIO

When the Federal Communications Commission authorized FM broadcasting, it set aside one portion of the band (88 megacycles to 92 megacycles) for use by noncommercial educational stations. Noncommercial educational FM broadcast service has continually expanded during the last few years, until now some 400 FM educational stations are in operation. A number of academic institutions operate low-powered transmitters of 10 watts or less, which provide satisfactory coverage of college campuses and the small towns in which many are located. These can later be built into higher-powered stations if the necessary financial resources are made available.

SUMMARY

American radio grew from a fledgling enterprise to a great mass communications medium in less than 20 years. Radio's amazing growth involved a struggle for control of important patents and early failures to realize the true nature of the broadcast medium. The decision to finance broadcasting by the sale of time to advertisers, the formation of national networks, and the intervention of the federal government to establish order after radio had fallen into helpless chaos were each important landmarks in the advancement of radio. AM radio reached a pinnacle of financial success and service to the nation during World War II, but following the advent of television it has been obliged to accept a secondary position. FM radio made its entry on the broadcasting scene after the war, but despite its superior technical quality it had a slow development. With the recognition that FM could supplement the available broadcasting services by performing special functions, an expansion of facilities took place, and FM now plays a significant role on the American broadcasting scene.

QUESTIONS FOR DISCUSSION

1. How did James Maxwell's contributions to the development of radio broadcasting differ from those of Guglielmo Marconi?
2. In what way did Ambrose Fleming, Reginald Fessenden, and Lee DeForest make similar contributions to the development of radio?
3. On what basis may stations WWJ, WHA, and KDKA be grouped?
4. Explain how many early radio station owners differed in their objectives from radio station owners of today.
5. Under what basic A.T.&T. philosophy did WEAJ become a commercial station?
6. Of what significance was the decision in the 1920s to turn to advertising revenue as the financial support for radio?
7. How do you explain the change in public attitudes toward advertising on the air?
8. What events led to the Radio Act of 1927, and what changes in public policy were reflected in this law as compared to the Act of 1912?
9. What have been some of the leading programming changes in the last 20 years of radio?
10. List some of the pioneers and pioneer programs in the area of music, news, and drama programs.
11. What significant role did A.T.&T. play in the development of network broadcasting, and how has it continued to play an important part in network activity?
12. How did the organization of the Mutual Broadcasting System differ from those of the other networks?
13. What were the main stumbling blocks to the development of FM?

CHAPTER 3

The Rise of Television

TELEVISION HAD its coming-out party at the New York World's Fair in 1939 and soon became the talk of the town. Television covered the opening of the fair and featured as its star attraction an address by President Roosevelt. Despite the significance of the event, only a few hundred receivers were able to tune in. The communications industry had not yet gone into production of TV receivers, and most of those in existence were homemade or special instruments developed for field testing.

Television actually has a longer history than its sudden presentation to the American people in 1939 suggests. Its origins can be traced back to 1884, when the German scientist Paul Nipkow invented the scanning disc which made television possible, and to 1923, when Dr. V. K. Zworykin patented the iconoscope, the television camera that preceded the present-day image-orthicon camera. Experimentation continued throughout the thirties, with RCA, CBS, and the DuMont laboratories working unceasingly on the refinement of television for commercial uses.

Shortly after the 1939 World's Fair, television's progress was interrupted by a series of governmental orders and then by World War II. In 1940 the Federal Communications Commission ordered a halt in the expansion of TV pending completion of an investigation to determine the best technical standards for TV transmission. In 1941, six months before we went to war, the Commission authorized full commercial television on the black-and-white, 525-line basis now in use, in contrast to the 441 lines previously used. The few TV stations then in existence began televising programs two to three hours a day, but there were only 4,700 television sets in the entire New York area. When war came, the production of television sets stopped completely, and telecasting settled down to a skeleton schedule

for the duration, with only six commercial television stations on the air.

Television ran into still another obstacle when controversies developed over which band it should be assigned in the broadcast spectrum and whether transmission should be in color as opposed to black-and-white. In March 1947 the Federal Communications Commission finally ruled out color television for the immediate future and authorized black-and-white television over 13 channels between 54 and 216 megacycles in the very-high-frequency (VHF) band. (Channel 1 was subsequently assigned by the Commission to fixed and mobile services instead of television.)

The effect of the Commission's action was swift. Within a year, the number of applications for TV stations jumped from less than 75 to more than 300. Almost a million television sets were sold in 1948, and several hundred advertisers were already buying time over television stations in 16 different cities. The American public had welcomed television with open arms.

THE PERIOD OF THE FREEZE

The rush to get into television was now so great that the 12 channels were no longer adequate. It became apparent during 1947 and 1948, as more and more television stations took the air, that serious signal interference was occurring in the service areas of some stations. Accordingly, in September 1948, with 36 stations on the air in 19 cities having approximately one-third the population of the United States, the Commission imposed a freeze on all new television assignments. The freeze applied to new applications only; 70 odd applicants who had received construction permits prior to September 1948 were permitted to proceed with the construction of their stations.

The freeze imposed upon television was not lifted by the Commission for almost four years, during which time the Commission investigated two important questions: 1. What frequency allocation plan would best provide a competitive and nationwide system of television free from signal interference; and 2. what policy should the Commission take regarding the development of color television?

Meanwhile, within the limitations of the freeze, television grew by leaps and bounds far beyond the expectation of its most ardent supporters. Although television sets cost as much as \$750 to \$1,000 at first, the public investment in receivers was headlong. Those who could not afford their own sets visited neighbors or taverns that had sets. Programming at first was limited to evening hours, but as the public demand increased it was extended into the daytime. Many of the early programs were crude presentations—"simulcasts" of radio programs, and a seemingly endless succession of wrestling matches, roller-skating derbies, panel-quizzes, parlor games, dog acts, and acrobats. The first major television variety program was *The Milton*

Berle Show on NBC, and it proved such a huge success that in 1948 and 1949 Tuesday night was known as "Berle Night" in New York City. The Berle show probably did more to stimulate television-set buying in the first years of television than any other single sales factor.

For television networks and stations, these first two or three years were extremely costly as well as exciting years. CBS and NBC plunged into television on a big scale. ABC found that it lacked the financial resources to undertake television network programming on a full scale and was forced to proceed cautiously in television while it sought new investment capital. The Mutual Broadcasting System did not attempt to develop a television network, but the Allen B. DuMont Laboratories, manufacturers of television sets without experience in radio broadcasting, went into the business of network programming and sales for several years along with CBS, NBC, and ABC. In 1955 DuMont ceased operating as a television network after numerous difficulties including inadequate station lineups and lack of top-quality programming. Television program production costs proved to be many times greater than had been known in radio, and because of the relatively small audience at first, as compared with the nationwide radio audience, the networks were unable to recover a good part of their program costs from advertisers. Some television stations lost as much as \$1,000 a day during this period. For the three years 1948-1950, the aggregate operating losses reported to the Federal Communications Commission by television networks and stations were \$48 million. Of these losses, \$27,500,000 were sustained by the four networks including their 14 owned and operated stations. Earnings from radio were poured into television, an ironic situation in which one communications medium financed the development of its competitor. Part of the loss in television was caused by the freeze which prevented the networks from adding stations and increasing market coverage. For example, the city of Denver, Colorado, an important advertising market, had no television whatever during the four years of the freeze. In cities like Pittsburgh, only one station (owned by DuMont) was in operation, and the four networks had to share time over the single outlet. (However, this proved very fortunate for the station, which was able to profit greatly from its noncompetitive position. After the freeze DuMont sold the station to Westinghouse for \$9,500,000.) The installation of coaxial cable and microwave radio relay facilities, necessary to link the stations into a network operation, was a costly and time-consuming operation. Not until September 1951 did A.T.&T. complete the network hookup to the West Coast. Stations not connected by the cable or radio relay were furnished film recordings ("kinescopes") of network shows for local showing. By 1951, many stations had passed the point of loss in television and were starting to show handsome profits from their operation. Public enthusiasm for the new medium continued unabated. Special events coverage by television of baseball and football games, of the World Series, of the important meetings of the United Nations Security Council over the

Korean War, the Kefauver Committee hearings, and the presidential conventions and campaigns of 1952 provided tremendous continuing promotion for television. By the time the freeze came to an end in July 1952, there were 108 stations on the air in 63 cities having two-thirds the population of the country. The number of television sets in the public's hands had risen from 1 million in 1948 to 17 million only four years later!

THE END OF THE FREEZE

On April 14, 1952, the Commission issued its final television allocation plan, known as the "Sixth Report and Order." This plan assigned to television, in addition to channels 2 through 13 in the VHF band, channels 14 through 83 in the ultrahigh frequency band (UHF) which ranged from 470 to 890 megacycles. Utilization of UHF frequencies in addition to VHF, according to the Commission, was the only way to make possible the establishment of more than 2,000 television stations on a nation-wide and competitive basis. The Commission announced that it would resume accepting applications for new television assignments on July 1, 1952.

In the next six months, more than 900 applications were submitted and 175 new television stations were authorized. By May 1, 1954, a total of 377 stations had begun broadcasting and some 32,000,000 sets were receiving the programs. By 1970 more than 850 stations were in operation and some 84,000,000 million sets were receiving programs. These sets were located in 57,730,000 different households, or 95 percent of the households in the United States. The increase in stations made it possible for the networks to increase their station lineups and provide close to complete national coverage. The revenues earned by the television industry from the operation of networks and local stations edged close to \$3 billion. The networks undertook television programming on a larger scale than ever previously envisaged, with top Broadway and motion-picture talent appearing in major productions. Regular series costing the advertisers as much as \$200,000 per episode and "Specials" costing as much as \$400,000 to \$600,000 for a 60-minute program, plus another \$160,000 for broadcast time, were considered effective advertising investments in the growing television medium. Television had established itself, less than a decade after its start, as the outstanding mass communications medium of our time.

EDUCATIONAL NONCOMMERCIAL TV STATIONS

In the Commission's Sixth Report and Order, special provision was made for educational noncommercial television stations. Following the

precedent set in its special allocation plan for FM radio stations, the Commission set aside 242 channel assignments for application by educational noncommercial television stations. The number of channels reserved for educational stations was increased several times until there are now 116 VHF and 523 UHF channels designated for educational use, a total of 639 reservations. As a result of these allocations, educational stations affiliated with universities and community educational groups have been established in more than 170 communities from coast to coast. A number of states have set up networks of educational stations. A few educational stations operate on commercial channels; stations in New York City, Michigan, and Iowa are examples of this type of service.

THE UHF PROBLEM

Although there was a great increase in the number of television stations with the end of the freeze, this expansion was accompanied by some very serious problems, notably that of new UHF stations. By May 1954, 132 communities had only VHF stations, 35 had both VHF and UHF stations, and 70 had only UHF stations. In the two years from 1952 to 1954, 29 UHF stations that went on the air were forced to cease operations and 89 others turned in their permits. By way of contrast, only four new VHF stations went off the air during the period, and 16 others surrendered their permits.

The numerous failures of new UHF stations became a matter of great concern not only to the investors who lost their money, but to the Federal Communications Commission and to Congress, which held hearings to determine whether the Commission's allocation plan should be changed. It was clear that the main reason for the difficulty experienced by many new UHF stations was the fact that all the television receivers in the hands of the public at the end of the freeze could receive VHF signals only and were unable to receive UHF stations without the owners spending various sums of money, often as much as \$100, to convert them. The problem appeared even in those cities which began television broadcasting with a UHF channel. As soon as a VHF channel was introduced, the existing UHF channel, in most instances, began to experience difficulty. The problem was much more intense, of course, when a UHF station started operations in a community being served up to that time only by VHF. The new UHF station ran into overpowering competitive obstacles, related not only to the technical problem of reception, but also to the difficulty of obtaining a network affiliation and adequate local advertising support. For example, KCTY, a new UHF station in Kansas City, Missouri, faced competition from three established VHF stations. KCTY went on the air in June 1953, after investing approximately \$750,000. The station expended more money in an attempt to

win an audience, but the public was not willing to invest in converters to receive the station when it could obtain most of the top-rated programs from the existing VHF stations. Within six months after it went on the air, the station was offered for sale for \$750,000, then \$400,000, finally \$300,000, but there were no takers. The owners finally disposed of the station for \$1.00.

Congress and the Federal Communications Commission examined the UHF problem at length. The FCC, for example, established a UHF station in New York City to study the special problems that propagation of the ultra-high frequency presents. The reception on UHF receivers installed in homes distributed throughout the New York area was studied to determine the quality of the signal. As far as the total problem of UHF was concerned, various proposals were suggested as possible solutions, including the following: 1. make television all UHF by transferring all present VHF assignments to the upper-band frequencies; 2. have all stations east of the Mississippi operate on UHF channels and all stations west of the Mississippi operate on VHF channels; 3. reallocate VHF and UHF assignments in cities where they are intermixed in order to make individual cities either all VHF or UHF, but not a combination of the two (this procedure, called deintermixture, was actually attempted by the FCC but whenever it proposed to replace an existing VHF with a UHF channel, the opposition became so intense that it finally abandoned the policy); 4. require manufacturers to equip every TV set with an all-channel receiver to permit the reception of all existing VHF and UHF channels.

In 1962 the Congress put this fourth solution into effect by passing a law requiring that all TV sets sold in interstate commerce after April 30, 1964 be equipped to receive all TV channels. As older TV sets are replaced by sets made after 1964, we shall gradually approach the time when all TV sets will be able to receive UHF as well as VHF stations. Many new UHF stations have gone on the air since the passage of the all-channel law, and the capacity of these stations to secure an audience and earn an adequate financial return has been considerably enhanced. Major corporations, such as Kaiser Industries and U. S. Communications, have invested heavily in establishing new UHF stations in major markets. Still, the average UHF station does have many disadvantages in competing with its VHF counterpart. Everything else being equal, the range and quality of a UHF signal is inferior to a VHF signal; set owners must install a separate antenna to attain satisfactory UHF reception; UHF stations are usually more difficult to tune in than VHF stations. The FCC has moved to eliminate this last disadvantage by requiring that after July 1, 1974 all TV receivers with screens of nine inches or more have "comparable" tuning for both UHF and VHF reception. Nevertheless, in 1970, Metromedia Television, after losing several million dollars, made a gift of its San Francisco UHF TV station to the educational TV station in that city.

COLOR TELEVISION

The development of color television first presented itself as an issue before the Federal Communications Commission as early as 1940, when it was decided that the quality and method of color transmission was not yet satisfactory. The Commission decided to authorize color television as early as possible in order to avoid a situation wherein many black-and-white receivers would be rendered obsolete by the development of color. Again in 1945 and in 1947, the Commission reexamined the question of color television and decided that color picture transmission and reception was not yet technically satisfactory. The Commission nevertheless gave continued attention to the prospect of early approval of color television, and manufacturers in the television industry continued their research. CBS, which had developed a field sequential system of color television, proposed that the Commission approve its system. In October 1950, after extended hearings, the Commission officially approved the CBS system after finding that "of the systems then before it only this system produced an acceptable color picture." One of the other systems had been developed and proposed by the Radio Corporation of America, now the RCA Corporation. The RCA system was an electronic system; it also was "compatible," i.e., the color pictures could be received in black and white over existing receivers. The CBS system, on the other hand, used a mechanical device attached to the receiver and was "incompatible"—the pictures could be received only over new color receivers. Despite the Commission's ruling in favor of CBS, no television manufacturers except CBS-Columbia appeared willing to invest in the manufacture of color television sets using the CBS system. CBS itself was soon prevented from manufacturing color sets by a government order restricting the use of certain necessary materials that were in short supply during the Korean war. Finally, CBS itself appeared to lose interest in its own system, for which it had been unable to obtain industry support, while RCA continued experimentation on its electronic system with a view to perfecting it. The National Television System Committee, an association of engineers and scientists including representatives of many companies engaged in the manufacture of television equipment, also commenced studies looking toward the development of a commercially practicable system of color television. In January 1953, after conducting numerous field tests, the committee adopted specifications for color television which it recommended to the Commission. RCA, NBC, Philco, Motorola, General Electric, and other companies petitioned the Commission to approve the new color specifications. CBS also signified its approval of the new system. In December 1953, after renewed consideration, the Commission issued a new set of rules for the electronic and compatible system of color television that is now in use. It

turned out, however, that for a long period of time RCA was the only company that actively pushed the development of color television. Its broadcasting subsidiary, NBC, for example, immediately constructed new color facilities and put every major program on its network schedule into color at least once. Through the years it continued to increase its color programs. By 1967 virtually all network programs were being produced in color and most stations were broadcasting their own local programs in color in addition to providing outlets for the network color program. The increase in color set ownership did not match the proliferation of color broadcasting, however. One obstacle was the fact that color sets on the average cost about twice as much as comparable black-and-white receivers. As viewers were constantly reminded by broadcasters that the programs they were watching could be seen in color, however, their interest in acquiring color sets grew; increased sales in turn made it possible to reduce the price of sets. By 1970 more than 40 percent of U. S. households were equipped with color sets with the prospect that within a few years almost all homes would have a color set. Unlike a simple increase in picture size, color adds an important dimension to television communication that enables it to transmit reality far more effectively than black-and-white television.

PAY TELEVISION

Another problem the Federal Communications Commission has had to decide is what to do about proposals to utilize television frequencies for various systems of "pay-television," also known as "subscription-television" and "toll-television." The underlying theory of these proposals is that certain types of programs not telecast now by networks and stations could be made available to viewers if it were possible to charge the viewer directly for the program (i.e., use the "box office" principle).

The method of pay-television is to present a program (either on the air or through cables) together with a signal that scrambles the picture at the receiving end unless the viewer possesses a decoding device. Two major systems are now being used for this purpose; 1. "Telemeter," developed by the International Telemeter Corporation, a subsidiary of Paramount Pictures, uses a coin machine that collects the money before each show is seen, and 2. "Phonevision," developed by the Zenith Radio Corporation, utilizes a decoder device in which a sealed tape registers viewer usage. In its original form, the Zenith technique involved sending the decoding signal over a telephone circuit, thus the name "Phonevision"; the name was retained even though the telephone system was discarded. A number of other pay-TV methods have been developed: "Tolvision" (formerly "Skiatron") utilizes a standard IBM card on which is imposed a printed electronic circuit that acts as an "unscrambler" when a button on the device is pushed. At the

same time the card is punched to record the fact that the show has been seen. A subscription-television system developed in California checked on program use through a signal sent by each receiving set to a central point. Other systems involve the use of a key device, telephone circuits, or a metering apparatus.

A number of experiments carried out to investigate the potentialities of pay-TV have thus far failed to show that the public would support it on a regular basis. Experiments in the fifties, carried out in Chicago, Bartlesville, Oklahoma, and Palm Springs, California, using a closed-circuit method of program transmission, had little success. In Etobikoke, Canada, a suburb of Toronto, a pay-TV system using the "Telemeter" system was operated for five years. During the latter years of its operation the number of subscribers steadily declined until the experiment was finally abandoned in 1965. In 1961, the FCC for the first time authorized the use of a broadcasting frequency for a subscription-television experiment. The company conducting the experiment, planned to last for three years, was the RKO General Company, the owner of a UHF station in Hartford, Connecticut. Utilizing the "Phonevision" device, it set out to prove, against the violent opposition of theater owners and the free television industry, that pay-TV, offering a careful selection of grade-A movies, sports contests, and special events, could be a financial success. Its first pay-TV broadcast went on the air on June 29, 1962. The experimental period was extended but the station finally abandoned pay-TV in 1969 to return to regular TV operation. An abortive venture in pay-television took place in California in the middle 1960s. Sylvester L. Weaver, Jr., who had been President of the National Broadcasting Company, undertook to provide "Subscription Television" on a closed-circuit basis for subscribers in Los Angeles. The operation had just begun, however, when a referendum making pay-TV illegal that had been promoted mainly by theater owners, was passed by the voters of California. The referendum was later declared to be unconstitutional, but "Subscription Television" had been dealt a death blow and never resumed operation.

Future pay-TV efforts seem to be tied in with the rapid growth of cable television, where viewers pay monthly fees to receive better quality picture reception, and in many cases have more program channels than are available to them through their own receiving antennas. With cable television providing many different channel availabilities on the wires connecting the homes to the originating point, it is possible that one or more of these channels may eventually be authorized to transmit "pay-television" programs. Many industry observers now believe that "pay-television" will ultimately achieve its acceptance with specialized programming in that form.

Another form of subscription television that does not use a broadcasting frequency is "Box-Office Television," in which viewers pay to enter a theater to see a program projected on a large screen. Subscribers to this form of television have seen championship boxing matches, football games, operas,

and plays presented directly from the stage of a Broadway theater. Pay-television, via cable, if permitted, would presumably replace the use of theaters. Closed-circuit TV systems are also being used for a number of special purposes. Political fund-raising dinners are being transmitted across the country by this method, new lines are being introduced to salesmen located in various areas throughout the nation, medical demonstrations are being presented to physicians meeting in separate places throughout the country, and educational programs are reaching various classes in a city school system.

SUMMARY

There are still a number of challenges facing the television industry, among them gaining a satisfactory audience for UHF stations, advancing the use of color programs, and finding an answer to the pay-TV question. Still, television solved even more challenging problems in the past to rise in less than a decade to the place of dominance over all mass communication media in America. Television has become the foremost advertising medium in the country, the first choice of the people for leisure-time activity, the main source of popular entertainment, the primary means by which most people maintain direct contact with governmental processes: a social, political, economic, cultural, and educational force of the first order; in short, the primary communications medium of the twentieth century.

QUESTIONS FOR DISCUSSION

1. What was the first television show to become an outstanding success?
2. Why did the FCC impose a freeze on the construction of new television stations from 1948 to 1952?
3. Did the expansion of television facilities completely stop during the three and one-half year freeze on station application?
4. What two basic changes were inaugurated by the FCC at the conclusion of the freeze?
5. Why do you think television expanded so rapidly after the freeze was lifted?
6. In what way did the owners of UHF stations and FM stations have similar problems?
7. Do you think the problems that plagued UHF stations could have been prevented?
8. Cite some significant dates in the history of color television.
9. Describe three different methods that might be used for a pay-TV system.
10. Do you think that it is proper for the Congress to pass legislation that would restrict or prohibit the development of pay-TV?
11. How has television changed in the period that you have been watching it?
12. What is the future of television likely to be?

CHAPTER 4

Programming

THE KEY FACTOR IN determining public acceptance of television and radio is programming—the determination of what programs to put on the air and at what points in the program schedule. Only through successful programming that wins large audiences do television and radio become attractive to advertisers seeking mass circulation, and it is only through income obtained from these advertisers that commercial station program operations are financed. The production, technical, and sales staffs of networks and stations work to little avail if they do not have effective programming leadership.

THE PROGRAMMING FUNCTION

To understand television and radio programming, we must first have some insight into its scope and nature.

First, the programming function in both television and radio is of such vast proportions that it is difficult to convey its size accurately. As far as commercial operation is concerned, each of the more than 4,200 AM stations, 2,000 FM stations, and 670 TV stations plans a program schedule for every day of the week; many stations program 15 to 18 hours per day, and some more. The national television and radio networks program from 9 to 15 hours a day and offer these programs to affiliated stations which are then relieved of the necessity to produce programs for those hours. A single television network presents more than 6,500 different programs in the course of a single season. Counting both network and local station offerings in both television and radio, literally tens of thousands of different programs are broadcast each day throughout the country.

Second, the programming function is continuous. Stations do not go on the air to broadcast only one or two programs at a time. Once they sign on in the morning, with few exceptions they program without interruption until sign-off. Television networks normally program in continuous blocks, with affiliated stations programming the intervening hours. (Radio networks no longer program continuously, although the NBC radio network has broadcast 40 hours on weekends.) It is the fact that programming is continuous that develops audience flow from one program to the next. Adult viewers and listeners tend to remain tuned to the same station unless they positively dislike the succeeding program or they know of a program more to their liking on another station. A very popular program on a station or network schedule provides an audience-in-being for the program that follows it. Similarly, a program with small appeal forces the following program to build its audience from scratch. This program adjacency factor plays a great role in the preparation of program schedules. Programs are usually scheduled in blocks in order to build and hold audiences throughout the day and evening.

Third, the programming function is extremely competitive—it is, indeed, the most competitive aspect of television and radio. In the constant search to find and to develop “hit” programs, each network is in vigorous competition with other networks, and every station competes with other stations in the same market. Not only does the competition extend to programming effectively against the competitive programming of the other networks and stations, since they are seeking to attract the same audience, but also to the finding of new hit programs. Thus, a new hit on one network may have a devastating effect on the program broadcast at the same time by a rival network, as well as on adjacent programs. The big networks, always under pressure to win a majority of the available audience, usually try to meet program strength with program strength, which explains why two big hour variety shows or hour dramas may be scheduled at the same time over

Table 4-1. Costs of Programming the Commercial TV System

	<i>Millions of Dollars</i>	<i>Cost Per TV Home¹</i>
Programs produced by TV networks ²	\$230.5	\$4.01
Programs supplied to three TV networks ³	537.0	9.34
Programs produced by TV stations ⁴	237.7	4.13
Programs supplied to TV stations ⁵	220.7	3.84
Total programming costs	\$1,225.9	\$21.32

Source: Annual financial reports (FCC Form 324) from TV stations and networks.

¹ARB reports 57.5 million TV homes on January 1, 1969.

²Total program expenses reported by networks (\$816.3 million) less distribution box costs (\$48.8 million) and less costs of programs and rights purchased (\$537.0 million).

³Cost of programs, fees and rights purchased by networks.

⁴Total program expenses reported by stations (\$458.4 million) less costs of programs and rights purchased (\$220.7 million).

⁵Cost of film and tape rentals (\$157.5 million), outside news service (\$13.7 million), music license fees (\$37.2 million), and other performance and program rights (\$12.3 million).

Above table taken from “The Economics of the TV—CATV Interface,” a Staff Report to the FCC, prepared by Research Branch, FCC Broadcast Bureau, July 15, 1970.

rival networks. Failure to compete in this fashion may cause the network to lose out competitively throughout the rest of the evening because of the effect of the failure on adjacent programs. Individual stations which can operate profitably if they attract only a minority of the audience often choose to schedule programs with specialized or local appeal against network hit shows, and this often proves very effective.

✦ Fourth, the programming function, especially in television, is a very costly one in time, effort, money, and creative ability. Frank Stanton, President of CBS, has stated that a typical CBS half-hour television dramatic program is the product of 1,374 man-hours, involving 154 people exclusive of the services of advertising, publicity, traffic, and sales personnel. For this one half-hour seven members of the program staff spend 280 man-hours, 13 stagehands spend 195 man-hours, 10 cameramen operating three cameras spend 90 man-hours. The amount of money required to pay for this kind of effort is very large. A half-hour situation comedy program costs about \$85,000 to produce, and programs of an hour's length cost above \$150,000. Each episode of *Mission Impossible*, one of the more expensive series, costs in the neighborhood of \$200,000.

♥ Fifth, the programming function, especially in networks, is extremely complex, because it is interrelated with almost all the other functions and operating processes of television—the simultaneous availability of performing, writing, and production talent, production facilities, including studios, lighting and camera equipment, scenery, costumes, technical crews, network coaxial cables, and the advertising schedules and budgets of network clients, as well as the clearance of the same air time by affiliated stations in different time zones across the country.

Sixth, the programming function tends to seek stability in program schedules that will develop viewing and listening habits with the public, in order to be able to make long-term sales to advertisers, and to obtain relief from the relentless pressure of building new programs. The need to recover from damage caused by program failures induces most networks and stations to leave successful shows undisturbed until they weaken noticeably, although new shows that are obvious failures are sometimes terminated abruptly without even showing all of the episodes that have been produced. Networks plan their schedules on a 39 and 52 weeks basis, and rarely on less than 13 weeks except for summer replacement or tryout purposes.

Seventh, the programming function draws its creative ideas, materials, and talent from all possible sources: professional television and radio performers, and professional program packagers, talent bureaus, Broadway, Hollywood, night clubs, writers, singers, dancers, musicians, community theatrical groups, colleges, journalism, studio audiences, local-station talent, and auditions. The programming function must continually seek new program ideas and develop new program forms if television and radio are to maintain their holds on the public imagination.

Eighth, the programming function is highly speculative. There are no sure rules for predicting which program ideas will result in programs the public will like or which new performers will develop into star talent. If certainty of prediction were possible, there would be fewer failures in all theatrical ventures—Broadway and Hollywood, as well as television and radio! Programming deals with indefinable and intangible aspects of audience appeal.

The best programming executives possess an uncanny ability to evaluate the indefinable and intangible aspects of audience appeal, a thorough knowledge of program sources and show business in general, an acquaintance with program costs that will enable them to evaluate the risks involved in any program venture, and a high degree of boldness and courage.

RADIO PROGRAMMING

Let us turn now to an examination of radio programming—what its traditional patterns have been, what new forms have been developed, and how it is handled.

Until the advent of television, radio programming had become fairly well stabilized in content and pattern. The networks concentrated during evening hours on half-hour weekly program series in news, commentary, comedy-variety, situation comedy, mystery, audience participation, music, "personality," and dramatic shows. Programs like *Jack Benny*, *Lux Radio Theater*, and the *Bob Hope Show* occupied the same time period week after week for years on end. Most of the big network shows were actually produced by advertising agencies with the network supplying only the studio facilities, engineers, and musicians. The networks themselves produced few commercial programs other than news shows. Although radio presented enormous demands on writers for new material, top performers seemed to have an unending welcome in the American home (in contrast, as we shall see, to the experience of programming in television).

In the daytime hours, networks concentrated on audience participation shows and the soap operas—serial dramas with continuing characters and slow-moving action that were broadcast 15 minutes every day of the week.¹ NBC and CBS broadcast as many as 11 to 14 different soap operas each day, practically all of which were produced by agencies and independent program packagers. It was generally understood that the major advertising agencies controlled the production of programs on the networks.

¹"A soap opera is a kind of sandwich, whose recipe is simple enough, although it took years to compound. Between thick slices of advertising, spread 12 minutes of dialogue, add predicament, villainy, and female suffering in equal measure, throw in a dash of nobility, sprinkle with tears, season with organ music, cover with a rich announcer sauce, and serve five times a week." James Thurber, "Onward and Upward with the Arts," *The New Yorker*, 24 (May 15, 1948), pp. 34ff.

Local radio stations affiliated with the networks rounded out their schedules with local audience participation shows, local newscasts, and programs of recorded and transcribed music. Only the larger local stations and the networks maintained staff orchestras for live music shows. Independent radio stations without network affiliations tended to rely more on "disc jockey" personalities who played records and talked informally for three or four hours at a stretch. Local stations also programmed transcribed dramatic and musical programs supplied to them by advertising agencies on behalf of commercial sponsors. Stations with more aggressive program departments tried to develop local talent to be used on their own shows, or sent newsmen out in the city with tape recorders to obtain on-the-scene interviews to be used on news programs.

Under the competitive inroads of television, network radio programming has undergone substantial changes. Having lost most of the big-name performers to television, the radio networks often filled holes in program schedules by playing sound-tape recordings of some of the popular television comedy shows, like Groucho Marx in *You Bet Your Life*, or *People Are Funny*. As major advertisers plunged into television, less money was available for producing big radio shows. Networks were forced to seek more flexible program forms that would lend themselves for sale to smaller advertisers. The regular half-hour weekly show was abandoned as radio's leading program form.

In 1955, the NBC radio network introduced *Monitor*, a new program form developed by Sylvester L. Weaver, Jr. This was a 40-hour program scheduled for broadcast without interruption from Saturday morning until Sunday midnight. It was programmed when millions of Americans were listening to their automobile radios. It broke loose completely from traditional programming patterns of radio. It was completely flexible to the needs of advertisers. Its program content ranged over all subjects, and several personalities, designated "Communicators," spelled each other in presiding over the show. *Monitor* enlisted the full technical resources of the network to arrange remote pickups from practically any place in the United States and from important points overseas. *Monitor* capitalized on its own formlessness, allowing its subject matter at all times to determine the amount of program time allotted to it. On a continuous basis throughout the weekend *Monitor* provided listeners with an ear on the world. Other network radio programs have generally followed this pattern. To serve listeners whenever they might tune in, the traditional programs presented during a specific time period have now been almost completely abandoned in favor of short news and feature programs.

The new program forms in local radio stations tend more and more to be programs of recorded music and news, with disc jockeys (DJ's) and local personalities to provide program identification and to develop listener loyalty to specialized program appeals. To most station managers and observers it provides radio with its best programming in competition with

television. Stations may limit their music offerings to one type—"country and western," "classical," "middle-of-the-road (MOR)," "top forty," "rock," "jazz," and "underground." Several stations broadcast only news and news commentary, and there are some that have an "all-talk" format that depends to a great extent on phone conversations with listeners. Some stations have an ethnic orientation, broadcasting programs primarily intended for blacks or for various foreign language groups in the community. A few radio stations still provide a diversified bill of fare, providing recorded music of various types, news, feature programs, documentaries, phone conversations with listeners, sports, farm news, and service programs.

TELEVISION PROGRAMMING

When television programming started in 1948, it was hampered by the fact that only limited funds were available for programming purposes; even more seriously it suffered from a wide misunderstanding of the nature of the television medium. The fact that early network shows were "simulcasts" of radio programs (cameras placed in front of the radio performers) could be explained then by the lack of facilities for television's own use and by the lack of money for television program production. Far more difficult to justify, however, was the persistent if unthinking view that television programs were a simple extension of radio shows—in other words, hearing plus sight. This was, of course, true of a number of radio program forms, notably the audience participation, panel, and quiz shows, which retained their appeal in visually projecting the personalities of the contestants and celebrities. But it was certainly not true of comedy, variety, and drama, the main staples of network program fare. Nor could television handle music programming easily—not records, certainly, and even orchestral concerts presented television with problems that radio never had to face. Moreover, the half-hour program form, so firmly established in network radio, was transferred to television intact, and the evils that followed this transfer were numerous. Certain aesthetic forms like radio drama lent themselves to the half-hour form: the radio drama, utilizing the imagination to the fullest, was very successful in establishing characters, plot, and mood in a few moments, and then developing and resolving the story within 30 minutes. In live television drama, however, the half-hour form proved weak, with the writer rarely able to establish real characters or to develop his plot adequately. On the other hand, the full-hour live television drama for a brief period captured the attention of audiences, for it represented a quality of drama rarely achieved in the history of radio. Producers and directors such as Fred Coe, Martin Manulis, Albert McCleery, Herbert Brodtkin, Alex Segal, Franklin Schaffner, John Frankenheimer, and George Shaeffer and writers such as Paddy Chayefsky, Tad Mosel, Reginald Rose, Gore Vidal, and Rod Serling

acquired outstanding reputations for their part in presenting topflight original dramas on television. Then, as video tape came into existence and film techniques were improved, the pendulum began to swing the other way until finally live presentations of drama went into total eclipse.

THE "SPECIAL" CONCEPT

The regularity of the radio program schedule was also transferred to television, although the time and effort required to produce a television show was at least five to ten times as great as that required for radio. Moreover, in contrast to radio, the television audience tends to lose interest in performers, especially comedians, who appear on the air very frequently. As a result, many programs that had been broadcast successfully on radio for many years often failed after a season or two in television. Performers complained of the lack of time to prepare for a weekly television show. Even programs that were produced specifically for television ran for shorter periods of time than their radio counterparts. There have been a few long-lived series on television such as *The Ed Sullivan Show*, *What's My Line?*, *Gunsmoke*, and *Bonanza*, and certain comedians like Jackie Gleason, Red Skelton, and Lucille Ball, have retained their appeal for many years, but they are the exceptions.

The regular weekly shows also tended to have a sameness about them that caused much of the early excitement in television programming to disappear. In the season 1954-1955, network television broke loose from this pattern with the concept of the "Special," originally called the "Spectacular," developed at NBC by Sylvester L. Weaver, Jr., who probably influenced the development of television programming more than any other single individual. The Special concept meant a departure from traditional programming practices; it meant big programs, an hour, 90 minutes, or two hours in length, depending upon the needs of the subject matter, and it meant scheduling these programs once a month or sometimes as a "single-shot." The forerunners of the Specials were the two-hour Ford show in 1953 that starred Mary Martin and Ethel Merman and the two-hour Rodgers and Hammerstein show in 1954. The hour-long *Bob Hope Show*, scheduled only a few times a year, also demonstrated the effectiveness of the big, nonweekly program. The largest program budgets in broadcasting history were assigned to the Specials to make it possible to obtain the highest priced stars, the most elaborate production, and the best scripts. These programs, it was hoped, would break habitual weekly viewing patterns and obtain large audiences through their outstanding quality and special promotional campaigns. In their first season, the Specials recaptured for television the public excitement that had previously made the new medium a "conversation piece."

In the following years, all three networks presented Specials that

interrupted the flow of regularly-scheduled weekly programs. As the number of Specials mounted, it was inevitable that to some extent they lost their power to evoke unique response. The fact that a program was a Special did not automatically guarantee a high rating or a satisfactory advertising return. The concept of the Special became further refined over the years, and it became possible to develop, with advertising support, a wide range of Special programs, amounting to more than 100 in a single season. These included programs like the National Geographic Specials, the Jacques Cousteau programs, tours of the Louvre and the Kremlin, the Hallmark dramatic Specials, and entertainments built around topflight singers, comedians, or top Hollywood and television stars.

NETWORK CONTROL OF PROGRAMMING

When radio was the major broadcasting medium, most major series had a single sponsor. This system made it possible for the sponsor either directly or through its advertising agency to control the show and to identify its products with the talent. Most network programs during the radio era were produced by production departments in advertising agencies rather than by the networks, which simply provided their studio and transmission facilities. This system raised the question whether it was good for broadcasting for so much program control to be in the hands of advertisers.

The higher costs of television programming and time changes made it impossible for all but a handful of advertisers to sponsor an entire show. Thus there developed the pattern of alternate-week sponsorships of the same program by two advertisers. From this it was but another step to the "magazine" concept of program sales in which programs were offered for sale to multiple sponsors on an insertion or participating basis. Because so many advertisers were involved in sponsoring one program, none could control its content and the function of program production and control devolved to the networks. Now with the program function back in the hands of the three television networks, there was considerable concern that excessive semi-monopolistic power over programs was held by a few network program executives. This concern was shared by the FCC. That body drew up what was called the 50-50 rule, which proposed that a network be prohibited from owning or producing more than 50 percent of the programs in network prime time. In 1970, it announced a less drastic limitation on the networks by reducing to three hours in prime time the amount of programming television stations in the top 50 markets may accept from a network source. The additional half-hour now programmed by the networks would have to be replaced by new programs, neither feature films nor reruns, from non-network sources. The stations could either produce their own programs or obtain them from independent producers and distribution companies.

TELEVISION PROGRAM SUPPLIERS

It should not be thought, however, that because the control of programs rests primarily with the television networks, they produce all network programming. There are many sources of television talent and program materials, and many ways in which programs are put together. Most programming actually is produced by independent program suppliers, which contract with networks for the production of individual series. A network may invest speculatively in the script and pilot-film development for a series in return for exclusive telecast rights and participation in profit sharing in the event that the series proves successful. The principal film program suppliers to the networks are the TV subsidiaries to the companies that produce feature films for movie theaters—MGM-TV, Paramount, Twentieth-Century Fox, Universal, Screen Gems, and Warner Brothers. Hanna-Barbara Productions, which specializes in cartoon shows for children, is another major supplier. Many smaller production companies have also been successful, such as Bing Crosby Productions, Talent Associates, QM Productions, Don Fedderson Productions, and companies controlled by star talent and top producers. An organization that has specialized in producing audience-participation, panel, and game shows is Goodson-Todman Productions. Several of its programs that had long network runs are now being seen via syndication around the country. These include *What's My Line?*, *To Tell the Truth*, and *Beat the Clock*. Another show that has achieved great success, first on the networks and later via syndication, is *Truth or Consequences*, produced by Ralph Edwards. Sometimes programs are produced directly by networks or their subsidiaries. This is especially true of news and public affairs programs, but the networks also produce entertainment series such as *Bonanza* (NBC) and *Gunsmoke* (CBS).

The performing, writing, directing, and producing talent needed to build and produce successful programs is supplied through talent agencies. Until 1962, by far the largest of such agencies, constituting the single largest force in the entertainment industry, was the Music Corporation of America (MCA). In addition to representing talent, however, MCA through its wholly owned company, Revue, also produced programs. This mixture of production and talent-representation functions in one company permitted a talent bureau to produce a show on one network and book the talent for the show competing against it on another network. The Department of Justice intervened in this anticompetitive situation and MCA withdrew from the talent-representation business. Among the principal talent representatives now in operation are the William Morris Agency, Creative Management Associates (CMA), and International Famous Agency (IFA).

THE GROWTH OF FILM SHOWS

The place of film programs in television has been a question of continuing interest to many. Television, with its enormous demands for program material, has made extensive use of film programming of two kinds: 1. the feature-length film that is released to television after its box-office possibilities have been exhausted, and 2. hour and half-hour film series especially produced for television. A recent development has been the production of feature-length films which receive their premiere showings on television.

The major companies of the Hollywood motion picture industry at first resisted all efforts by television to obtain fairly recent motion pictures for TV showing. Then in the mid-fifties, this resistance began to weaken and some important studios, anxious to produce some quick income, licensed whole blocs of their films to television. Soon most of the other major companies had made similar deals, and films made after 1948, which had been established previously as the cutoff date, began to flood into the market. Networks in recent years increased their use of feature films until there was at least one movie being shown every night of the week, and on some evenings two network movies competed for audience attention. It is now anticipated that the supply of feature films will not be adequate to sustain this schedule, and that the networks will gradually reduce the number of "movie nights." A further problem is the fact that many new movies use language and deal with subject matter considered unsuitable for such a home-oriented medium as television.

Very old feature films are used by individual stations as television's equivalent to the recorded and transcribed music programs that fill up so many radio hours. Many stations close out their late evening schedules with a feature film, and stations without network affiliation may rely chiefly on old feature films for programming, playing as many as four or five a day.

The production of half-hour and hour films for television has become a major activity in Hollywood. As we have already noted, many of the companies that make films for theatrical exhibition are major producers in this field, and they are joined by other firms that specialize in the production of TV films. Each half-hour situation comedy- or adventure-film series involves the production of 26 to 35 half-hour films, or the equivalent of about 12 feature-length motion-pictures. The hour series requires the production of even more footage. Each half-hour film is usually shot in three days, or two a week. Alternate weeks no films are shot in order to give the performers a rest and a chance to study scripts. In this way four half-hour films are turned out each month. The production of hour films requires turning out a film a week,

with occasional weeks when no films are shot. The cost of a film is usually greater than that of a comparable live program, but the film provides an opportunity for gaining further profits through repeated showings. For these repeat showings, the performers and all others involved in the production receive residual payments at a lower rate than the payments received for the first showing. After successful network runs, film series like the *Lucille Ball*, *Dick Van Dyke*, and *Perry Mason* shows, are licensed to individual stations via syndication distribution for numerous additional telecasts. With the development of video tape, so-called live shows can be rerun in the summer by the networks or be produced specifically for tape syndication. The game shows previously mentioned, and personality programs such as *The Mike Douglas Show* are produced and distributed in this way. Another type of syndication involves the distribution not of filmed or video-taped programs but of show ideas or scripts which are then produced independently by local stations. The formats of *Romper Room* and *Bozo the Clown* programs are licensed on this basis. The young ladies who serve as hostesses of the *Romper Room* programs attend training sessions at national centers to learn the program techniques and approaches that are incorporated in the series design.

PUBLIC AFFAIRS AND SERVICE PROGRAMMING

Public affairs and service programs most clearly demonstrate the use of broadcasting to serve the public interest. In a variety of forms, these programs provide information and understanding about the real world in which we live: they report information and news about activities as different as agricultural marketing and the major league baseball contests; they present direct coverage of important events; they provide a public platform for speeches, press conferences, and discussions of public issues; they dramatize, through documentary techniques, historical events and current social and political problems; they provide a pulpit for religious services; they broadcast practical information for use in homemaking, shopping, family health, and child raising.

Some of these programs, such as religious programs, are broadcast as "sustaining" shows by stations and networks and are not offered for sale to possible advertisers. Other public affairs programs, such as sports and news, are among the most popular of program types and are usually sponsored. Network television newscasts are far more involved and expensive to produce than most viewers realize. In the programming of a single television news program, CBS calls on the services of more than 250 people including almost 100 regular staff members and more than 150 foreign and domestic camera correspondents, not counting operations, engineering, reference, and other network departments. The broadcasting of special events also requires the

expenditure of a great deal of money and the employment of many people. It is estimated, for example, that the coverage of man's first walk on the moon and the launching and return of the Apollo capsule cost the networks from \$11 to \$13 million and required the services of 1,000 people.

The networks also produce documentary programs that deal with social issues, but recently the number of such programs has been declining and their nature has been changing. At one time the networks produced documentaries like NBC's *Project Twenty*, CBS *Reports*, and ABC's *Close-Up* on a regular basis, but extended exploration of such topics as chemical and biological warfare and hunger in America are offered only occasionally. The regular shows that have replaced these full-scale documentaries deal with a number of subjects in an hour or two-hour period using a format that can best be compared to that of a magazine. The style of these documentaries is also sharply different from the penetrating exposés that such teams as Edward R. Murrow and Fred Friendly produced for CBS in television's earlier days. Alexander Kendrick, biographer of Murrow, says that "The sharp, shrewd editing of film that enabled a Murrow-Friendly program to make point after point, was replaced by a kind of *cinéma vérité* that substituted impressions for points. . . . Old style, or Murrow-Friendly, documentaries dealt with cause and effect, and tried to show the circumstances that produced the consequences. The new wave offers the viewer a sensory experience rather than a balanced judgment."² The first Alfred I. du Pont-Columbia University Survey of Broadcast Journalism, published in 1969, criticized the networks for the decline in the number of documentaries and for their unwillingness to engage in hardhitting exposés that might be expected to arouse controversy.

The decline in number and the change in the nature of documentaries are understandable in the commercial world of television. Few advertisers sponsor documentaries: they draw small audiences and the controversy they arouse may alienate prospective customers. Many network affiliates often fail to carry the documentaries which the networks produce, substituting for them entertainment programs which draw a larger audience and provide greater income.

The broadcasting of documentaries is not the exclusive province of networks. David Wolper, an independent producer, has produced several of the most successful documentary series. Local stations often produce relatively inexpensive public affairs and service programs that achieve excellent results. Interview programs with various authorities, local cooking and shopping programs, simple news and feature programs, discussion and public forum programs with exponents of conflicting points of view, and other program forms are produced locally as well as on networks with good public acceptance.

²Alexander Kendrick, *Prime Time: The Life of Edward R. Murrow* (Boston, 1969), p. 28.

CHILDREN'S PROGRAMS

No area of television programming is more sensitive to public criticism than children's programs. Special concern has frequently been voiced about the effect on children of programs dramatizing crime and violence. This concern is often expressed by parents who, in what seems to some to be an abdication of parental responsibility, have turned over their television sets for indiscriminate and unlimited viewing by their children. We know that children watch television on the average of more than 20 hours a week, and that their viewing is not limited to programs intended for children, but extends in the early evening hours to the popular comedy and variety shows. Regardless of parental responsibility, television stations and networks would seem to have positive responsibility for the quality of the programs they present. One consideration has been the time at which programs are broadcast. There has been some attempt to schedule series suitable for family viewing before nine o'clock in the evening, with series involving adult themes and content restricted to the hours after that time. Networks and stations have also presented programs like *Captain Kangaroo*, *Discovery*, and *American Rainbow* that are specifically designed for children. Public television stations have given particular attention to children's needs with such series as *What's New?* and *Misterogers's Neighborhood*. A notable entry in this field was *Sesame Street*, a production of the Children's Television Workshop. Supported by contributions from the Department of Health, Education, and Welfare, various foundations, and the Corporation for Public Broadcasting, the series was designed to prepare preschool children for their first school experiences. It achieved enormous popularity and at one time in Chicago attracted a larger audience than any other program in its time period.

SUMMARY

The key function in television and radio is programming. The programming function is characterized by its vastness in scope, its continuous nature, its competitiveness and costliness, its complexity, its tendency to seek stability, its variety of sources, and its speculative quality. Radio programming has changed its program forms under the competitive impact of television, while television had to unburden itself of program forms it inherited from radio before it found its own program strength. The Special concept also played an important role in shaping the development of television programming. Films and live programs fill the schedules of both network and local station programming. Public-affairs and service programming constitutes the program areas in which networks and stations most directly serve the

public interest. Children's programming has been especially subject to public criticism.

QUESTIONS FOR DISCUSSION

1. What are the special characteristics of the programming function?
2. What have been the traditional patterns of radio programming? Why were these patterns changed and what new forms were developed?
3. Compare network radio programming with local radio programming.
4. What is the meaning and significance of the "Special" concept in television programming.
5. Is television fulfilling its proper function in serving as a transmission means for the presentation of motion pictures which were originally made for projection in theaters?
6. Does it make any difference to you whether a TV program is presented "live," prerecorded on tape, or on film?
7. What is the function of public-affairs and service programming? How have radio and television handled such programming?
8. How do you explain the popular appeal of contest and give-away programs?
9. What role do drama, comedy, and variety play in radio and television programming? What are the relative strengths of each in a program schedule?
10. What is the difference between network presentation of a film and syndication of a film?
11. What is the difference between a "sustaining" show and a commercial show?
12. "TV is the biggest economic revolution in America since the cotton gin, but its monopoly is mediocrity."—statement of Jerry Wald, former Production Chief of Columbia Pictures. Do you agree or disagree with this point of view? Why?

CHAPTER 5

The Federal Communications Commission

ONLY ON OCCASIONS, as when the Federal Communications Commission authorized color television, or when its chairman makes provocative speeches condemning the quality of radio and television programming, or it holds public hearings on the performance of broadcasters, does the FCC come directly to the attention of the general public through front-page newspaper stories reporting the Commission's actions. Most of the time, actions of the FCC are reported only in broadcasting trade journals, and the general public has little knowledge of the Commission's authority and responsibility in the field of television and radio. Yet the FCC is one of the four pillars supporting the structure of American broadcasting: 1. The Federal Communications Commission; 2. stations and networks; 3. advertisers and agencies; and 4. the listening and viewing public. The FCC is the agency of the federal government authorized to carry out the law of radio and television. In this chapter we shall discuss 1. the Communications Act of 1934 which is the basic statute on broadcasting, and 2. the composition and functioning of the Federal Communications Commission.

THE COMMUNICATIONS ACT OF 1934

In Chapter 2 we related how the federal government stepped into radio in 1927 in response to calls for action by the public and the radio industry. Unregulated radio had fallen into a state of chaos and only Congress, under its Constitutional power to regulate interstate commerce, could do anything about it. Congress passed the Radio Act of 1927 and, seven years later, incorporated the law in the Communications Act of 1934. That statute,

with certain amendments, still remains on the books. As defined by the Act, the word "radio" is construed to mean television as well as sound broadcasting.

The Communications Act sets forth as its purpose

to maintain the control of the United States over all the channels of interstate and foreign radio transmission; and to provide for the use of such channels, *but not the ownership thereof*, by persons for limited periods of time, under licenses granted by Federal authority, and no such license shall be construed to create any right, beyond the terms, conditions, and periods of the license. No person shall use or operate any apparatus for the transmission of energy or communications or signals by radio . . . except under and in accordance with this Act and with a license in that behalf granted under the provisions of this Act.

In order to leave no doubt about the matter of ownership of radio frequencies and the right of the government to regulate broadcasting, the law states that no license may be granted "until the applicant therefor shall have signed a waiver of any claim to the use of any particular frequency or of the ether as against the regulatory power of the United States."

The yardstick for issuing or renewing radio licenses shall be the "public convenience, interest, or necessity." The FCC is specifically directed to "encourage the larger and more effective use of radio in the public interest." Congressional judgment that radio must be developed as a medium for free expression of opinion without censorship by the FCC is set forth in Section 326, which states:

Nothing in this Act shall be understood or construed to give the Commission the power of censorship over the radio communications or signals transmitted by any radio station, and no regulation or condition shall be promulgated or fixed by the Commission which shall interfere with the right of free speech by means of radio communication.

From these provisions we can see that American public policy toward radio and television involves the following key ideas:

1. The airwaves belong to the people.
2. The federal government shall maintain control over all broadcasting channels.
3. Use of these channels is limited to persons licensed by the federal government.
4. Licenses may be issued by persons only when the "public interest, convenience, or necessity" will be served thereby.
5. Licenses are good for limited periods of time only.
6. Radio and television shall be maintained as media for free speech.
7. Use of a radio or television frequency in no way creates an ownership right to that frequency.

8. The regulatory power of the federal government supersedes the right of any individual to the use of a radio or television frequency.

The Act of 1934 created the Federal Communications Commission to carry out the law. The FCC is an independent regulatory commission, quasi-judicial in many of its functions, but primarily administrative and policy-making in its day-to-day operations.

COMPOSITION OF THE FCC

The FCC is composed of seven Commissioners appointed by the President for seven-year terms by and with the advice and consent of the Senate. The President designates one of the Commissioners to be chairman. The Commission functions as a unit, although it often delegates responsibility to boards or committees of Commissioners, individual Commissioners, or the staff of the Commission. Policy decisions are made by the Commission as a whole.

Each member of the FCC must be a United States citizen with no financial interest of any sort in the communications business. Not more than four Commissioners out of the seven may be members of the same political party. Usually the President appoints one or two Commissioners with engineering backgrounds; the others are lawyers or other professional men. Each Commissioner is provided with a personal staff of assistants. The Commission maintains its central offices in Washington and field offices in 30 districts. The Commission's staff is organized in seven offices and in five bureaus. The names of these offices and bureaus and the FCC structure of organization are indicated in a chart that appears on page 73. The annual budget of the Commission is over \$20 million, and it employs a staff of approximately 1,500 people.

FUNCTIONS OF THE FCC

The FCC has the following general functions pertaining to radio and television:

1. It advises the State Department in negotiating international radio agreements and acts as the agent of the United States in carrying out our end of such treaties. Radio waves cross international borders and therefore there must be coordination and agreement in a master allocation plan on a world-wide basis to prevent mutual interference. Furthermore, nations must agree on which bands to assign airplane communications, distress signals, ship-to-shore radio, etc.

2. It allocates bands of frequencies to various radio and television services. Examples of this allocating function were the decisions, previously

mentioned, to use the 88 to 108 megacycle band for FM radio and to add channels 14 to 83 to the television band.

3. It licenses television and radio stations and broadcast operators. The power to issue licenses is supplemented by the power to revoke or renew licenses and to approve or disapprove transfers of licenses. In carrying out these functions, the FCC holds hearings, conducts investigations, and issues decisions in individual cases involving license applications. It also promulgates regulations binding directly or indirectly on the entire television and radio industry.

4. It classifies television and radio stations and prescribes "the nature of the service to be rendered by each class of licensed stations and each station within any class."

5. It assigns bands of frequencies to the various classes of stations, and assigns frequencies for each individual station, determining the power which each station shall use and the time during which it may operate.

6. It determines the location of stations and regulates the kind of apparatus television and radio stations may use.

7. It makes regulations "necessary to prevent interference between stations and to carry out the provisions" of the Act.

8. It is authorized to make special regulations applicable to stations engaged in network broadcasting.

9. It requires stations "to keep such records of programs, transmissions of energy, communications, or signals as it may deem desirable."

10. It designates call letters of all stations.

11. It polices the ether to make sure that broadcasters stay on their assigned frequencies and that no unauthorized persons use the airwaves. Volunteer groups made up of such people as radio and television repairmen and amateur radio operators assist the FCC in this work.

12. It encourages new uses of radio, particularly those that will promote safety of life and property.

13. It supervises all common carrier telephone, cable, and telegraph services. The American Telephone and Telegraph Company, whose microwave equipment and telephone lines are used in network broadcasting, is regulated by the FCC.

14. In wartime, the FCC coordinates the use of television and radio with the national security program. During World War II, the FCC set up a Foreign Broadcast Intelligence Service which monitored enemy propaganda broadcasts.

LICENSING RADIO AND TELEVISION STATIONS

In licensing radio and television stations when "the public convenience, interest, or necessity will be served thereby," the FCC must also try to allot stations among the various states and communities of our country

so "as to provide a fair, efficient, and equitable distribution of radio service to each of the same."

The period for which licenses are good is limited by law to a maximum of three years. The FCC at first issued six-month licenses for standard radio stations; now AM, FM, and TV stations are licensed for three years.

Applicants for radio or television stations must file written statements describing their citizenship and character, and their financial, technical, and other qualifications to operate broadcast stations. Aliens, foreign corporations, or any corporations "of which any officer or director is an alien or of which more than one-fifth of the capital stock is owned of record or voted by aliens" may not obtain a station license.

An applicant for a license must set forth: 1. the location of the proposed station; 2. the frequency and power he wants to use; 3. the hours of the day during which he proposes to operate the station; 4. the purposes for which the station will be used; and 5. a full statement of his proposed program service.

To preserve competition in radio and television, the law directs the FCC not to grant licenses to applicants when, by doing so, competition would be substantially reduced or commerce restrained. The Commission has ruled that not more than one AM, one FM, and one TV station serving the same listening area may be licensed to the same applicant. This is known as the "duopoly" rule. No more than seven AM, seven FM, and seven TV (five VHF and two UHF) stations serving different areas may be licensed to or controlled by the same persons or corporations. In March 1970 the Commission took an even more drastic step to prevent concentration in too few hands of control over the main avenues of communication when it barred the future acquisition of more than one broadcasting station by the same owner in a single market. Known as the "one-to-a-customer" rule, the new regulation provides that parties now holding an AM, FM, or TV license would not be eligible for further grants of AM, FM, or TV licenses in the same market. Some exceptions to this rule in communities of 10,000 population or less or in transactions involving UHF television stations may be made.¹ The new rule does not apply to present ownership, but the FCC said that it was considering an additional rule that would require present owners within a period of five years to reduce their holdings to an AM-FM combination, a television station, or newspaper ownership in the same market. When the plan was announced, 256 companies owned both newspapers and broadcasting stations. If this plan is carried out, it will be one of the most revolutionary and far-reaching actions ever taken by the FCC. The Commission has for many years favored non-newspaper owners over newspaper owners in issuing licenses if other factors in the situation were equal. A newspaper owner who was clearly superior to other applicants has received a license, however, and many newspaper owners began operating stations before the antimonopoly policy went into effect. If their service to the community was satisfactory,

¹In a later amendment the FCC eased the rule to permit AM-FM combinations.

these newspaper owners were permitted to go on operating their stations.

Until recently no fee was charged by the FCC for the privilege of holding a broadcasting license, although the FCC has assessed filing fees since 1964. Early in 1970 the FCC announced that in addition to increasing the fees charged for filing applications, it planned to charge an annual license fee. For radio this sum would equal 24 times a station's highest rate for a one-minute spot, with a minimum fee of \$52; for television it would be a sum equal to 12 times the highest priced spot for a 30-second commercial, with a \$144 minimum. Cable TV systems with more than 200 subscribers would be assessed 30 cents for each subscriber plus other charges; pay-TV systems and common carriers would also pay fees. The \$4.5 million taken in by fees prior to adoption of this plan would rise to \$24.5 million, the sum budgeted in 1970-71 to operate the FCC. The purpose of this new schedule of fees is to make the operations of the FCC nearly self-sustaining.

The Commission has no direct authority to license or regulate television and radio networks. It does in fact, however, regulate networks through rules directed at stations owned by or affiliated with networks.

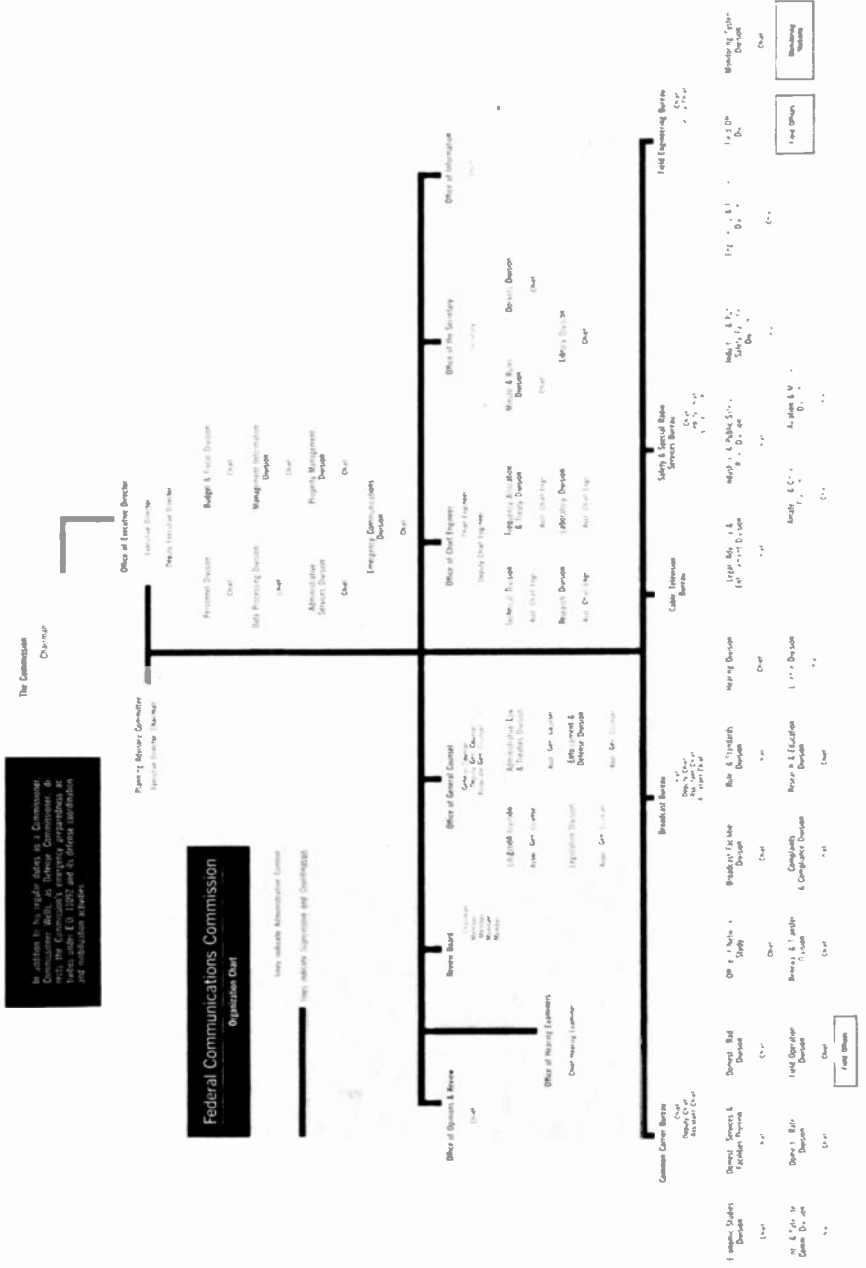
Renewal, Revocation, and Transfer of Licenses

At least 60 days before the expiration of a license, a station must file a renewal application with the FCC. In this application, the station is obliged to provide a statement of the program service it has broadcast in the preceding three years. The FCC may take this record of actual program service and compare it with the statement of proposed program service the station made in its original application for a license. If the FCC is satisfied that performance reasonably matches the promises, it will renew the application. If numerous complaints about the station have been made to the FCC, if the comparison between promises and performance does not show a high correlation, or if a competing application is filed, the FCC may order a public hearing on the renewal application. In this hearing, the applicant bears the burden of proving that renewal of his license will serve the public interest.

In January of 1969, the FCC sent a chill through the broadcasting industry when it failed to renew the television license under which the *Herald Traveler* had been operating Station WHDH-TV on Channel 5 in Boston for a period of 12 years. Broadcasters were concerned that it opened the door to assaults on the licenses of other well-established television stations. In 1969 nine other television stations, coming up for license renewal were challenged by applicants who promised the FCC that they would do a better job of broadcasting.

In the face of this threat, broadcasters sought refuge in a bill introduced by Senator John O. Pastore of Rhode Island which would require the FCC to ignore competing applications for licenses until it had decided that the present licensee should be denied renewal. The proposed bill was intended to protect the position of incumbent licensees and virtually freeze the broad-

Figure 5-1. Federal Communications Commission Organization Chart



casting industry in the hands of the current station licensees. If a license of a television station is "up for grabs every three years," as one proponent put it, the owner cannot be expected to make a substantial investment or engage in long-range plans. The main argument against the proposal was that it violated the principle set forth in the Communications Act that a station is given the right to use a frequency for a specific period of time but is granted no right of ownership. In the eyes of Nicholas Johnson, a member of the FCC who vigorously opposed the Pastore Bill, the legislation would, in effect, make station owners perpetual holders of the frequencies on which they broadcast not subject to effective review or challenge.

As the controversy heightened, the FCC clarified its own position. The FCC pointed out that the WHDH-TV case, because of its special circumstances, was not a precedent for similar action against other stations.

The FCC also ruled that when license-renewal time comes up, the Commission will prefer the existing licensee over a competitor if the licensee can demonstrate that his programming has substantially met the needs and interests of his audience. On the other hand, the competitor will be preferred if the licensee's programs, prior to the submission of the competing application, have only minimally satisfied the community's needs.

The FCC has the power to revoke a license when the station fails to operate in accordance with the law or with FCC regulations, or substantially as it said it would in its application. In revocation proceedings, the FCC bears the burden of proving that the station is *not* serving the public interest. The Commission hesitates to use its power of revocation because such extreme action is usually excessive punishment for most violations, and prior to 1952 the Commission usually limited itself to giving a sharp warning to an offending station and waiting until the license-renewal application was submitted before taking further action. In extraordinary cases such as where the licensee concealed the real ownership of his station by deceptive and misleading statements, the FCC took the final step and denied renewal of the station's license.

In 1952, Congress amended the Communications Act to authorize the Commission to issue "cease-and-desist" orders to erring stations. The stations are obliged to reply to the Commission's charges and formal hearings are provided for, with the burden of proof resting on the Commission. Failure by a station to observe a properly issued cease-and-desist order are made legal grounds for revoking the station's license. The Commission also has the authority to fine stations for infractions of the law or of its regulations.

BROADCAST IDENTIFICATION REQUIREMENTS

The Communications Act states that

All matter broadcast by any radio station for which service, money, or any other

valuable consideration is directly or indirectly paid, or promised to or charged or accepted by, the station so broadcasting, from any person, shall, at the time the same is so broadcast, be announced as paid for or furnished, as the case may be, by such person.

FCC regulations require that whenever stations are furnished scripts or transcriptions of political discussion programs, an announcement as to the source of such material must be broadcast. Sponsored programs must carry at least one announcement stating the sponsor's name or the name of his product. This regulation seems a bit whimsical since advertisers seldom need to be pressured into announcing the name of their products; it is designed, however, to prevent deception. Radio stations are also required to broadcast their call letters and location at least every half hour and TV stations every hour unless the continuity of longer programs, such as music or drama broadcasts, would be interrupted thereby.

EMERGENCY BROADCAST SYSTEM

Knowing how vital a role broadcasting plays in America, the FCC has devised a system for making the best use of radio and television during periods of national emergency. Known as the Emergency Broadcast System (EBS), it supplants the Conelrad system (CONtrol of ELEctro-magnetic RADiation) under which all radio stations went silent during emergency alerts except a few stations at 640 or 1240 on the dial. Under the EBS plan, broadcast licensees, commercial radio and television networks, and other communication services, licensed or regulated by the FCC, participate in the activities of the system. All stations are required to maintain equipment to receive emergency action notifications and to conduct an on-air test of the system once a week. When an emergency situation is proclaimed, every station must take certain prescribed actions. All commercial activity must cease; authorized stations remain on the air broadcasting common programs at the national, state, or local levels; those stations not authorized to broadcast must shut down and remain off the air until the emergency situation is terminated.

SUMMARY

The federal government, acting through the Federal Communications Commission, plays a vital role in American broadcasting. Through its regulatory powers, the Commission grants temporary and conditional access to the airwaves to private broadcasters who pledge to serve the "public interest, convenience, or necessity." Television and radio serve as media of free speech, with the FCC specifically denied any direct power of

ensorship. The Commission, through license renewal, cease-and-desist orders, fines, revocation proceedings, and its rule-making powers, has supervisory jurisdiction and authority over all broadcasting stations.

QUESTIONS FOR DISCUSSION

1. What role does the federal government play in American broadcasting?
2. What are the key ideas to be found in the Communications Act of 1934?
3. In what ways does the philosophy of the Act of 1912, which required the Secretary of Commerce to grant broadcast licenses to all qualified applicants, differ from the Communications Act of 1934?
4. Under what conditions does a person or group interested in broadcasting acquire the right to use a radio frequency or a television channel?
5. Describe the general composition of the Federal Communications Commission.
6. What steps has the FCC taken to prevent monopoly control of communications?
7. What provision does the Act of 1934 make to preserve free speech on the air?
8. Do you think that networks should operate under FCC licenses as well as the radio or television stations that may be affiliated with them?
9. Can you think of any circumstances under which a sponsor might wish to conceal his identification with a program?
10. It has been a general rule that radio stations must identify themselves at least every half-hour whereas television stations are permitted to go one hour without identification. Can you think of any reason for this difference?
11. Do you believe that a measure similar to the Pastore Bill should be passed to give existing license holders the first right at renewal time to continue using the frequencies assigned to them?
12. What authority does the FCC have over a station's program policies?
13. Should fees be charged for broadcasting licenses?

CHAPTER 6

Networks, Stations, and Cable TV

NETWORKS AND STATIONS ARE the means by which broadcasting becomes possible. When you turn on your radio or television receiver, you must adjust the set to a particular frequency or TV channel to receive the program. That program comes from an individual station in your reception area. It may be the same program tuned in by an audience 2,000 miles away. If so, the explanation is network or chain broadcasting, which connects stations by land telephone lines or microwave relays and furnishes the same program simultaneously to all network stations, which in turn broadcast the program from their individual transmitters. This is what makes possible the use of Hollywood and New York City as the source of most big-time entertainment programming. Stations and networks are therefore vitally important in the structure of American broadcasting.

We have noted that the FCC has the power to classify stations and to issue licenses. In order to make maximum use of the available channels in the broadcast spectrum and to provide an equitable distribution of these channels throughout the nation, the FCC has divided and subdivided many of these channels as far as engineering and policy considerations have allowed.

AM RADIO STATIONS

Generally speaking, AM radio stations are classified in terms of their broadcasting power: 1. small stations—250 watts; 2. medium—500 to 5,000 watts; and 3. large—10,000 to 50,000 watts. The importance of a station depends not only on its wattage, however, but on the population of the area in which it broadcasts; a 250-watt station in Boston may actually have

a greater audience than a 5,000-watt station in Montana. The power assigned to a radio station depends upon the frequency channel on which it is licensed to broadcast.

Classification of Channels

A broadcast "channel" is the band of frequencies occupied by a carrier frequency and two side bands of broadcast signals. In AM radio, carrier frequencies begin at 535 kilohertz and follow in successive steps of 10 kilohertz up to 1,605. This allows for 107 channels which the FCC has divided into three classes.

1. *Clear channels.* A "clear channel" is one in which a station can broadcast over a wide listening area free from interference from other stations. By international agreement, 60 channels have been set apart for clear-channel broadcasting in North America and of these 45 have been assigned primarily to the United States. Of the 45 channels, 25 are classified as I-A clear channels and 20 as I-B clear channels. There are 13 I-A clear channels and two I-B clear channels in which Canada or Mexico rather than the United States has the priority. In its original meaning the term "clear channel" meant that only one station operated on that frequency. As the pressure for new stations increased, the FCC gradually gave additional stations the right to operate on clear channels until now there are only two clear channels in the United States on which a single station operates. The FCC took pains in making these new assignments, however, to keep the clear channels as free from interference as possible. Under international agreement, the United States is obligated to license at least one high-powered station (a minimum of 50 kilowatts) on each clear channel. As a matter of national policy, the FCC makes the international minimum of 50 kw. the maximum for clear-channel broadcasting, so that no stations in this country may now have more than 50,000 watts power.

2. *Regional channels.* A "regional channel" is one on which several stations may operate with power not to exceed 5,000 watts. There are 41 of these channels, many of which serve a principal center of population and the contiguous rural area. The primary service area of a station operating on a regional channel may be limited by some interference from other stations.

3. *Local channels.* A "local channel" is one on which several stations may operate with power not in excess of 250 watts. The primary service areas of these stations also may be limited by interference from other stations. There are six local channels for use in the United States.

Times of Operation

The conditions under which radio waves are propagated when the sun is shining are quite different from those prevailing when the sun is down.

Standard AM radio stations emit two types of waves—a ground wave that follows the surface of the earth, and a sky wave that goes into the atmosphere. During the day only the ground wave is picked up by radio sets because the conditions created by sunshine prevent the sky wave from being heard. Thus the range of the station is limited to the distance its ground wave travels. At night, however, the sky wave is reflected to earth by a section above the earth's atmosphere known as the ionosphere, giving the station a far greater range than it has during the day. If interference is to be controlled, it is obvious that all stations operating during the day cannot operate in the same way when the sun is down. Attempts to control interference are reflected in the rules the FCC has laid down regarding the times a station can be on the air. The FCC licenses AM stations according to the following time schedules:

1. *Unlimited time* allows broadcasting around the clock if the station so desires.
2. *Limited time* applies to certain secondary stations operating on clear channels. It permits station operation during the daytime and until local sunset if the secondary station is located west of the dominant station on the channel; if the secondary station is located east of the dominant station, it may operate until sunset at the dominant station.
3. *Daytime only* permits operation solely between sunrise and sunset.
4. *Sharing time* permits operation during a restricted time schedule required by multiple use of the same channel by several stations.
5. *Specified hours* means that the exact operating hours of the station are specified in the license.

Power and Directional Changes

We have noted that one measure the FCC has adopted to minimize interference among stations at night is to require that some stations cease broadcasting entirely as soon as the sun goes down. A second measure is to require that some stations, which do go on broadcasting at night, reduce their power at sundown. A third measure is to require that some stations broadcasting at night operate on a directional antenna system, a procedure that keeps the signal from going into an area where it would interfere with the broadcasts of other stations. Some stations are required both to reduce their power and broadcast on a directional pattern as soon as the sun sets.

Call Letters

AM stations east of the Mississippi River have call letters that begin with the letter "W" and stations west of the Mississippi begin with the letter "K." Several old stations like KDKA, Pittsburgh, are exceptions to this rule. Applicants for new AM radio stations may choose any arrangement of four

letters beginning with the appropriate "W" or "K" provided they are not identical with the call letters of an existing station. Some stations have used the initials of the owners in choosing their call letters, such as WABC, KNBC, WCBS, WJLB.¹ The state universities of Iowa and Ohio call their stations WSUI and WOSU. Other stations have been given pronounceable combinations like KORN, WREN, and WIND.

Station Operation

The operating function of a station is to produce programs and to sell time to advertisers for its programs or for programs produced elsewhere and made available to the station. The staff and mode of operation of an AM radio station depends upon four factors: its location, its authorized broadcast power, its status as an independent or a network-affiliated station, and its programming and sales concepts.

A 50,000-watt clear-channel station located in a large metropolitan center and operated independently with aggressive programming and sales activity will require a sizable staff of programming, sales, technical, and administrative personnel, as well as substantial studio and office space. A station that concentrates on local live programs supported by local advertising must have a staff of salesmen to bring in business, a commercial department to handle the administration of all sales orders, a program department to plan and produce programs, and an engineering staff. By way of contrast, a small 250-watt AM station operating in the daytime only, with a programming emphasis on news and recorded music, may manage with a staff of five or six people who double as engineers, announcers, salesmen, and bookkeepers.

FM RADIO STATIONS

Many FM radio stations are operated as adjuncts to AM radio stations, with the same operating staff running both stations. For many years the FM stations in this situation often carried the same program schedule as the AM station, but in markets with 100,000 people or more the FCC now requires that associated AM and FM stations originate their own programming at least 50 percent of the time. In cases where the AM station must sign off at dusk, the FM station may continue on the air through the evening, usually with programs of news and recorded music.

FM radio stations owned and operated independently of AM stations are generally run with very small staffs and low budgets. Such stations often provide specialized program services such as background music or certain types of popular and contemporary music. A few stations specialize in broad-

¹ For John L. Booth, its President and owner.

casting high-fidelity classical music recordings which are transmitted with better quality over FM than over AM radio. The FM broadcast band, which ranges from 88 to 108 megahertz, is divided into 100 channels. The lowest 20 channels from 88 to 92 megahertz are reserved for use by noncommercial educational stations, and there are two additional reservations for educational stations above that point. The operation of educational radio stations will be discussed in Chapter 14.

TELEVISION STATIONS

Television stations are authorized by the FCC to operate in either VHF (channels 2-13) or UHF (14-83). In an overall UHF reallocation in 1966 the FCC generally cleared the upper UHF channels (70-83) of assignments for stations, except for two channels reserved for noncommercial use, to permit consideration of other possible uses for these frequencies. The 12 VHF channels and the 56 lowest UHF channels now assigned for station use are distributed around the country as follows: 590 VHF and 640 UHF channels for commercial use; 116 VHF and 523 UHF channels reserved for educational use.

In all general business aspects, commercial television stations operate along the patterns established by AM radio stations. The wide difference in programming and production methods between radio and television, however, accounts for the differences to be noted in television station operation. Staff requirements are notably greater in television stations in order to provide cameramen, additional engineers, stagehands and electricians, graphic artists, film technicians, camera directors, floor managers, makeup artists, etc. Space requirements are considerably greater, too, to satisfy television studio needs, construction and storage space for settings, props, and set dressings, film storage, editing, and projection facilities, lighting equipment, cameras, cranes, microphone booms, etc. Some small television stations that draw upon a network affiliation and film features for most of their daily schedule manage to operate with minimal staffs and a single studio for live shows. Large television stations that program aggressively in the local interest have extensive space and personnel requirements and are often housed in several different buildings. In all cases, the establishment and operation of a television station requires several times the capital required for setting up and running a radio station. For example, the capital investment in WTMJ-TV, Milwaukee, Wisconsin, excluding land and the original building, was \$630,000, of which \$400,000 was spent for operating equipment such as cameras, projectors, etc. An additional \$650,000 was required for improvements in transmission facilities. By today's standards, even these costs are small. In an effort to make it financially feasible to operate television stations in small communities, the FCC has authorized the establishment of "satellite"

television stations which are linked with a television station located in another city and simply reproduce the other station's program schedule. In this way, the only operating costs are the rental of the connecting cable, the television transmitter, and a small engineering staff at the transmitter. A satellite station is unable, however, to serve the special needs of the community in which it is established because it has no facilities to originate its own programs. It simply transmits programs furnished by the station to which it is linked.

TELEVISION AND RADIO NETWORKS

Network (or chain) broadcasting is defined in the Communications Act as the "simultaneous broadcasting of an identical program by two or more connected stations." It is accomplished by transmitting the program by cable, usually leased telephone lines in radio and coaxial cables in television, or by microwave relays, from the point of origin to each of the outlet stations of the network. At various points along the network cable, booster stations are operated to maintain the transmission power of the program signal.

Function of Networks

Networks are indispensable to the American system of broadcasting. Networks make it possible for programs to be broadcast throughout the country simultaneously. They are the only way in which live programs can be broadcast nationally, and they are the most efficient way in which recorded and film programs can reach a national audience. Because networks exist, important special events, such as a Presidential inauguration, or a major political address, or sporting events, such as bowl games and the World Series, can be broadcast live throughout the country. The excitement and impact of live television on a national basis, therefore, is possible only through networks.

With programming and production headquarters located in New York and Hollywood, the talent centers of the nation, networks are able to provide major entertainment programs to affiliated stations which could never obtain such programs if they were obliged to depend on local resources only. Because network programs can reach national audiences they are especially attractive to national advertisers.

Networks, thus, serve both programming and business functions for stations throughout the country, servicing these stations with programs they cannot produce themselves, and providing income from national advertisers that might otherwise never be spent on television or radio.

National Networks

The National Broadcasting Company, the Columbia Broadcasting System, and the American Broadcasting Company operate national television and

radio networks through stations which regularly carry the programs of a particular network. The Mutual Broadcasting System operates a national radio network on this basis but not a television network. There are also networks which arrange for stations to carry programs on a per broadcast basis, but do not have regular affiliates which carry all of their programs. The most active network of this type is the Hughes Television Network, which specializes in sports broadcasting, particularly golf and college basketball, but it also occasionally produces other types of programs. Some organizations calling themselves networks are not actually interconnected but circulate films, tapes, and transcriptions.

Each of the permanent networks except MBS owns and operates several radio and television stations (limited by FCC rule to a maximum of seven FM, seven AM, and seven TV), and maintains affiliation agreements with a large number of stations across the country. Under TV affiliation agreements (a typical agreement is reproduced at the end of this chapter), the stations give the networks the right to sell certain hours of the stations' broadcast time at established rates to national advertisers and to provide the programs that the stations will broadcast during those hours subject to "clearance" by the station of the individual program or series. In return, the network agrees to provide these programs without charge to the stations and to give them a portion of the money received from the advertiser (roughly one-third of the gross sum). The network pays all advertising agency commissions and incentive discounts and absorbs any costs involved in the production of programs. In addition, networks produce at their own expense cultural, religious, and public-service programs which are offered without charge as "sustaining programs" to affiliated stations. Stations supplement their income by the sale of station-break announcements that come at the end, and sometimes in the middle, of network programs. The agreements that underlie the operations of radio networks were once similar to those now current in television, but in adjusting to the television age, some networks have radically changed the pattern.

According to a plan originated by CBS, stations for many years made some of their program hours available to the network on call in return for receiving a certain number of sustaining programs free of charge. Believing that this option over program time gave the networks too much power in broadcasting, the FCC first restricted the number of optioned hours and then prohibited option-time agreements altogether. This action meant that networks must negotiate with their affiliates to carry each program. When a station agrees to carry a program it is said to have "cleared" the program. A program of high popularity like *Bonanza* will be cleared by virtually every station on the network; an informational program like *Meet the Press* may have only half as many clearances as *Bonanza*.

Advertisers designate the stations they wish to carry their programs, but the network may require that if the advertiser is to sponsor a particular program, he must use certain stations or a specific number of stations. This

requirement is known as a "minimum list." Occasionally a station carries a commercial program without receiving any compensation because it wishes to make a certain network program available to its community. Because the carrying of the program provides a bonus to the advertiser, stations operating under this arrangement are called "bonus" stations.

Network programming and sales leadership is a matter of vital interest to affiliated stations, not only because the financial compensation received from the network is directly related to network sales, but because topflight network programming makes it possible for the station to achieve program leadership in its own community and therefore to be able to sell its time periods for local programs preceding and following the network shows. A network affiliation pays dividends to an affiliated station in several important ways: 1. it relieves the station of the cost of producing programs for the nine or more hours each day that the network provides programs; 2. it provides income from national advertisers; and 3. it provides programming leadership that increases the value of their station-break announcements and remaining time periods. For a network it is important to have a good lineup of affiliated stations: a lineup consisting of stations that have good local broadcast coverage and effective local programming, and a lineup large enough to provide effective national coverage. One of the ABC television network's main problems in competing with NBC and CBS is that its lineup of stations is not so large as that of its two rivals except on special occasions.

The networks, themselves, are large corporate enterprises and are highly competitive in their operations. They compete among themselves and with other entertainment media for talent and programs. They compete for national advertising money with nonbroadcasting advertising media, such as newspapers and magazines, and with other broadcast sales organizations, such as national spot-sales agencies which place national advertising on local stations without going through a network. These agencies sell station time during non-network hours for film programs and local shows; they also sell spot announcements that are made between network shows and at various other times.

The National Broadcasting Company.— NBC is a wholly owned subsidiary of RCA, which is one of the largest manufacturers of electronic equipment in the U.S. making transmitters and receivers for all broadcast services. It is also one of the leading producers of phonograph records in the country. It owns and operates AM and FM radio stations in New York, Chicago, Cleveland, Pittsburgh, and San Francisco. It operates a nationwide radio network of 221 stations with a broadcast coverage unsurpassed by any of its competitors. NBC also owns VHF television stations in New York, Chicago, Los Angeles, Washington, and Cleveland. At one time it also owned UHF television stations but disposed of them when their operation proved to be unprofitable. Stations in the NBC television network number 213.

The Columbia Broadcasting System.— CBS owns and operates AM and FM radio stations in New York, Chicago, Los Angeles, San Francisco, Philadelphia, and St. Louis and operates a nationwide radio network of 246 stations. CBS owns VHF television outlets in New York, Chicago, St. Louis, Los Angeles, and Philadelphia. Like NBC, it also gave up its UHF television stations. Its television network numbers 192 stations. CBS is a leading manufacturer of phonograph records, thus competing with RCA in this field, but it discontinued its unprofitable electronics manufacturing division, which manufactured tubes, radios, phonographs, and television sets.

The American Broadcasting Company.— ABC started in the broadcasting business in 1943 when RCA was forced to divest itself of the Blue Network. Until 1953, ABC's sole business was broadcasting, but in that year it merged with United Paramount Theatres, one of the largest owners of theaters in the United States, with combined assets of \$150 million. ABC owns AM, FM, and VHF television stations in New York, Detroit, Los Angeles, Chicago, and San Francisco. In addition, it owns AM and FM stations in Pittsburgh and Houston. Up until 1968 ABC operated a single radio network, but in that year it was given permission by the FCC to set up four independent radio networks with services patterned to fit the formats of the stations that became affiliates. The nature of the formats are implied in the names given to these networks: The American Contemporary Radio Network, The American Information Radio Network, The American Entertainment Radio Network, and The American FM Radio Network. With all of these networks in operation, the total number of ABC's radio affiliates is around the 1,000 level, many of these stations that had never carried network programs before. The ABC television network has 159 primary affiliates and 96 secondary affiliates, many of the latter having primary affiliation with NBC or CBS.

The Mutual Broadcasting System.— Mutual operates a radio network of 47 FM stations and 535 AM stations, many of which are low-powered. Prior to the introduction of ABC's four networks, Mutual often provided the only radio service available in small towns and areas of sparse population. Because Mutual was established by a group of independent stations, it did not own and operate stations as the other networks do. Now that the network is centrally organized and operates independently from the affiliates that first set it up, it has announced its intention to purchase and operate its own stations.

Regional Networks

Regional networks are networks created to link stations within certain geographical and marketing areas. Regional networks are attractive to advertisers who market their products in certain sections of the country but not in others,

and therefore cannot make use of the national networks. There are 11 regional television networks and about 52 regional radio networks. The stations in these networks group primarily for sales purposes; the networks do not usually engage in programming operations.

Some of the regional networks are:

Beef Empire Radio Stations	Alaska Television Network
Dixie Radio Network	Kansas State TV Network
Magic Circle Radio Network	Sioux Empire TV Network
Paul Bunyan Radio Network	CBS Television Pacific Network
Laurel Radio Network	Skyline TV Network

STATION-NETWORK RELATIONS

Relations between stations and networks are controlled by the Chain Broadcasting Regulations put into effect by the FCC in 1943. After a lengthy investigation of the networks, the Commission concluded that the system of network broadcasting then in operation was stifling competition and was contrary to the public interest. In 1938, CBS and NBC alone owned or controlled 23 powerful stations out of the 660 stations then on the air, and more than 85 percent of the total nighttime wattage in the nation. The FCC investigated the contractual arrangements between the networks and their affiliates and concluded that these contracts had "resulted in a grossly inequitable relation between the networks and their outlet stations to the advantage of the networks at the expense of the outlets."² Some of these contracts forbade affiliated stations to accept programs from any other network and required the outlet to keep almost all of its time available for the use of the network. In 1939, Mutual obtained the exclusive right to broadcast the World Series and offered the program to stations throughout the country, including NBC and CBS affiliates in communities having no other stations. CBS and NBC immediately invoked the "exclusive affiliation" clauses of their network affiliation contracts and, as a result, thousands of persons were unable to hear the broadcasts. The FCC concluded that competition was being stifled and that outlets were being made the servant of the network rather than an instrument for serving the public interest.

To eliminate these evils, the Commission promulgated the following eight rules which are in effect today, with the amendments indicated:

1. No station-network agreement may be made which prevents the station from broadcasting the programs of any other network.
2. One network affiliate may not prevent another station serving the same listening area (in radio) or the same community (in television) from broadcasting network programs that the first station does not carry; nor may

² *Report on Chain Broadcasting* (Washington, 1941), p. 97.

it prevent a station serving a substantially different area or community from broadcasting any of the network's programs. A network affiliate may, however, have "first call" for network programs over other stations in the area or community served by the station.

3. Station-network contracts are limited to two-year periods.

4. A network must give affiliated stations 56 days' notice if it wants to make use of a station's time for network shows, and it may have an option on no more than three hours within each four segments of the broadcast day. As we have noted previously, the FCC later reduced that time to two and a half hours and then eliminated option-time arrangements altogether.

5. Stations must be free to refuse to carry network programs which the station "reasonably believes to be unsatisfactory or unsuitable." With respect to network programs already contracted for, stations must be allowed to reject any program "which, in its opinion, is contrary to the public interest," or to substitute "a program of outstanding local or national importance."

6. Networks may not own more than one station in the same listening area or in any locality where network ownership would substantially restrain competition.

7. Networks may not operate more than one network of stations. (This forced NBC to divest itself of the Blue Network, now ABC. The FCC granted an exception to this rule when it permitted ABC to operate four radio networks.)

8. Stations may not enter into contracts with networks which would prevent them from fixing or changing their time rates for nonnetwork shows.

INDEPENDENT TELEVISION AND RADIO STATIONS

Independent television and radio stations operating without any network affiliation are found in cities with more than four radio stations or three television stations. As a rule, stations operate independently only when they are unable to obtain a network affiliation. Independent radio stations have succeeded in making a virtue of necessity, and many are more successful than some of their network-affiliated competitors. Independent television stations, which must draw all their income from local and national spot advertising and must produce all their own programs, compete with network-affiliated stations under great handicaps. Nevertheless, in markets like Chicago, New York, Los Angeles, St. Louis, and San Francisco, independent VHF television stations have been very profitable.

CABLE TV (CATV)

In 1949 the people of Astoria, Oregon, blocked off by mountains from receiving a television signal directly at their homes, organized a company

[Text continues on page 93]

Figure 6-1. A Typical Network-Station Affiliation Contract

CBS TELEVISION NETWORK
A Division of Columbia Broadcasting System, Inc.

TELEVISION AFFILIATION AGREEMENT

CBS TELEVISION NETWORK, a Division of Columbia Broadcasting System, Inc., 51 West 52 Street, New York, New York 10019 ("CBS"), and

("Broadcaster"), licensed to operate television station _____ in _____ on channel number _____ ("Affiliated Station"), hereby mutually covenant and agree, as of the _____ day of _____, 19____, as follows:

1. Offer, Acceptance and Delivery of Network Programs.

Broadcaster shall have a "first call" on CBS network television programs ("Network Programs") as follows:

(a) Offer of Network Programs.

CBS shall offer to Broadcaster for broadcasting by Affiliated Station:

- (i) those Network Programs which are to be broadcast on a network basis by any television broadcast station licensed to operate in Affiliated Station's community of license and which contain one or more commercial announcements paid for by or on behalf of one or more CBS advertisers ("Network Commercial Programs") and
- (ii) all other Network Programs to be broadcast on a network basis ("Network Sustaining Programs"); provided, however, that CBS shall not be obligated to offer to Broadcaster either such Network Sustaining Programs as CBS elects in its sole discretion not to have so broadcast in a particular community or communities (including Affiliated Station's community of license) or recordings of Network Sustaining Programs unless CBS has the right to record such Network Sustaining Programs and to furnish such recordings to Broadcaster for broadcast hereunder.

(b) Acceptance of Network Programs.

Broadcaster may accept any such offer only by notifying CBS of such acceptance (i) as to regularly scheduled Network Programs, within two weeks after such offer (or such longer period as CBS may specify therein); and (ii) as to all other Network Programs, within 72 hours (exclusive of Saturdays, Sundays and holidays) after such offer; provided, however, that, if the first broadcast referred to in such offer is scheduled to occur less than two weeks after the making of the offer in the case of regularly scheduled Network Programs, Broadcaster shall notify CBS of the acceptance or rejection of such offer as promptly as possible and in any event prior to the first broadcast time specified in such offer. Such acceptance shall constitute Broadcaster's agreement that Affiliated Station will broadcast such Network Program or Programs in accordance with the terms of this Agreement and of such offer, and so long as Affiliated Station so broadcasts such Network Program or Programs, CBS will not, subject to its rights in the program material, authorize the broadcast thereof on a network basis by any other television broadcast station licensed to operate in Affiliated Station's community of license; provided, however, that CBS shall have the right to authorize any television broadcast station, wherever licensed to operate, to broadcast any Network Program consisting of an address by the President of the United States of America on a subject of public importance or consisting of coverage of a matter of immediate national concern. If, as to any Network Program offered hereunder, Broadcaster does not notify CBS as provided for in this Paragraph 1(b), Broadcaster shall have no rights with respect to such Network Program, and CBS may offer such Network Program on the same or different terms to any other television broadcast station or stations licensed to operate in Affiliated Station's community of license; provided, however, that, if any Network Program offered hereunder is accepted upon any other terms or conditions to which CBS agrees in writing, then the provisions of this Agreement shall apply to the broadcast of such Network Program except to the extent such provisions are expressly varied by the terms and conditions of such acceptance as so agreed to by CBS.

(c) *Delivery of Network Programs.*

Any obligation of CBS to furnish Network Programs for broadcasting by Affiliated Station is subject to CBS's making of arrangements satisfactory to it for the delivery of Network Programs to Affiliated Station.

2. *Payment.*

(a) *Definitions.*

(i) "Live Time Period" means the time period or periods specified by CBS in its initial offer of a Network Program to Broadcaster for the broadcast of such Network Program over Affiliated Station. (ii) "Affiliated Station's Network Rate" shall be \$ _____ and is used herein solely for purposes of computing payments by CBS to Broadcaster. (iii) "Commercial Availability" means a period of time made available by CBS during a Network Commercial Program for one or more Network Commercial Announcements or local cooperative commercial announcements. (iv) "Network Commercial Announcement" means a commercial announcement broadcast over Affiliated Station during a Commercial Availability and paid for by or on behalf of one or more CBS advertisers, but does not include announcements consisting of billboards, credits, public service announcements, promotional announcements and announcements required by law.

(b) *Payment for Programs.*

For each Network Commercial Program or portion thereof, except those specified in Paragraph 2(c) hereof, which is broadcast over Affiliated Station during the Live Time Period therefor and the Live Time Period for which is set forth in the table below, CBS shall pay Broadcaster the amount resulting from multiplying the following:

- (i) Affiliated Station's Network Rate; by
- (ii) the percentage set forth below opposite such time period; by
- (iii) the fraction of an hour substantially occupied by such program or portion thereof; by
- (iv) the fraction of the aggregate length of all Commercial Availabilities during such program or portion thereof occupied by Network Commercial Announcements.

Table

<i>Monday through Friday</i>	
7:00 a.m.-11:15 a.m.	7%
11:15 a.m.- 5:00 p.m.	12%
5:00 p.m.- 6:00 p.m.	15%
6:00 p.m.-11:00 p.m.	32%
<i>Saturday</i>	
8:00 a.m.- 9:00 a.m.	7%
9:00 a.m.- 2:00 p.m.	12%
5:00 p.m.- 6:00 p.m.	15%
6:00 p.m.-11:00 p.m.	32%
<i>Sunday</i>	
4:00 p.m.- 5:00 p.m.	12%
5:00 p.m.- 6:00 p.m.	15%
6:00 p.m.-11:00 p.m.	32%
11:00 p.m.-11:30 p.m.	15%

Note: All times in this Paragraph 2 are expressed in terms of Affiliated Station's then current local time.

For each Network Commercial Program or portion thereof, except those specified in Paragraph 2(c) hereof, which is broadcast by Affiliated Station during a time period other than the Live Time Period therefor and the Live Time Period for which is set forth in the table above, CBS shall pay Broadcaster as if Affiliated Station had broadcast such program or portion thereof during such Live Time Period, except that:

- (i) if the percentage set forth above opposite the time period during which Affiliated Station broadcast such program or portion thereof is less than that set forth opposite such Live Time Period, then CBS shall pay Broadcaster on the basis of the time period during which Affiliated Station broadcast such program or portion thereof; and
- (ii) if the time period or any portion thereof during which Affiliated Station broadcast such program is not set forth in the table above, then CBS shall pay Broadcaster in accordance with Paragraph 2(c) hereof.

(c) *Payment for Other Programs.*

CBS shall pay Broadcaster such amounts as CBS and Broadcaster shall agree upon prior to the expiration of the applicable time periods set forth in Paragraph 1(b) hereof for all Network Commercial Programs

broadcast by Affiliated Station consisting of (i) sports programs, (ii) special events programs (including, but not limited to, such programs as political conventions, election coverage, presidential inaugurations and related events, space shoots, parades and pageants) and (iii) programs for which CBS specified a Live Time Period, or which Affiliated Station broadcast during a time period, any portion of which is not set forth in the table above.

(d) *Deduction.*

From the amounts otherwise payable to Broadcaster hereunder, there shall be deducted, for each week of the term of this Agreement, a sum equal to 205% of Affiliated Station's Network Rate, as well as a sum equal to the total of whatever fees, if any, may have been agreed upon by CBS and Broadcaster with respect to local cooperative commercial announcements broadcast therein.

(e) *Changes in Rate.*

CBS may reduce Affiliated Station's Network Rate in connection with a re-evaluation and reduction of the Affiliated Station Network Rate of CBS's affiliated stations in general by giving Affiliated Station at least thirty-days' prior notice of such reduction in Affiliated Station's Network Rate in which event Broadcaster may terminate this Agreement, effective as of the effective date of any such reduction, on not less than fifteen-days' prior notice to CBS.

(f) *Time of Payment.*

CBS shall make the payments hereunder reasonably promptly after the end of each four-week or five-week accounting period of CBS for Network Commercial Programs broadcast during such accounting period.

(g) *Reports.*

Broadcaster shall submit to CBS in the manner requested by CBS such reports as CBS may reasonably request concerning the broadcasting of Network Programs by Affiliated Station.

3. *Term and Termination.*

(a) *Term.*

The term of this Agreement shall be the period commencing on _____ 19____ and expiring on _____ 19____; provided, however, that, unless Broadcaster or CBS shall notify the other at least six months prior to the expiration of the original period or any subsequent two-year period that the party giving such notice does not wish to have the term extended beyond such period, the term of this Agreement shall be automatically extended upon the expiration of the original period and each subsequent extension thereof for an additional period of two years; and provided further that either party shall have the right to terminate the term of this Agreement effective at any time by giving notice of such termination to the other party at least twelve months prior to the effective date of termination specified therein. Notwithstanding any provision of any offer or acceptance under Paragraph 1 hereof, upon the expiration or any termination of the term of this Agreement, Broadcaster shall have no right whatsoever to broadcast over Affiliated Station any Network Program.

(b) *Termination on Transfer of License or Interest in Broadcaster.*

Broadcaster shall notify CBS forthwith if any application is made to the Federal Communications Commission relating to a transfer either of any interest in Broadcaster or of Broadcaster's license for Affiliated Station. CBS shall have the right to terminate the term of this Agreement effective as of the effective date of any such transfer (except a transfer within the provisions of Section 1.540(b) of the Federal Communications Commission's present Rules and Regulations) by giving Broadcaster notice thereof within twenty days after the date on which Broadcaster gives CBS notice of the making of such application. If CBS does not so terminate the term of this Agreement, Broadcaster shall, prior to the effective date of any such transfer of Broadcaster's license for Affiliated Station, procure and deliver to CBS, in form satisfactory to CBS, the agreement of the proposed transferee that, upon consummation of the transfer, the transferee will unconditionally assume and perform all obligations of Broadcaster under this Agreement. Upon delivery of said agreement to CBS, in form satisfactory to it, the provisions of this Agreement applicable to Broadcaster shall, effective upon the date of such transfer, be applicable to such transferee. If Broadcaster does not so notify CBS or does not so procure such agreement of the proposed transferee, then CBS shall have the right to terminate the term of this Agreement effective upon giving Broadcaster and the transferee notice thereof within twenty days after the later of the effective date of such transfer and the date on which CBS first learns of such application.

4. *Use of Network Programs.*

(a) *General.*

Broadcaster shall not broadcast any Network Program over Affiliated Station unless such Network Program has first been offered by CBS to Broadcaster for broadcasting over Affiliated Station and has been

accepted by Broadcaster in accordance with this Agreement. Except with the prior written consent of CBS, Broadcaster shall neither sell any Network Program, in whole or in part, or any time therein, for sponsorship, nor otherwise use Network Programs except as specifically authorized in this Agreement. Affiliated Station shall not broadcast any commercial announcement or announcements during any interval, within a Network Program, which is designated by CBS to Affiliated Station as being for the sole purpose of making a station identification announcement. Broadcaster shall, with respect to each Network Program broadcast over Affiliated Station, broadcast such Network Program in its entirety (including but not limited to commercial announcements, billboards, credits, public service announcements, promotional announcements and network identification) during the entire length of the time period for the Network Program as offered to Broadcaster by CBS. Nothing herein shall be construed as preventing Broadcaster's deletion of (i) part of a Network Program in order to broadcast an emergency announcement or news bulletin; (ii) a promotional announcement for a Network Program not to be broadcast over Affiliated Station; (iii) that part of a Network Program that continues beyond its scheduled termination; or (iv) such words, phrases or scenes as Broadcaster, in the reasonable exercise of its judgment, determines it would not be in the public interest to broadcast over Affiliated Station; provided, however, that Broadcaster shall not substitute for any material deleted pursuant to this clause (iv) any commercial or promotional announcement of any kind whatsoever; and provided further that Broadcaster shall notify CBS of every such deletion within 72 hours thereof. Broadcaster shall not, without CBS's prior written consent, authorize or permit any Network Program, recording, or other material furnished by CBS to Broadcaster or Affiliated Station hereunder to be recorded, duplicated, rebroadcast, or otherwise used for any purpose whatsoever other than broadcasting by Affiliated Station as provided herein; provided, however, that the failure of Broadcaster to prohibit or prevent the carrying of any such Network Program, recording, or other material by one or more so-called community antenna television systems owned or controlled by Broadcaster (or by one or more so-called community antenna television systems not authorized by Broadcaster to carry any of the same) shall not be deemed to be an authorization or permission within the meaning of this sentence; and provided further that nothing included in this sentence or elsewhere in this Agreement shall be, or be deemed to be, a license to Broadcaster of, an undertaking by CBS not to enforce against Broadcaster, or a waiver of, any copyright or other rights in any Network Program which, at the commencement of the term of this Agreement or at any other time or times thereafter, CBS may have with respect to the carrying of such Network Program over any community antenna television systems owned or controlled by Broadcaster.

(b) Recordings Furnished by CBS.

Broadcaster shall use recordings of Network Programs furnished by CBS only for a single broadcast by Affiliated Station and shall observe any limitations which CBS may place on the use of such recordings. Broadcaster shall return to CBS, transportation prepaid by Broadcaster, promptly following the single broadcast thereof, at such place as CBS may specify, and in the same condition as received by Broadcaster, ordinary wear and tear excepted, each such recording, together with the reels and containers furnished therewith. As used in this Agreement, "recording", in its various forms, shall include recordings made on motion picture film, video tape, or any other medium now or hereafter developed.

5. Rejection, Refusal, Substitution and Cancellation of Network Programs.

(a) Rights of Broadcaster and CBS.

With respect to Network Programs offered to or already accepted hereunder by Broadcaster, nothing in this Agreement shall be construed to prevent or hinder:

(i) Broadcaster from rejecting or refusing any such Network Program which Broadcaster reasonably believes to be unsatisfactory or unsuitable or contrary to the public interest, or from substituting a program which, in Broadcaster's opinion, is of greater local or national importance; or

(ii) CBS from substituting one or more other Network Commercial or Sustaining Programs, in which event CBS shall offer such substituted program or programs to Broadcaster pursuant to the provisions of Paragraph 1 hereof; or

(iii) CBS from canceling one or more Network Programs.

(b) Notice.

In the event of any such rejection, refusal, substitution or cancellation by either party hereto, such party shall notify the other by private wire or telegram thereof as soon as practicable. Notice given to CBS pursuant to this Paragraph 5 shall be addressed, in the case of Network Commercial Programs, to Station Clearance Department, CBS Television Network, and, in the case of Network Sustaining Programs, to Affiliate Relations Department, CBS Television Network.

6. Disclosure of Information.

CBS shall endeavor in good faith, before furnishing any Network Program, to disclose to Broadcaster information of which CBS has knowledge concerning the inclusion of any matter in such Network Program for which any money, service or other valuable consideration is directly or indirectly paid or promised to, or charged or accepted by, CBS or any employee of CBS or any other person with whom CBS deals in con-

nection with the production or preparation of such Network Program. As used in this Paragraph 6, the term "service or other valuable consideration" shall not include any service or property furnished without charge or at a nominal charge for use in, or in connection with, any Network Program "unless it is so furnished in consideration for an identification in a broadcast of any person, product, service, trademark, or brand name beyond an identification which is reasonably related to the use of such service or property on the broadcast", as such words are used in Section 317 of the Communications Act of 1934 as amended. The provisions of this Paragraph 6 requiring the disclosure of information shall not apply in any case where, because of a waiver granted by the Federal Communications Commission, an announcement is not required to be made under said Section 317. The inclusion in any such Network Program of an announcement required by said Section 317 shall constitute the disclosure to Broadcaster required by this Paragraph 6.

7. Indemnification.

CBS will indemnify Broadcaster from and against any and all claims, damages, liabilities, costs and expenses arising out of the broadcasting, pursuant to this Agreement, of Network Programs furnished by CBS to the extent that such claims, damages, liabilities, costs and expenses are (i) based upon alleged libel, slander, defamation, invasion of the right of privacy, or violation or infringement of copyright or literary or dramatic rights; (ii) based upon the broadcasting of Network Programs as furnished by CBS, without any deletions by Broadcaster; and (iii) not based upon any material added by Broadcaster to such Network Programs (as to which deletions and added material Broadcaster shall, to the like extent, indemnify CBS, all network advertisers, if any, on such Network Program, and the advertising agencies of such advertisers). Furthermore, each party will so indemnify the other only if such other party gives the indemnifying party prompt notice of any claim or litigation to which its indemnity applies; it being agreed that the indemnifying party shall have the right to assume the defense of any or all claims or litigation to which its indemnity applies and that the indemnified party will cooperate fully with the indemnifying party in such defense and in the settlement of such claim or litigation. Except as herein provided to the contrary, neither Broadcaster nor CBS shall have any rights against the other party hereto for claims by third persons or for the nonoperation of facilities or the nonfurnishing of Network Programs for broadcasting if such nonoperation or nonfurnishing is due to failure of equipment, action or claims by any third person, labor dispute or any cause beyond such party's reasonable control.

8. General.

(a) As of the beginning of the term hereof, this Agreement takes the place of, and is substituted for, any and all television affiliation agreements heretofore existing between Broadcaster and CBS concerning Affiliated Station, subject only to the fulfillment of any obligations thereunder relating to events occurring prior to the beginning of the term hereof. This Agreement cannot be changed or terminated orally and no waiver by either Broadcaster or CBS of any breach of any provision hereof shall be or be deemed to be a waiver of any preceding or subsequent breach of the same or any other provision of this Agreement.

(b) The obligations of Broadcaster and CBS under this Agreement are subject to all applicable federal, state and local law, rules and regulations (including but not limited to the Communications Act of 1934 as amended and the Rules and Regulations of the Federal Communications Commission) and this Agreement and all matters or issues collateral thereto shall be governed by the law of the State of New York applicable to contracts performed entirely therein.

(c) Neither Broadcaster nor CBS shall be or be deemed to be or hold itself out as the agent of the other under this Agreement.

(d) All notices given hereunder shall be given in writing, by personal delivery, mail, telegram, or private wire at the respective addresses of Broadcaster and CBS set forth above, unless either party at any time or times designates another address for itself by notifying the other party thereof by certified mail, in which case all notices to such party shall thereafter be given at its most recently so designated address. Notice given by mail shall be deemed given on the date of mailing thereof with postage prepaid. Notice given by telegram shall be deemed given on delivery of such telegram to a telegraph office with charges therefor prepaid or to be billed to the sender thereof. Notice given by private wire shall be deemed given on the sending thereof.

(e) The titles of the paragraphs in this Agreement are for convenience only and shall not in any way affect the interpretation of this Agreement.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement as of the date first above written.

CBS TELEVISION NETWORK,
a Division of Columbia Broadcasting System, Inc.

By

By

that built an antenna on a high point and then fed the programs by cable to various homes in the community. Soon after in Lansford, Pennsylvania, a commercial company providing the same type of service started operation. Thus began what is variously referred to as community-antenna television, cable-TV, or CATV. The new industry expanded rapidly until by the start of the seventies more than 2,000 cable-TV companies were providing service to more than 4.5 million subscribers.

A number of reasons explain the explosive growth of CATV. 1. A cable could bring TV programs to communities which were denied them either because of natural obstacles or because the population was too small to sustain a station. 2. Communities with limited TV service could expand the range of TV offerings by importing programs through a cable. 3. Even where the number of TV programs is adequate, cable service often improves the quality of reception. 4. Cable companies, in addition to transmitting the programs of a number of TV stations, often originate special services; among them are continuous weather information, minute-by-minute reports of the time, a continuous scan of a news ticker, stock-market reports, cartoon shows for children, and pickups of local sports events or of city council meetings.

The question of who was to regulate the new industry arose early. Where cable companies used microwave relay connections, regulation was clearly the province of the FCC. A number of companies, however, used only cable in transmitting programs. Did the FCC have the authority under the Communications Act to regulate cable-only systems? The Commission decided that it did not and sought specific authority from Congress to regulate CATV. Congress proved to be unresponsive, however, so in 1962 the FCC began a tentative exploration of its powers in the new field. In 1965 and 1966 it issued specific regulations governing CATV operations. Its authority was challenged in the courts, but in 1968 the Supreme Court settled the matter by agreeing unanimously that the 1934 Federal Communications Act, by implication, did give the FCC regulatory power over CATV.

One concern of the FCC in regulating cable TV was to protect existing television stations from undue competition. A single station with a market all to itself, for example, might find itself overwhelmed if the programs from distant cities were suddenly introduced. To soften this blow the FCC ruled in 1965 that CATV companies must carry the programs of local stations and that the programs presented by the local stations could not be duplicated on the cable system 15 days before or after they were broadcast locally. In 1966 the Commission moved to protect stations in large markets by restricting the importation of distant signals into those markets. In 1968 it modified the rule by permitting the importation of distant signals if the CATV system could obtain permission for retransmission. Since the stations broadcasting the programs in most instances did not own the rights to them, that permission was difficult to obtain. The modification, therefore, made little difference in the situation. Later the FCC indicated its intention to permit almost unlimited importation

of out-of-town programming on cable systems, a move that would greatly expand the programming available on CATV. In return, the FCC would require cable systems to replace the commercials in distant signals with commercials provided by local UHF stations or by VHF stations that could prove their survival was threatened. In addition, the FCC proposed that CATV systems importing distant signals pay five percent of their subscription revenues to support public and educational broadcasting. At the same time that it made these proposals, the FCC adopted a rule that would prohibit television stations and networks from owning CATV systems.

While the FCC was considering the regulation of CATV, the matter was also before Congress. Late in 1969 a U.S. Senate subcommittee drawing up copyright legislation proposed to draft regulations that would establish the conditions under which CATV systems could transmit programs. The most important provisions recommended by the subcommittee were as follows:

1. CATV systems may carry all local signals and in the top 50 markets may carry outside signals sufficient to provide what the new law would call "adequate service"—namely, the programs of the three national networks, three independent commercial stations, and an ETV station.

2. In the other markets adequate service would be defined as the programs of the three networks, *two* commercial stations, and an educational outlet.

3. A CATV system not within any TV market would be able to carry an unlimited number of signals.

4. In importing outside signals CATV systems would not be permitted to leapfrog but would be required to carry the signals of the nearest TV stations unless an exception is granted by the FCC.

5. CATV systems would be required to abide by the blackout provision governing sports contests and could not carry any event which a local station was prohibited from broadcasting.

6. In the public interest the FCC would be authorized to allow cable systems to carry the signals of more stations than those defined in the bill.

7. A "grandfather" clause would permit CATV's to continue offering the services in effect on January 1, 1971, even though those services might not be in accord with the provisions of the new bill.

One question that vexed cable companies was whether they were liable for the payment of fees to the owners of copyrighted material which the CATV operators transmitted to their subscribers. In 1968 the Supreme Court answered the question temporarily at least by ruling that under the Copyright Act of 1909 CATV operators were not liable for copyright violations on programs they carried which originated at TV stations. They had full copyright liability, of course, for any programs they themselves originated. The new copyright law recommended by the Senate subcommittee would change this arrangement and establish a system of fees to be paid by CATV systems

on a quarterly basis that would be percentages of their gross revenues received from subscribers. The fees would begin at one percent for the smallest companies and rise to five percent for the largest.

There are a number of other questions that arise in connection with the operation of CATV systems. One involves the question of originating as well as retransmitting programs. The FCC decided in 1969 that, effective in 1971, CATV companies should be required to originate programs if they had 3,500 or more subscribers. The FCC rules would permit the companies to sell advertising to pay for this service, but would require that the commercials be restricted to natural breaks in the programs. The Commission furthermore invited CATV companies to investigate the possibility of interconnection with other systems regionally or nationally, thus opening the door to the establishment of CATV networks.

There are many unresolved questions. A number of proposals have been made by the FCC and by Congressional committees for the regulation of CATV, but final action is still awaited on many of them. The important questions are as follows: Will CATV operators be permitted to own newspapers and radio stations? What will be the nature of CATV copyright liability? Will restrictions be placed on the importation of distant signals?

Whatever the answers to these questions and to many others, the development of CATV will have a profound effect on the broadcasting industry. Already CATV has expanded the range of service and improved the quality of reception for millions of viewers. Enthusiasts estimate that by 1975 half the nation's homes will receive programs via cable, and some foresee the day when CATV will entirely supplant the present system of TV broadcasting, making the spectrum space now reserved for this purpose available for other uses. Multiple-channel systems are being developed; 20-channel systems are now in operation, and the number of available channels in one system may rise to 100. With this number of channels the services provided by CATV can extend far beyond those now encompassed by conventional television programs. Some even see the day when CATV will replace newspapers and magazines. Instead of being delivered by the postman or a newsboy, they would roll out from a facsimile set operated by a signal sent over a CATV system. Cable connections could also provide the facilities through which pay-TV systems could be set up and operated.

SUMMARY

Networks, stations, and CATV constitute the second pillar of American broadcasting. Stations vary in modes of operation depending upon their power, location, and network affiliation, if any. Networks make it possible to broadcast live programs simultaneously throughout the country; they make national markets available to advertisers and offer stations major

entertainment and public service programs. Station-network relations are carefully regulated by the FCC in order to preserve competition. The development of CATV has brought new problems to broadcasters and to the government. It has potentialities for bringing about revolutionary changes in the nature of the industry.

QUESTIONS FOR DISCUSSION

1. What role do networks play in American broadcasting? What would radio and television be like without networks?
2. What is the difference between clear, regional, and local channel AM stations? Is there any special significance to be found in this difference?
3. Compare the major radio and television networks in terms of size, programming, mode of operation, and influence.
4. What are the advantages of a network affiliation?
5. How are network-station relations governed? For what purpose?
6. Distinguish among a network-affiliated station, an independent, and an owned-and-operated station.
7. In what way was the FCC instrumental in the formation of ABC?
8. What is the significance of station call letters?
9. Do you believe that option-time agreements should have been outlawed by the FCC?
10. In what way are CATV systems and television stations in competition, and in what way do they support each other?
11. Do you believe that CATV companies should pay copyright fees for the programs they carry?
12. How do you think CATV will eventually affect the television industry?

CHAPTER 7

Advertisers and Agencies

EVERY SYSTEM OF broadcasting requires a sound means of financial support to keep it going. Unless a station has ample funds to maintain a competent staff and facilities and to hire the best talent, its programming will suffer. Various ways have been devised throughout the world to support broadcasting. These include: 1. annual taxes on receivers, similar to our annual state taxes on automobiles; 2. governmental appropriations; 3. endowments, similar to university endowments; 4. subscription broadcasting in which the public pays for individual programs; and 5. the sale of broadcast time to advertisers.

American television and radio are supported predominantly by income from advertising. Indeed, advertising revenue from the sale of time is the only source of income for all commercial broadcasting; the sponsors, therefore, support not only their own programs, but indirectly all sustaining programs, too. The United States, however, also makes use of other methods of financial support. There are stations owned by states, municipalities, and state universities which receive their entire support from state or city appropriations. There are stations licensed to private universities, which are supported by the university's endowed funds. There are stations which combine endowed income with advertising support, such as Cornell University's WHCU which was built originally with endowed funds and since has supported itself by accepting advertising.

Constituting the complete support of almost all television and radio stations, advertising is a fundamental element in our broadcasting scheme. This being the case, let us proceed to three questions: 1. What do advertisers expect from television and radio? 2. How are television and radio advertising managed? 3. What effect does the advertising method of financial support have on television and radio programming?

ADVERTISING AND THE BROADCASTING MEDIA

In evaluating television and radio along with other media of communication, such as newspapers, magazines, billboards, skywriting, weekly supplements, match covers, etc., the advertiser is concerned with the following criteria: 1. circulation; 2. effectiveness of the medium to sell his product; and 3. cost.

Circulation

When advertisers buy time on television or radio they do so because they are impressed with the wide circulation that television and radio can give to their advertising message. A commercial message delivered on a popular network evening television program usually reaches 20 to 30 million people. Only through magazines such as *Life* or *Reader's Digest*, or through the purchase of space in many newspapers throughout the country, can the advertiser otherwise hope to reach an audience of this size. In local advertising, the advertiser compares the circulation offered by the local television and radio stations with that offered by local newspapers.

Circulation relates to the number of people who are exposed to the advertiser's message. In television and radio, circulation is influenced by the potential coverage offered by the station by virtue of its transmitting power, the general programming popularity of the station, the popularity of the program on which the advertising message is presented, the popularity of adjacent programs, and the attractiveness of the advertising message itself. In printed media, circulation is influenced by the number of copies sold, the position of the advertisement within the publication, and the attractiveness of the advertisement in terms of its ability to command reader attention.

It is therefore to be expected that advertisers who buy television and radio time will generally seek to have commercial messages appear on programs that reach the largest audience.

Effectiveness

Each advertising medium has its own special characteristics of communication that make advertising in it more or less effective. Some advertising media are better for certain types of advertising than other media. In printed media, for example, four-color advertisements are generally considered more effective in promoting sales than advertisements in black-and-white. Department stores, which desire to list dozens of different items for sale, usually turn to newspapers for this purpose. Brand-name identification is often sought through repeated radio announcements. No advertising medium, however,

can show a product to potential buyers as completely or effectively as television. Many advertisers have found that television provides them with an opportunity to demonstrate their product and deliver a sales message to millions of people that otherwise can only be done over the counter to a few people at a time.

Moreover, the association of the advertising message with a popular program can give the advertiser additional values: goodwill engendered by the program itself; identification with the program and the program talent that often is used for point-of-sale merchandising purposes; direct sales appeals by the stars; special attention to the advertiser's message through lead-ins designed to invite attention; and strategic placement of the messages.

Cost

In evaluating the cost of advertising in relation to its effectiveness, advertisers are often forced to work with variable factors that make it very difficult to arrive at a scientific judgment. Ideally, the advertiser desires to know which method of advertising produces the greatest number of sales of his products at the smallest cost. Because he usually has several different advertising campaigns proceeding simultaneously and because the effectiveness of his own commercial message is not a controlled factor when different media are compared, the advertiser generally contents himself with taking the simple circulation figures, dividing them by a thousand, and dividing that figure into the cost of buying the broadcast time and the program to arrive at a figure representing how much it costs to reach 1,000 homes. Thus, a half-hour evening television program that reaches 12 million homes and costs \$150,000 for time and program would cost about \$12.50 for each 1,000 homes. If the advertiser were entitled to three minutes of commercial messages, the cost per 1,000 homes per commercial minute would be stated as \$4.17.

This yardstick is widely used in advertising; in comparing television with other advertising media, it fails to take into account television's special selling effectiveness which often outweighs simple circulation in influencing the number of purchases made as the result of a commercial message.

RATE CARDS

Every commercial television and radio station and every network prepares a "rate card." These cards state in tabular form the cost of broadcast time over the station or network. Rates are often stated in terms of Class "A" hours (6:00-11:00 P.M., Monday through Sunday), Class "C" hours (after 11:00 P.M., Monday through Sunday, and sign-on to 6:00 P.M., Saturday and

Sunday), and Class "D" hours (Monday through Friday, 7:00-11:00 A.M.). A prime time Class "A" hour over the full NBC-TV network of 213 stations costs approximately \$160,000. A Class "C" hour costs 50 percent of this figure; a Class "D" hour costs 40 percent. An advertiser who buys a half hour of time pays 60 percent of the hourly rate; if he buys only fifteen minutes, he pays 40 percent of the hourly rate. Regular weekly purchases extending over a period of time are subject to frequency discounts. In addition to time costs, advertisers pay production costs for programs and commercials as well as network cable charges.

Local television stations usually make finer distinctions than networks among the varying periods of the day in terms of the audience that can be expected to tune in during a given period. Many stations distinguish six different periods, designating them as "AAA," "AA," "A," "B," "C," and "D." A station lists rates for program periods and for announcement periods. Thus, for a Class "AAA" period a New York City television station that charges \$10,700 for an hour may charge \$3,700 for a 20-second and \$2,100 for a 10-second station-break announcement, exclusive of production costs. Prime time, the period when the largest audiences are tuned in, is different in radio from what it is in television. People watch television more in the evening than at any other time, whereas they listen to radio more in the morning and afternoon, particularly when they are driving to and from work. These are the periods for which radio charges its prime rates if it differentiates among time periods at all; a number of stations charge uniform rates throughout the day and night.

Rate cards also contain the necessary facts concerning a station's power, frequency, ownership, network affiliation if any, sales representatives, and other pertinent information. *Standard Rate and Data Service*, a monthly publication, summarizes the rate cards of all stations and is used by advertisers and agencies in buying television and radio time.

ADVERTISING AGENCIES

The formulation and management of advertising campaigns is distinctively the function of advertising agencies. These agencies are hired by advertisers to advise them on promotional matters and to plan and execute advertising campaigns. The size of an advertising agency depends upon the number and size of accounts it handles. The agency receives its income from the advertising media in which it places its client's advertising. Television and radio stations pay an advertising agency 15 percent of the gross amount of the time purchase the agency makes in behalf of its client. The agency is also generally entitled to add 15 percent for itself to all bills submitted to its client for program and production costs.

Agency Organization

Large advertising agencies are equipped to handle all types of advertising in all the mass communication media. To handle this work, an agency employs a staff of skilled personnel, among whom are found the following:

1. Account executives, who supervise the activities of major advertising accounts and maintain liaison between the agency and the client's advertising manager. The account executive is responsible for the general supervision of all advertising placed by his agency in behalf of his client.

2. Media specialists, including time and space buyers, who are closely acquainted with the availabilities and costs of different advertising media. Specialized media services have now come into being which are able to supply spot buying services to advertisers and to agencies that do not want the overhead of a media department.

3. Television program buyers who deal with networks and other program suppliers and recommend programs for sponsorship by the agency's clients, and program supervisors who read scripts prior to production and seek to protect the interest of the agency's clients who sponsor the program. With the increase in participation advertising in network television and the decline in program sponsorship by advertisers, this department has been dropped or reduced in size at many agencies.

4. Television and radio production specialists to prepare and produce television and radio commercials and who may also participate in the production of major television and radio shows owned by the agency, although the production of shows by agencies is now rare.

5. Copy writers, who write the advertisements seen in newspapers and magazines and the commercials seen on television or heard on the radio.

6. Art directors who conceive of layouts for newspaper advertisements and television commercials.

7. Marketing research experts, to evaluate the effectiveness of advertising campaigns and to assist in the choice of advertising appeals.

Agency Operation

The agency starts with the client's sales problem and the budget assigned to advertising. After deciding that television or radio advertising can help to solve the client's sales problem, the agency recommends, on the basis of an allocation of the budget, the best use to be made of these media, including the following considerations:

1. Whether the money should be spent on a network or spot basis, or a combination of both;

2. Whether the emphasis should be placed on evening hours or daytime;

3. Whether the client should sponsor a program availability of one of the networks or should instead develop its own program or buy one from an independent packager and seek air time on one of the networks or obtain station clearance on a syndicated basis.

After buying time and program, the agency must then undertake to supervise the client's interest in the program and to prepare and produce the commercials. For television film commercials the agency usually contracts with a specialized film company to produce the commercial. Taped commercials are usually produced in recording studios for radio and in a production facility for television.

Table 7-1. Top 30 Advertising Agencies Most Active in TV-Radio¹

(all Figures are in millions)

Rank	Agency	Combined Radio-TV Billings	TV Only	Radio Only
1.	J. Walter Thompson	\$284.9	\$261.6	\$23.3
2.	Young & Rubicam	211.5	190.6	20.9
3.	Leo Burnett	202	188.4	13.6
4.	BBDO	182.8	154.3	28.5
5.	Ted Bates	162.3	157.2	5.1
6.	William Esty	132	119	13
7.	Benton & Bowles	125	120	5
7.	Dancer-Fitzgerald-Sample	125	120	5
7.	McCann-Erickson	125	105	20
10.	Foote, Cone & Belding	116.2	106	10.2
11.	Grey Advertising	113	101	12
12.	Doyle Dane Bernbach	112.9	102	10.9
13.	Sullivan, Stauffer, Colwell & Bayles	91.7	88.5	3.2
14.	Ogilvy & Mather	85.6	76.7	8.9
15.	Compton Advertising	77.3	73.5	3.8
16.	Wells, Rich, Greene	67	65	2
17.	Needham, Harper & Steers	59.6	45.2	14.4
18.	Lennen & Newell	56.8	50.6	6.2
19.	N. W. Ayer & Son	54	50	4
20.	Cunningham & Walsh	49	45	4
21.	Campbell-Ewald	47.8	38.3	9.5
22.	D'Arcy Advertising	44.5	36.7	7.8
23.	Norman, Craig & Kummel	44.1	40.4	3.7
24.	Kenyon & Eckhardt	44	36	8
25.	Erwin Wasey	42	40	2
26.	MacManus, John & Adams	40	27.2	12.8
27.	Marschalk	39.5	35.5	4
28.	Tatham-Laird & Kudner	36.9	34.6	2.3
29.	Campbell-Mithun	34	27	7
30.	Gardner Advertising	27.4	22.6	4.8

¹ *Broadcasting*, November 24, 1969, p. 29.

NETWORK ADVERTISING

Advertisers on national television and radio networks in 1968 spent well over a billion dollars for network time and for talent, program, and

commercial production costs. Six major product groups were the major advertisers on both network radio and television: food and food products; toiletries and toilet goods; smoking materials;¹ soaps, cleaners, and polishes; automobiles, auto equipment, and accessories; and household equipment and supplies. The chart on page 103 shows the leading television network advertisers, with their total expenditures for network time, exclusive of program costs.

THE "MAGAZINE" CONCEPT

The great expense of single network sponsorship of weekly television shows as well as the lack of flexibility that single sponsorship provides

Table 7-2. Top 40 TV Advertisers¹

	<i>Total TV</i>	<i>Spot TV</i>	<i>Network TV</i>
1. Procter & Gamble	\$176,333,000	\$55,792,300	\$120,540,700
2. General Foods	88,179,300	38,537,000	49,642,300
3. Colgate-Palmolive	82,698,600	28,989,600	53,709,000
4. Bristol-Myers	76,955,100	18,322,200	58,632,900
5. R. J. Reynolds Industries	63,024,000	12,268,000	50,756,000
6. American Home Products	62,310,400	20,165,600	42,144,800
7. General Motors	53,625,100	12,626,100	40,999,000
8. Warner-Lambert Pharm	51,359,400	13,602,500	37,756,900
9. Lever Brothers	50,487,300	23,640,800	26,846,500
10. Sterling Drug	48,695,700	10,499,700	38,196,000
11. American Brands	47,203,100	9,925,000	37,278,100
12. Gillette Co.	44,558,200	13,036,900	31,521,300
13. General Mills	44,459,900	15,287,900	29,172,000
14. Phillip Morris	40,172,600	7,681,500	32,491,100
15. Ford Motor	38,644,300	8,008,000	30,636,300
16. Miles Laboratories	38,134,000	7,873,000	30,261,000
17. British-American Tobacco Co.	34,341,700	5,927,700	28,414,000
18. Kellogg Co.	33,095,400	10,751,900	22,343,500
19. Chrysler Corp.	31,619,200	5,594,100	26,025,100
20. S. C. Johnson & Son	30,545,500	5,096,100	25,449,400
21. Loews Theatres	29,160,600	3,338,900	25,821,700
22. Coca-Cola Co.	27,568,700	21,458,600	6,110,100
23. Kraftco Corp.	26,967,700	11,440,800	15,527,100
24. PepsiCo Inc.	26,780,000	12,963,000	13,817,000
25. J. B. Williams Co.	26,422,500	120,000	26,302,500
26. Alberto-Culver Co.	23,742,600	12,979,700	10,762,900
27. Sears, Roebuck & Co.	23,170,100	13,931,700	9,238,400
28. Carnation Co.	22,432,100	5,462,100	16,970,000
29. Chas. Pfizer & Co.	21,252,300	4,808,700	15,433,600
30. Quaker Oats Co.	20,108,900	9,721,700	10,387,200
31. Norton Simon Inc.	19,037,900	11,016,800	8,021,100
32. Greyhound Corp.	18,157,000	4,241,500	13,915,500
33. Campbell Soup	18,034,600	6,006,900	12,027,700
34. Shell Oil	17,572,300	10,465,400	7,106,900
35. Rapid-American Corp.	17,534,300	776,200	16,758,100
36. Block Drug Co.	17,111,900	2,136,500	14,975,400
37. Morton-Norwich Products	16,999,800	3,551,600	13,448,200
38. Plough Inc.	16,318,100	3,454,000	12,864,100
39. Johnson & Johnson	15,666,800	9,820,200	5,846,600
40. International Tel. & Tel.	15,654,500	9,130,600	6,523,900

¹Broadcasting, May 4, 1970, p. 60.

¹The ban on cigarette commercials eliminated most tobacco advertisers.

have contributed to the popularity of the "Magazine" concept—the purchase of one-minute sponsorship participations in network shows. Under the Magazine concept, the network supplies the program and the client simply pays for the right to insert his commercial in it. An advantage of the insertion plan is that advertisers are not required to make long-term commitments, but may buy only one or two participations as they desire. The overall effect of the opportunities provided by the Magazine participation plan is reflected in changes that have taken place recently in the support of programs by advertisers. The situation, so well established in radio, wherein one sponsor paid for a show, is now a rarity in television, and some programs may present commercial messages for as many as 14 different advertisers over a period of two weeks. Another change brought about by the Magazine plan is that it has made it possible for many more advertisers to use network television than was previously the case. The sponsorship of an entire program was beyond the means of many small companies, but these same companies, some with advertising budgets as low as \$100,000, can afford to buy time for commercials on a participating basis.

NATIONAL SPOT ADVERTISING

National spot advertising, where the advertiser purchases time over selected stations for spot announcements or for complete programs, has certain advantages and disadvantages when compared to network advertising. National spot offers the national advertiser the chance to buy time on the best station in every market he wants to reach. He cannot do this in network broadcasting, since no one network has all the best stations. He can choose the station according to the particular audience it has attracted by its programming emphases. Moreover, spot broadcasting enables him to purchase any length of time from brief announcements to a three-hour coverage of a sporting event. He may buy time on one station or 500 stations, using only those which suit his advertising needs, free from the requirements to buy time on a basic or supplementary network. The time differentials involved in network broadcasting are also eliminated in spot broadcasting. Furthermore, spot broadcasting is very flexible in time availability, and an advertiser suddenly faced with the immediate need to unload merchandise can have his message on the air in spot broadcasting soon after he has made up his mind to buy time.

There are disadvantages to national spot broadcasting that becloud the picture painted above. The network shows occupy some of the best broadcast hours. The national spot advertiser is usually obliged to rely on programs that may lack the prestige, publicity, and entertainment value of network shows. Instead of completing negotiations with a single network representative, spot broadcasting involves making arrangements with each station.

Program and/or commercial material must be prepared and sent to each outlet.

Generally speaking, advertisers who can afford network advertising attempt first to obtain a good network time period and a popular show. They may also desire to supplement their network advertising with national spot campaigns. Procter and Gamble, for example, the nation's biggest television advertiser, splits its TV budget on a regular basis between network and spot advertising. Advertisers who are unable to obtain a good network time period may have no alternative but to undertake a national spot campaign if they desire national exposure. National spot is also used by advertisers to obtain additional advertising in major markets where sales are greatest and where competition with local brands is keenest.

LOCAL ADVERTISERS

Radio time sales to local advertisers now account for a large portion of all radio advertising. Local television advertising is sought by all stations to supplement their income from network advertisers and to strengthen their relations with the local community.

Local advertisers include all types of local retailers ranging from department stores to gasoline stations. Arrangements for local advertising are usually made by the station's salesmen and the local merchant who is persuaded to buy broadcast advertising. Some retailers, in cooperation with the station, may develop their own music, news, or other type of program which, when broadcast regularly, favorably associates the merchant with the program in the listener's mind. Most local advertising, however, consists of direct sales messages describing products and giving details of prices. This is the very kind of advertising feared by early leaders in radio. But it is the way in which many stations, particularly the independent stations, which have difficulty attracting national advertising, earn their income.

PROBLEMS POSED BY ADVERTISING

Advertising support of broadcasting poses a number of problems for a system of television and radio in which licensees are pledged by law to serve the "public convenience, interest, or necessity" and where broadcasting the best entertainment, informational and cultural programs available is generally considered to be in the public interest.

Advertising Excesses

One of the most common public criticisms of American broadcasting relates to advertising excesses. The Television Code of the National Association of

Broadcasters contains rules regarding the amount of time that can be devoted to nonprogram material, most of which is advertising, and the number of times that programs can be interrupted for the insertion of commercials. In prime time, for example, nonprogram material may not exceed 10 minutes in any 60-minute period, and program interruptions may not exceed two minutes on any 30-minute program or four in any 60-minute program. No more than four commercial announcements may be scheduled consecutively in any program period, unless the sponsor wishes to schedule more to reduce the number of interruptions, and no more than three commercials may follow one another at station-break periods. Restraints such as these, which have been gradually loosened through the years, do exert some control over advertising excesses, but a person listening to a station that follows these rules may still feel that programs are being interrupted a great many times for the presentation of advertising. Not all broadcasters agree to observe even these limitations. Membership in the National Association of Broadcasters alone does not require that stations follow the NAB Code; stations commit themselves to do so only by becoming Code members. At one time the FCC considered making the Code restrictions mandatory on all broadcasters by making them part of its regulations but abandoned that action in 1964 under pressure from the broadcasting industry and from Congress. In 1970 the FCC again indicated that it was thinking about making the Code restrictions more binding by requiring stations that exceeded them to justify their behavior at license-renewal time.

The agitation about advertising excesses includes more than a concern for the amount of time spent in presenting commercials, however. There is also the belief in some circles that a few broadcasters have overstepped the bounds in presenting commercials for products that, because of their personal nature, should not be advertised at all on television and radio. A corollary to this problem is the use of techniques that offend good taste in advertising products that might otherwise be considered acceptable. Another focus of attack was the recently terminated advertising of cigarettes. Many people wondered how the advertising of a product that research had shown was harmful to the health of its users could possibly have been justified on media required by law to operate in the public interest.

The use of claims or statements that are untrue or misleading constitutes another advertising problem. In combating this evil, the Federal Trade Commission plays a significant role. The FTC found, for example, that a TV commercial purporting to show that a certain shaving cream made it easy to shave sandpaper was deceptive and banned the commercial from the air. As a service to broadcasters, the FTC provides stations and networks with a regular publication called *Advertising Alert*, which contains information about FTC actions or proceedings in progress. The broadcaster can take this information into account in deciding whether to accept advertising for products whose claims or qualities have been brought into question.

Some people wonder whether any advertising at all is appropriate on programs aimed at children. A Boston-based group of mothers known as Action for Children's Television (ACT) filed a petition with the FCC requesting that television stations be required to present at least 14 hours of programming for children each week with no commercials whatsoever. The Commission placed the petition on its docket for consideration, a procedure that indicated it was at least willing to discuss the advisability of such a proposal.

Control of Programs

Another perennial problem in American broadcasting is to decide who is to control the content of programs, the advertiser or the broadcaster. In the period of radio's dominance, most network programs were produced by a department of the advertising agency that represented the client, a situation that permitted maximum control by the advertiser over what was to be presented. When television moved to the center of the stage, networks made valiant efforts to recapture control of programming, and a comparison of the TV situation with what had existed in radio suggests that, to a large extent, they succeeded. Advertisers still retain, however, a very significant veto power over what is to be presented. This fact was borne out in a hearing conducted by the FCC during which the representatives of leading advertisers were questioned about the control that advertisers exerted over programs. In reviewing potential programs, the advertiser is principally concerned that the programs reflect favorably on the company and avoid giving offense to prospective customers. In defending the right of advertisers to exert this control, a representative of Lever Brothers pointed out that the public holds a sponsor responsible for a television program, and that since the sponsor's investment is very high, he must be concerned about a program's total effect. Sometimes a sponsor may go further than merely negating a section of a program that he considers in bad taste or not in the best interest of the company's sales objectives. As an example, a cigarette manufacturer encouraged the use of cigarettes in dramatic programs it sponsored to the extent that they might be used in similar situations in real life.

At the heart of the problem of advertiser control over programs lies an important question. Is the advertiser's interest in reaching an audience always compatible with the most effective overall program service? If the airwaves are used only by advertisers seeking the largest possible audience, quality programs of necessarily less appeal will find no place on the air. On the other hand, a network may fail in its commercial responsibility if it permits an advertiser to put on a program with limited appeal simply because the advertiser likes that type of program or because it is an inexpensive program that manages, when combined with effective merchandising, to satisfy the advertiser's needs. The responsibility of stations and networks extends to their entire program schedules; they may not delegate to the

advertiser or to the advertising agency final say as to what is acceptable on the airwaves. It is the obligation of the broadcaster to work in the interest of both the advertiser and the public.

To a certain extent, the role of the advertiser in deciding whether a program gets on the air or remains on the air cannot be altered. Many seemingly good program series have waited years before getting on the air because they could not obtain a sponsor who was willing to finance the broadcast. On the other hand, some good programs have been withdrawn from the air because the sponsor, for a variety of reasons related to his business needs, has withdrawn his financial support and no other sponsor has come forward to replace him.

SUMMARY

Advertising constitutes the sole financial support of most American broadcasting. Television and radio offer the advertiser wide circulation and effectiveness at relatively low cost. Advertising agencies, which buy air time for advertisers and often produce their own programs, play a great role in television and radio. Network, national spot, and local advertising are the main ways in which air time is purchased by advertisers. Among the problems posed by advertising support of broadcast, are advertising excesses and the question of control over programs.

QUESTIONS FOR DISCUSSION

1. What are the various ways in which broadcasting is supported financially throughout the world?
2. What are the main advantages of television and radio as advertising media? How do these advantages compare with those of other media, such as newspapers, magazines, billboards, match covers, etc.?
3. What constructive functions do advertising agencies serve? How necessary are they for advertising purposes?
4. What role do the large national advertisers play in television and radio?
5. What are the differences between network advertising and national spot advertising? What functions does each serve?
6. What are some of the problems posed by advertising in television and radio? How can these problems be solved?
7. Do you think that advertising agencies or networks should control the actual production of programs?
8. Do you believe that the sales impact of a program is always related to the circulation it achieves?
9. What is the relationship of cost-per-thousand to the audience rating of a program and the cost of production?
10. What do you think should be done with respect to advertising on television directed at children?

CHAPTER 8

The Audience

THE EFFECTIVENESS OF television and radio depends ultimately on the willingness of the public to listen to or to view what is broadcast. No broadcasting system, however well intentioned, can survive without public acceptance of the programs it offers. In American broadcasting, where the federal government formulates public policy, stations and networks do most of the programming, and advertising provides the financial wherewithal, the audience is the *raison d'être* of the entire enterprise.

Listeners and viewers express judgments by tuning in and out of programs. Since these acts of judgment take place privately in millions of homes each day, it is impossible to determine with absolute certainty the overall attitude of the audience to a particular program. There is no formal expression of opinion as in political elections. There are no box-office or circulation figures, as with magazines and theaters. Eager to know what the public reaction to any program will be, but handicapped by these limitations, program planners and advertisers have been forced to rely on *a priori* speculations and on available audience research methods.

In *a priori* judgments, program planners, like producers of Broadway shows, venture a guess as to what the public will like on the basis of past experience. They may try to confirm their hunches by pretesting programs on small panels of representative or expert people. The numerous flops on Broadway and on the air testify to the limitations of the *a priori* approach, but the great successes prove that there are also acute and sensitive minds in show business who possess a keen sense of audience tastes. *A priori* judgments are usually related to the best available evidence of audience attitude, but it is common knowledge that the American public frequently acts unpredictably in ways contrary to the most expert forecasts of pollsters.

More scientific in approach are the audience research methods of estimating the size of the audience for particular programs, determining the composition of the audience, and describing general listening or viewing habits. Television and radio audience research, while definitely not as reliable as box-office tallies, constitutes the only scientific means by which we may, with some degree of accuracy, form judgments as to the extent of viewing or listening to any program.

Several caution signs should be erected before we proceed further in this discussion of the role of the public in American broadcasting and the ways devised to ferret out the public's judgments. For one thing, the public does not exercise its judgment independently: television and radio condition the public and establish the scale of values, on the basis of which the public must make its judgments. Furthermore, the so-called *public* is actually made up of many diverse publics, brought together at different times out of common interest. Each such broadcast audience is oriented in terms of the choices offered it now and in the past, as well as in terms of its attitude toward television and radio as a whole. There is evidence, for example, that in some areas where very few TV stations can be seen without "snow," viewers relate their viewing habits not to program quality, but to the comparative strength of the TV signals. Given a choice of three adventure dramas at the same time, the audience's judgments can relate only to the comparative merits of the three adventure dramas, or to adventure dramas as a group, but it cannot indicate preference for other types of programs. A lover of classical music will very likely be pleased if a local station programs good music half an hour daily if it has never done so before, but he will react differently if the half-hour represents a reduction from a previously greater offering of good music.

AUDIENCE RESEARCH

Fan-mail

From the very start of broadcasting, some effort has been made to determine how many people listen to any one program. In amateur shortwave broadcasting, the radio operator often asks people who receive his signal to let him know by sending him a postcard. In the twenties the same request was commonly made over long-distance commercial stations. A letter received from a listener in Alaska would always stir some excitement in a New York station. But such responses proved only that the station's signal could be heard at a certain place at a certain time. It did not provide any information on the size and distribution of the total audience. To get this information, stations at first relied on the spontaneous "fan-mail" they received; listeners who were pleased or excited about a particular program might sit down and write the station a letter to that effect. This was much more common while radio retained

the element of novelty. But such fan-mail often proved very misleading. Upon study many of these letters turned out to be the work of the more vociferous members of the audience whom the psychologists call the "lunatic fringe" of the public. There was no way of knowing how representative the letters were of the size or character of the entire audience, so the results had to be used cautiously.

Stations then sought to increase the volume and broaden the makeup of fan-mail by offering inducements to every listener who would send in a letter or a card. To determine the popularity of one program, a free offer of flower seeds might be announced. The requests for the free offer would be tallied and tabulated geographically, and would serve as a fairly crude index of program popularity. The ratio between letter writers and the whole listening audience was still not known, but it was possible with this mail to compare different programs in terms of public reaction and to get an idea of the distribution of the radio audience. If the total number of letters received from the county in which a station was located was assigned the absolute figure 100, it was possible to compute the relative response from the neighboring counties, and estimate the general layout of the audience. Thus, where a neighboring county to the north sent in 60 percent as many letters as the home county, its relative importance as a listening area was indicated by the fact that the county to the south had sent in only 40 percent as many. This type of audience analysis is the least expensive and is still widely used by many stations.

Sampling

The limitations and crudities of the mail response method of audience analysis created a need for more refined techniques of research. Under the stimulus of new discoveries in the field of social psychology, progress in general public opinion research accelerated and it soon became apparent that the technique of sampling opinion might be adapted to broadcast audience studies. The sampling technique is a common technique all of us use in our daily lives: we need taste only a spoonful of soup in order to know whether the bowlful is too hot or too salty. The assumption, of course, is that the spoonful is just like the rest of the soup in the bowl and almost always it is the same. In public opinion research, the technique involves determining the attitudes of a limited number of people who constitute a sample of the larger public, and then projecting the results of the sample to the whole group. Measuring public opinion is more difficult than tasting soup, however. Constructing a sample of population that will accurately represent all the economic, social, and cultural strains, as well as sex and age distributions and family backgrounds of the whole group, is a complicated matter. Commonly used are "probability" or random samples of the population, in which every person theoretically has an equal chance of being selected for the sample. The technique of getting responses by asking questions also involves the possibility of error: questions may not be worded

properly, interviewers may be biased, some people may answer questions dishonestly, and the results may be susceptible to various interpretations. Still other problems are those of definition: How long must one tune in to a program to qualify as a listener or viewer? Can the act of tuning in to a station be equated with listening or viewing to that station? How do you determine how many people are watching a single television set? Should out-of-home radio listening be included in computing the size of the audience, and if so, how can this type of mobile listening be measured with any degree of accuracy?

Students of audience measurement research have worked constantly to reduce the possibility of errors; as a result, quantitative sampling now is a respected research technique. Many business firms have specialized in audience surveys, but the output of some of them has been criticized by experts because they do not reveal all the data on which their reports are based or they lack the quality of "disinterestedness" demanded by scientific research.

COMMERCIAL RESEARCH ORGANIZATIONS

With the high premium set by advertisers on the size of the broadcast audience their programs and announcements reach, it is not surprising that a number of commercial firms have been organized especially to gather such information. Television and radio audience research, which aims to gauge station coverage, the size and composition of the audience, and program popularity, has been a highly competitive field, with several different companies, using contrasting research techniques, bidding for leadership. National ratings of network programs are the most difficult to compile because of variations between time zones, differences in urban and rural listening habits, variations in the number of stations carrying a network program, and the variety of competing programs in localities throughout the country. Serious efforts were made in the early thirties to devise reliable rating systems to indicate relative popularity of programs. The Crossley Reports were the first of such national rating devices, followed by the Hooperatings and, more recently, by the Nielsen Radio Index, Nielsen Television Index, and the reports of the American Research Bureau.

Early rating systems like those of Crossley and Hooper used telephone calls in 30-odd cities to question people about what they had listened to before the call was received (Crossley) or were listening to at the very moment the call was received (Hooper). From the replies to these telephoned questions three figures were computed that became standard in the audience measurement field: 1. *Rating*. The rating indicates the percentage of the sample who are receiving a particular program. A program with a rating of 22.8 means that out of every 100 homes contacted, 22.8 percent are receiving the program. 2. *Sets-In-Use*. This figure indicates the number of sets actually turned on in the sample homes. Thus, a sets-in-use figure of 44.7 means that out of every

100 homes contacted 44.7 have their sets operating. 3. *Share-of-Audience*. This figure indicates the comparative popularity of programs broadcast over different stations at the same time. Thus, a figure of 50.9 means that of the homes in the sample with sets turned on, 50.9 percent are watching a particular program. The share-of-audience is obtained by dividing the program rating by the sets-in-use figure.

Nielsen

The Nielsen Radio Index was first issued commercially in 1942, but wartime restrictions held back expansion of the system until the late 1940s. The Nielsen system makes use of the "Audimeter," an electronic device inserted in radio and television sets which makes continuous records on paper tape or 16 mm. photographic film of every moment a radio or television set is turned on and the station to which it is tuned. When television became the dominant medium, Nielsen gave up its services to radio stations and networks to concentrate on the measurement of television audiences. Nielsen uses a sample of homes that is claimed to represent substantially the entire United States, including homes of all significant types—those with telephones and those without, urban, small-town, and farm dwellings—in carefully weighted proportions. In the sample, which consists of approximately 1,200 homes, Nielsen accounts for different age groups, incomes, educational levels, and occupations.

With the cooperation of families constituting this sample, a Nielsen representative inserts an Audimeter into every television set in a sample home. When any of the sets is turned on, the Audimeter graphically records the time and the station tuned in; in this way, every occasion of dial twisting is noted and made available for analysis. From the recording tapes, it is possible to determine whether particular announcements caused listeners to tune to different stations or at what point in a program most listeners tuned in. At regular intervals the recording tapes are removed from the receiving sets and taken back to the Nielsen office, where they are decoded and interpreted. Since the sample of homes used for the survey remains relatively constant (only 20 percent change annually), it is also possible to establish trends in viewing habits. In addition, Nielsen representatives personally visit the sample homes on a regular basis to get reliable information on the advertised brands and commodities actually purchased by each family. Nielsen supplements its use of the Audimeter with diaries and introduced into the New York area an instantaneous audience measurement system utilizing telephone lines that permits it to make an immediate report on the popularity of television programs in that area.

The data gathered by the Nielsen organization enable it to make reports of various kinds. It can determine the number of sets in use at a particular time (which Nielsen calls "homes-using-television" or HUT), the ratings of programs, and the shares of audience gained by competing programs. These

figures can be translated into national estimates of the number of homes and people viewing a particular program. The minute-by-minute record of viewing on the audimeter tape also shows when programs gained or lost audiences and can indicate the size of audience for a particular commercial. Knowledge of the people in the household in which the audimeter is located and information recorded in diaries provide data of great interest to advertisers about the characteristics of people who view various programs—their age, sex, education, occupation, etc.

The basic report of the Nielsen Company is made in the National Nielsen TV Rating pocket piece issued bi-weekly, 24 times a year. In addition it makes weekly reports on TV viewing in a 70-market area in which all three national networks have stations and special fast reports on audiences about 18 times a year. Among the special services provided by Nielsen are reports on the demographic characteristics of audiences for particular programs, cumulative audiences for programs and commercials, and the cost-per-thousand homes for delivering commercials and programs to audiences. Rating services for local areas are also provided, using a diary system.

The advantages of the Nielsen system are self-evident. It avoids the human errors that Hooper had to cope with, it covers rural and urban dwellings, and it records viewing habits by the minute. The Nielsen system is not without its limitations, however. The validity of using a sample of homes in which families know that their habits are under observation and study is open to question. Sample homes that refuse to cooperate have to be replaced with homes willing to cooperate. People often behave differently under a spotlight than when they are left to themselves. Moreover, while the tape accurately records all the channel changes, it cannot tell whether any one is actually listening to a program or whether, for example, a conversation is in progress at the time. Students of public opinion research will also want to know more about the construction of the Nielsen sample to verify its representativeness. Some broadcasting and advertising executives assert that the Nielsen sample is too small to have much value. Nevertheless, despite these limitations and the rather large cost of subscribing to the system, Nielsen has become the most widely accepted national audience measurement system.

American Research Bureau

The basic research tool used by the American Research Bureau (ARB) is the diary, which it uses to measure the audience to both radio and television programs. One member of each family is asked to keep a record of radio and television listening for a week. The data from these diaries, collected from every television market in the country, are published two or three times a year in Fall and Spring rating books that are then used by the stations and advertising agencies in the buying and selling of broadcast time.

A second measurement device used by ARB in the New York area is an

instrument known as the Arbitron, which provides instantaneous ratings for television programs. The basic element in the system is a meter, which is connected by telephone wires to instruments installed in a sample of television homes throughout a community. When a set in a home is tuned to a particular station, a signal carrying this information is transmitted to the central Arbitron. In this central location, signals from all the homes in the sample are combined on the Arbitron board to show at any given moment the percentage of homes tuned to various stations in the community. The basic difference between the diary method and the automatic Arbitron and Audimeter methods, then, lies in the techniques of securing the information. While the Audimeter and Arbitron are completely objective in measuring tuning behavior, the diary method relies on the accuracy of the respondents reporting on what programs they viewed.

Other Research Organizations

More than 50 organizations service the broadcasting industry by conducting research of various types. The Pulse, Inc., rating system uses interviews conducted in the homes of listeners to measure the audiences to broadcasts and to provide data regarding the nature of those audiences. Concentrating mainly on radio in local areas, the Pulse organization uses a roster of programs to help interviewees remember their listening, a technique known as "Roster-Recall." Other companies specializing in audience research, are Trendex Inc., which uses a coincidental telephone technique, Videodex Inc., which uses the diary technique to secure information only for advertisers, and Alfred Politz Media Studies, which specializes in the study of media contributions to advertising performance. The Home Testing Institute (TvQ) attempts to rate the "enthusiasm quotient" of television performers and program series currently telecast by interviewing samples of viewers and asking them to indicate the programs they are familiar with and those that are their favorites. From these responses the TvQ prepares a scale indicating the relative familiarity and popularity of different shows, according to age groups of the viewers.

Some companies using research techniques attempt to provide information about the potential effectiveness of programs and commercials before they are broadcast. This is an entirely different type of audience research from audience measurement; it uses different methods and proceeds on the basis of different assumptions. One such company is the Schwerin Research Corporation, which tests sample audience groups to make qualitative evaluations of commercial announcements using a competitive preference technique. ASI, a Hollywood-based company, pretests many pilot programs for NBC and ABC and compares the questionnaire responses of studio audiences with responses to previous programs they have tested. CBS uses a similar system for its new programs, but CBS uses an electrical response device that was developed many years ago by Lazarsfeld and Stanton. In 1969 the Nielsen Company

inaugurated a new service known as PREVAL which, using a computer system, provides a method for estimating the future audiences to network programming. The Home Testing Institute submits program ideas to sample audiences and arrives at Program Idea Quotients (PiQ) that predict the probable success of the ideas.

Sometimes advertisers and agencies are interested in finding out whether the programs or commercials for which they contracted were actually broadcast according to the terms of the agreement. Some companies specialize in making recordings of stations' transmissions to answer this need. Among the companies in this field are TVC/Video Record Inc. and Videochex. Broadcast Advertising Reports (BAR) provides sample coverage of station schedules to enable advertisers to check on "proof of performance" of their commercials.

CRITERIA FOR AUDIENCE RATINGS

The conflicts between the various rating systems have frequently caused considerable confusion within the broadcasting industry. In the early years, the differences between Crossley and Hooper ratings for the same show aroused concern; later it was the disparity between Hooper and Nielsen ratings that caused confusion. In more recent years, the ratings produced by the Nielsen Company and the American Research Bureau have been the primary contenders for industry attention. For example, one ARB report showed CBS with 8 out of the 10 top-rated shows, while the Nielsen report covering the same period gave NBC 7 of the top 10. When the American Research Bureau developed its Arbitron instantaneous rating system, an immediate problem facing the industry was to determine whether the ratings it produced on an overnight basis were as reliable as Nielsen ratings for which broadcasters had to wait several weeks. An early conclusion was that the ratings compared favorably in giving a general indication of the relative popularity of various programs and networks, but that on individual programs there were sometimes huge variations between the ratings produced by these two services. Merely comparing ratings, however, without taking any other factors into account may lead to inaccurate conclusions about the relative reliability of various systems. A detailed analysis of ratings often shows less conflict than appears on the surface because different ratings actually measure different things and therefore are not directly comparable. The conflicts do point up, however, the great limitations in using rating information to draw conclusions as to audience size or program popularity without thorough analysis of the rating information.

As a result of concern about conflict over rating systems, a number of committees of audience research specialists have been set up to study the problem and formulate criteria by which the industry may judge the various rating systems. One such committee reporting in 1954, after establishing 22

criteria for audience measurement, decided that no one system satisfied all the criteria, although the Nielsen method scored highest. This committee recommended combining an automatic recording device with the use of diaries as the best means of securing reliable ratings. It further argued that the minimum sample size for local audience measurement should be 400 households, and for national audience measurements, 1,200 households. In 1961, a committee on broadcast ratings appointed by the Regulatory Agencies Subcommittee of the House of Representatives published a report.¹ It recommended no particular rating system, but did make other suggestions. It said, for example, that audience research organizations should go beyond merely establishing ratings to provide more data about the composition of audiences. It also called on the various services to publish more precise information about the methods used in establishing their ratings. In 1963, the FTC persuaded the major rating services to call their ratings estimates rather than accurate measurements.

The broadcasting industry itself set up a research group known as the Committee on Nationwide Television Audience Measurements (CONTAM) to investigate various questions connected with rating services. To date four studies have been reported. The first investigated the validity of sampling theory and concluded that estimates of television audience size obtained from well-drawn samples are unbiased and tend to fall reasonably close to the results obtained from census counts. The second study investigated the potential sources of error in the meter technique used by the Nielsen Company and in the diary technique used by the American Research Bureau. The study compiled a list of things the services were doing that might have caused errors in their ratings. The third study found that families willing to cooperate in providing information to rating services watch television more than non-cooperating families do, a fact that inflates nighttime ratings about three percent. The fourth study found that improper interviewing in telephone surveys and the failure to get full information or to evaluate busy signals and no answers properly created errors that caused their ratings to be nine percent lower than those of meter surveys.

INTERPRETATION OF RATINGS

Until an audience measurement system is developed that wins unqualified scientific support for its validity and reliability, it is likely that competitive rating systems will continue to operate in the field of television and radio. These rating systems, despite their limitations, will serve a useful purpose to networks, stations, advertisers, and agencies provided they are

¹ U.S., Congress, House, Committee on Interstate and Foreign Commerce, *Evaluation of Statistical Methods Used in Obtaining Broadcast Ratings*, 87 Cong., 1st Sess., House Report No. 193, March 23, 1961.

interpreted properly. To use ratings to determine the popularity of any program or the size of the audience reached, we must be sure to take into account the following considerations:

1. No program rating can be evaluated without knowing what rating system is used. To state that a program had a rating of 20 without stating whether it is a Nielsen or ARB 20 makes it impossible to evaluate the rating.

2. No program rating can be properly evaluated without knowing the full context of the rating:

a. What was the rating of the program that preceded it? The effect of a strong adjacent program can often mislead people into thinking that a program has strong popular appeal when it really is profiting from its fortunate position in the program schedule. One network program that had a good rating actually was tuned out by more people than any other network program. Its strategic position between two very popular shows nevertheless managed to sustain a sizable audience that it would never have attracted at another time on the program schedule.

b. Did the program have strong competition on the air from programs on other stations or networks? If two equally good programs are on the air at the same time, each may get only half as high the rating it would get if it had weak competition. On the other hand, a program that achieves a fair rating against one of the highest-rated shows may actually have more popular appeal than one with a higher rating earned against weak competition.

c. How many stations telecast the program? Network programs telecast over long station lineups (150-200 stations) obviously can win larger audiences, therefore higher ratings, than programs telecast over short lineups (50-100 stations).

d. What time of the day was the rating made? Audiences for television programs are much greater in the evening than in the daytime. For this reason advertisers are unwilling to spend as much money for time and program in the morning or afternoon as they will in the evening. Daytime ratings must therefore be judged within the context of all daytime ratings.

e. To what extent did the rating benefit or suffer from regular listening or viewing habits, special program publicity, etc. The rating for a program that is broadcast one time only without advance publicity is practically meaningless in judging the program's popularity, because many potential viewers did not know the show was on the air.

3. Ratings must be used not as an absolute measurement, but mainly as a guide to program popularity. The reports of the rating services should be used to modify or reinforce judgments that are arrived at after a consideration of all the factors in the situation. To draw final conclusions about the success or failure of a series solely on the basis of the ratings it attains is to place unjustified and indefensible dependence on these measures.

4. Program ratings must not be confused with advertising effectiveness.

Ratings can provide an indication of circulation, but not of sales effectiveness, which may be related to the special relationship developed between the audience and the program, the effectiveness of the commercial messages, or the special kind of audience attracted to the program.

5. Very low program ratings tend to be less reliable as a guide to judging audience size than high program ratings. In low ratings probable errors that may occur through the operations of chance have a great effect in upsetting estimates of audience size. A rating system that has a probable error of plus or minus 2 percentage points means that a rating of 8 may actually be a rating from 6 to 10. An advertiser may want to invest in a show when it reaches four million homes with a rating of 8, but the four million may actually have been reached when the rating was 6 or 7, or may not have been reached even when the rating is 9. With program ratings of 20 or 30, the effect of the probable error does not have a comparable effect upon judgments of a program's popularity.

6. Small rating differences should be discounted in judging comparative program popularity, all other factors being equal. Competitive ratings of 26.2 and 25.7 should be interpreted as indications of equal popularity; the rating systems are not fine enough in their measurements to yield more than approximations.

SUMMARY

Public acceptance of television and radio programming is essential to any system of broadcasting. It is difficult to determine with accuracy what listeners and viewers think about particular programs, but numerous commercial audience research organizations, using sampling techniques, provide program ratings, indications of audience size, information regarding the nature of the audience for various programs, and people's opinions of prospective series and programs on the air. Despite the limitations of the rating methods, program ratings can serve a constructive function to networks, stations, advertisers, and agencies when they are properly interpreted and used.

QUESTIONS FOR DISCUSSION

1. Why may an audience measuring procedure utilizing a sampling technique be more accurate in measuring a program's popularity than a count of fan-mail received by the program?
2. What are the advantages and disadvantages of the Nielsen rating system?
3. What is the meaning of the following terms used in audience measurement: "sets-in-use," "rating," "share-of-audience"?

4. How may the rating of a given program be affected by the popularity of other programs?

5. Why do you think the conclusion was reached that a combination of the automatic recording device used by Nielsen plus the use of diaries would be the most reliable method of measuring a program's audience?

6. What role do you think audience ratings should play in determining the fate of radio and television programs?

7. Could we manage without rating systems?

8. What influence can a single individual exert in determining the kind of radio and television fare that is to be available for him?

9. What has been the effect of audience research on the broadcasting industry?

10. How should ratings be interpreted?

CHAPTER 9

The Public Interest

THE "PUBLIC INTEREST, convenience, or necessity," as stated in the Communications Act of 1934, is the touchstone of American broadcasting. But what is the public interest? How is it to be determined? Who shall make the determination? These are the questions with which we deal in this chapter.

The use of a general phrase like "public interest" to embody basic Congressional policy in some field of government activity is rather common. In writing a law, members of Congress realize that they cannot anticipate every situation that may arise in carrying out the law. It is customary for Congress to lay down the broad general policy and to appoint some authority to execute this policy and to make administrative interpretations of the law. Anglo-Saxon legal tradition has developed the rule of reasonableness; executive authorities, in their interpretations of Congressional policy, must not act arbitrarily or capriciously, but solely in terms of reason. The final decisions as to whether or not they have acted reasonably rests in the hands of appropriate courts to which aggrieved parties may appeal.

This procedural aspect of American government characterizes television and radio regulation. Congress laid down the general policy, with limited specific directives such as equal time for political campaign broadcasts, and it created the Federal Communications Commission to execute the law, to issue administrative rules and regulations, to decide cases, and generally to represent the will of the people. The law contains an elastic clause which says that the FCC "may perform any and all acts, make such rules and regulations, and issue such orders, not inconsistent with this Act, as may be necessary in the execution of its functions."

With this authority, the FCC has sought to regulate television and radio in the public interest. The Commission itself has not specifically defined

what "public interest" means in all instances, but, in various statements and decisions, it has expressed definite judgments as to what the public interest includes and what it does *not* include. Most of these statements are made *ad hoc*, that is to say, in connection with specific cases that come before the Commission in its exercise of the power to grant, renew, or revoke broadcast licenses. There are also FCC rules and regulations, such as the Chain Broadcasting Regulations, which indicate the Commission's interpretation of public policy, and occasional general reports or opinions issued by the Commission. We may also look to the Communications Act itself and its legislative history and to appellate court cases reviewing FCC decisions to determine the meaning of "public interest."

Wherever we turn for light on this subject, we find that in television and radio regulation, as the FCC itself has pointed out, the

paramount and controlling consideration [is] the relationship between the American system of broadcasting carried on through a large number of private licensees upon whom devolves the responsibility for the selection and presentation of program material, and the Congressional mandate that this licensee responsibility is to be exercised in the interests of, and as a trustee for the public at large which retains ultimate control over the channels of radio and television communication.¹

BASIC THEORY OF THE PUBLIC INTEREST

In interpreting the public interest clause, the FCC has at various times set forth the following general principles:

1. The right of the public to broadcast service is superior to the right of any individual to use the ether. The legislative history of the Radio Act of 1927 clearly indicates that "Congress intended that radio stations shall not be used for the private interest, whims, or caprices of the particular persons who have been granted licenses."²

2. Broadcasting must be maintained as a medium of free speech for the people as a whole.

3. Television and radio stations have a definite responsibility to provide a reasonable amount of broadcast time for controversial public discussion. In programming such discussions, the broadcaster must avoid one-sidedness and observe overall fairness. The right of the public to be informed of different opinions in important matters of public controversy is the dominant consideration.

¹ Federal Communications Commission, *Report in the Matter of Editorializing by Broadcast Licensees*, Docket No. 8516, June 2, 1949.

² Address by Wayne Coy, former FCC Chairman, at Yale Law School, January 22, 1949.

4. Licensees must maintain control over the programming of their own stations, and may not surrender their program responsibility by contract or otherwise to networks, advertising agencies, or other program-producing organizations.

5. Television and radio stations must be responsive to the needs and interests of the communities in which they are located. To this end, the Commission has often favored local ownership of stations, integration of ownership and management, and local live programs.

6. Television and radio stations may not be used exclusively for commercial purposes. They must use some of their broadcast time for sustaining programs and must avoid advertising excesses which offend good taste.

7. Television and radio stations are expected to abide by their promises of program service unless exceptional circumstances supervene. Since the Commission grants licenses on the basis of these promises, the Commission holds that it has the right to determine whether the promises have been kept. The Commission therefore reserves to itself the right to review the overall program service of stations when licenses come up for renewal. (This right is disputed by many prominent broadcasting executives and attorneys.)

8. The Commission favors diversity of ownership of television and radio stations. In approving the sale of the Blue Network by RCA, the Commission said, "The mechanism of free speech can operate freely only when the controls of public access to the means for the dissemination of news and issues are in as many responsible ownerships as possible and each exercises its own independent judgment."³

9. The Commission may not censor any television or radio program in advance of broadcast.

In carrying out these principles, the FCC has taken punitive action only in rare instances of extreme abuse by licensees; most of the time it has resorted to mild or indirect chidings of errant stations and it has relied on persuasion to achieve most of its objectives. For many years this failure to act decisively was attributed to the reluctance of the Commission to invoke the death penalty for a station for anything less than the most unmitigated misuse of a license. Until Congress authorized the FCC in 1952 to issue "cease-and-desist" orders and to suspend and penalize stations violating its rules, the problem of making the punishment fit the crime was almost impossible of solution. One of the most useful devices of the Commission, however, continues to be a letter from the Commission requesting a licensee to explain, for example, how his action, in failing to broadcast any political campaign talks during an election campaign, served the public interest. The licensee then bears the burden of justifying his action in terms of the concept of public interest held by the FCC.

³Federal Communications Commission, "Decision and Order in the Matter of RCA, Transferor and ABC, Inc., Transferee," Docket No. 6536, October 12, 1943 (mimeo).

GRANTING AND RENEWING LICENSES

In granting and renewing broadcast licenses, the FCC is often obliged to refine its interpretation of public interest. When the Commission has two or more financially and technically qualified applicants where only one license may be granted, the Commission may have no alternative but to base its decision on the "public interest, convenience, necessity" as expressed in terms of ownership considerations and programming intentions.

Ownership Preferences

Misrepresentation of ownership.— Misrepresentation of ownership is sufficient cause for the FCC to refuse to grant a broadcast license or, if the fraud is discovered at a later date, to revoke the license. In the *WOKO* case, decided in 1945, the Commission refused to renew the license of WOKO because it had concealed the real ownership of 24 percent of its stock. The Supreme Court upheld the FCC even though the station's programming service was not held to be unsatisfactory.⁴

Multiple ownership.— Seeking to achieve as much diversity of ownership as possible, the Commission has set limitations on the number of stations which may be licensed to the same person or corporation. Seven is the maximum number in FM stations, seven in TV (5 VHF, 2 UHF), and seven in AM. Furthermore, under the FCC's "duopoly" rule, one owner may not have two television or two radio stations serving substantially the same listening or viewing area. This regulation is designed to prevent a recurrence in broadcasting of what is often the case in the newspaper business: the same publisher owning two local dailies and operating without competition.⁵ As we have noted previously, the Commission has stiffened its multiple ownership rules to permit one organization to operate only one major medium of communication—a television station, a radio station, or a newspaper—at least as far as new acquisitions are concerned. This proposed regulation has been called the "one-to-a-customer" rule.

Special interest groups.— Before World War II, the FCC was reluctant to issue broadcast licenses to special interest groups like religious organizations and labor unions. The Commission felt that these groups would tend to use a station to advance their own political, economic, or religious ends. The

⁴ *Federal Communications Commission v. WOKO, Inc.*, 329 U.S. 223.

⁵ The FCC, however, has made an exception to its "duopoly" rule by granting some educational groups the right to use a UHF channel even though they were already licensed to use a VHF channel, thus permitting an expansion of services to schools.

Commission preferred to issue licenses to applicants whose organizational affiliations would not tend to make them favor any one group. By and large, this remains the Commission's policy. Since the war, however, with the huge increase in the number of AM and FM stations, the Commission has licensed radio stations to special interest groups in some metropolitan areas. Labor unions holding licenses have agreed to program their stations for the general public and not merely for their members.

Newspaper ownership.— During the late thirties, newspaper publishers in great numbers applied for broadcast licenses. In 1931, less than 15 percent of all radio stations were licensed to publishers, but by 1938, a third of all stations were newspaper-owned. The FCC became disturbed about this situation, and in 1941 it ordered an investigation into the propriety of joint ownership of newspapers and radio stations in the same area. After many hearings and deliberations, the Commission dismissed the proceedings and newspapers were authorized to apply for broadcast licenses. If the one-to-a-customer rule is sustained, of course, newspaper owners will not receive licenses in the future to operate broadcasting stations.

Types of ownership preferred.— The Commission favors local ownership and integration of ownership and management over absentee ownership. In evaluating the qualifications of an applicant, the Commission considers it in the public interest to investigate the applicant's background and personal and business reputation. If the applicant has had brushes with the law, his standing before the Commission will be less favorable than that of competing applicants without such a record.

Character of the licensee.— In the *Edward Lamb* case, on which hearings were held in 1954 and 1955, the Commission proposed to deny renewal of a broadcasting license on the ground that the licensee was untrustworthy and ordered a hearing. The specific allegation in support of this charge was that the licensee had knowingly signed a false affidavit to the Commission stating that he had never been a member of the Communist Party when, the Commission charged, he had in fact been a member of the party. The licensee denied the truth of the allegation. After many months of hearings, an FCC trial examiner rejected the charge against the licensee as unfounded and recommended renewal of the broadcasting license. The authority of the Commission to deny a license for material untrustworthiness of the licensee, if established after appropriate hearings, seems beyond dispute.

Programming and Related Activities

Public interest vs. private interest.— The FCC has always required applicants for broadcast licenses and renewals of licenses to submit detailed statements of

their proposed program policies. The decision to grant or deny the application has been based in part on a determination of whether the proposed programming was or was not in the public interest.

The authority of the Commission to follow this procedure has been upheld by the courts in several important cases. In the *KFKB Broadcasting Association* case, the Commission denied renewal of a license after finding that the station's owner had used his facilities to prescribe treatment for patients whom he had never seen, basing his diagnoses on letters from them.⁶ In the *Trinity Methodist Church* case, the station was owned by a minister who used it for sensational broadcasts that contained false and defamatory statements and vilified other religious groups. On one occasion the minister announced that he had certain damaging information against a prominent unnamed man whose name he would disclose unless a contribution of \$100 was immediately forthcoming. As a result, he received contributions from several persons. The Commission refused to renew the station's license and the decision was upheld by the courts.⁷ Both of these cases made the point that "the interest of the listening public is paramount and may not be subordinated to the interests of the station licensee."

Programming and community interests. — A number of cases involving the public's interest were considered by the FCC in the sixties. In 1962, it refused to renew the license of a Kingstree, North Carolina, station, WDKD, on the grounds that the station had presented broadcasts by a disc jockey who regularly indulged in obscene and indecent remarks. A further count against the station was what the examiner called "horrendous" overcommercialization, a charge supported by an analysis that showed 1,448 commercials during a composite week. Another license-revocation case involved KWK in St. Louis, Missouri, charged with deceiving the public by advertising that it had hidden a prize that it did not actually hide until a few hours before the contest was scheduled to end. In 1962, the FCC refused to renew the license of KRLA in Pasadena, California, because it had failed to make programming proposals in good faith, had indulged in fraudulent contests, and had changed its logs to misrepresent its actual programming record. In 1969, the FCC placed the renewal of the license of New York Station WPIX in jeopardy when allegations were made that the station had distorted its news broadcasts. Among the charges made to the FCC were that film footage that had arrived by plane was presented to viewers as if it had come by satellite and that film coverage of a civil disturbance in one place was used to represent a riot elsewhere. The FCC conducted hearings to test the truth of the charges. The FCC has the power to fine stations as a means of enforcing operation in public interest. As an example, the FCC in 1970 fined an educational FM

⁶ *KFKB v. Federal Radio Commission* (App. D. C.), 47 F. 2d, 670.

⁷ *Trinity Methodist Church, South v. Federal Radio Commission* (App. D. C.), 62 F. 2d, 850.

station, WUHY-FM in Philadelphia, for allowing obscene language to be broadcast during a taped interview with the leader of a rock-music group.

As we have noted previously, the FCC is not the final arbiter in broadcasting matters. Its decisions have been contested many times in the federal courts, usually by broadcasters who hope to overturn a verdict unfavorable to them. There is at least one instance, however, in which a license-renewal decision favorable to a station was contested in the courts by an outside group and reversed. Reverend Everett Parker, a minister of the United Church of Christ, accused WLBT in Jackson, Mississippi, of presenting programming that was racist in tone and demanded that the FCC deny a renewal of its license. The FCC rejected the demand and granted the station a renewal of its license. Reverend Parker then took his case into the courts. In a 1969 decision written by Warren Burger, now Chief Justice of the United States, the U. S. Court of Appeals for the District of Columbia castigated the FCC for not being more responsive to public complaints and ordered it to make the frequency available to other applicants.

TELEVISION AND RADIO AS MEDIA OF FREE SPEECH

In its concern over maintaining television and radio as media of free speech, the FCC has been required to consider a number of difficult questions involving the nature of free speech and censorship. Freedom of speech for whom? The idea of unlimited freedom of speech, such as we generally think of when we mention the soapbox, is impossible in television and radio because of the limitations of frequencies and broadcast time. Since not everyone who wants to speak on the air can be given the chance to do so, someone has to decide who shall speak, when he shall speak, and for how long.

One point of view holds that "The broadcast licensee should be given complete and exclusive control over program content, including the sole right to determine who shall speak, and the right to censor any material intended for broadcast."⁸ This position gives rise to several questions. Does freedom of the air mean freedom for the licensee to use his station as he pleases? Or does it mean freedom of expression for the persons who broadcast on his station? Is it an act of censorship to restrict the licensee's freedom to make unfair use of his station? Is it an act of censorship when the licensee reviews in advance scripts intended for broadcast over his station? What constitutes unfairness in denying air time or censoring a script, and who shall make the final decision? Should the licensee be permitted to use his station

⁸ Hearings before a Subcommittee of the Committee on Interstate and Foreign Commerce, U.S. Senate, 80th Congress, 1st Session, on S. 1333 (1947), p. 314. This was the testimony of a representative of the National Association of Broadcasters.

the way a publisher uses his newspaper, broadcasting his own editorials and supporting political causes and candidates? Should he deny time on the air to a point of view because it is a minority and perhaps an unpopular point of view? Should the licensee be required to make time available for political campaign talks between elections? Should the licensee be required to make time available for the discussion of controversial issues of interest in the community served by the station? Does freedom mean that the licensee is free to run these discussions as he sees fit, or must such programs be designed so that the public has a reasonable opportunity to hear different opposition positions?

In a number of important rulings and opinions, the Commission has expressed itself on these questions.

The *Mayflower* and *Red Lion* Cases

In the *Mayflower* case, the issue before the FCC was whether it is consistent with the public interest for a licensee to utilize his facilities to present his own partisan ideas on vital public issues to the exclusion of all opposing viewpoints. The case came up when Station WAAB, Boston, applied for the renewal of its license. The FCC discovered that it had been the station's policy to broadcast editorials urging the election of various candidates for political office or supporting one side of various questions in public controversy, with no pretense at objective or impartial reporting. "It is clear," the Commission observed, "that the purpose of these editorials was to win public support for some person or view favored by those in control of the station." The Commission renewed the license in 1941, but at the same time it issued a *dictum* prohibiting such editorializing in the future, saying: "A truly free radio cannot be used to advocate the causes of the licensee. It cannot be used to support the candidacies of his friends. It cannot be devoted to the support of principles he happens to regard most favorably. In brief, the broadcaster cannot be an advocate."

The *dictum* did not, however, expressly limit the editorial freedom of commentators whom the station hired.

The Commission's ruling was criticized by groups and individuals who felt that station licensees were being denied a right newspaper publishers had without restriction; that the increase in number of stations made it possible to allow editorializing without fear that all points of view would not be heard; that licensees would be able to play more active roles in their communities if allowed to editorialize; and that the prohibition was an unconstitutional restraint of the licensee's freedom of speech.

Those who supported the Commission's ruling pointed out that licensees should be umpires of public controversy and not public advocates; that it would be unfair and potentially dangerous to allow licensees to make use of the prestige and goodwill of their stations for editorial purposes; that no constitutional question was involved since broadcasting was, by its nature,

a regulated medium; and that it would be impossible to police all stations to make sure that fair treatment was provided all points of view by a licensee who had already committed himself publicly to one side.

In 1948, the FCC held public hearings on the issue in the *Mayflower* decision and, a year later, it issued a new opinion modifying the earlier one. Licensees are now allowed to editorialize in the name of their station provided they maintain an overall fairness. The Commission, which now actually encourages stations to editorialize, stated that "the identified expression of the licensee's personal viewpoint as part of the more general presentation of views or comments on the various issues" may be broadcast.

But the opportunity of licensees to present such views as they may have on matters of controversy may not be utilized to achieve a partisan or one-sided presentation of issues. Licensee editorialization is but one aspect of freedom of expression by means of radio. Only insofar as it is exercised in conformity with the paramount right of the public to hear a reasonably balanced presentation of all responsible viewpoints on particular issues can such editorialization be considered to be consistent with the licensee's duty to operate in the public interest. For the licensee is a trustee impressed with the duty of preserving for the public generally radio as a medium of free expression and fair presentation.⁹

The point that the public is entitled to hear a reasonably balanced presentation of all responsible viewpoints on particular issues came to be known as the fairness doctrine. This doctrine was embodied in federal statutes in 1959 when the Congress, in excluding news programs from the application of the equal-time requirement, added the proviso that "nothing in the foregoing sentence shall be construed as relieving broadcasters . . . of the obligation imposed upon them . . . to afford reasonable opportunity for the discussion of conflicting views on issues of public importance." During the sixties the FCC refined its interpretation of what it meant by fairness. It made clear that the doctrine did not require that equal time be provided for every view, nor was it necessary to permit a spokesman for every side to be heard. The station met the requirements of the doctrine if in its overall programming it provided a reasonable exposure to the various points of view on a controversial issue. The FCC did lay down some specific rules with respect to certain types of programs, however. If the honesty, integrity, or character of a group or person were attacked in connection with the discussion of a controversial issue, the FCC required that the subject of the attack be notified of the date and time of the broadcast, be sent a tape, script or summary of the attack within seven days, and be afforded a reasonable opportunity to reply. If a station endorsed a political candidate, it was required to notify his opponents within 24 hours and provide an opportunity for replies by

⁹Federal Communications Commission, *Report in the Matter of Editorializing by Broadcast Licensees*, Docket No. 8516, June 1, 1949.

spokesmen for the other candidates. If the endorsement took place within 72 hours of the election, other candidates had to be notified prior to the broadcast.

The application of the fairness doctrine aroused much opposition in the broadcasting industry and from the controversy two notable cases emerged. One involved the advertising of cigarettes. In 1967, a young man named John Banzaf III wrote a letter to the FCC which argued that since cigarette commercials constituted persuasion in favor of smoking cigarettes—a controversial position—stations under the fairness doctrine were obligated to present arguments against cigarette smoking. The FCC in a unanimous vote accepted Banzaf's point of view, and from that time on required stations presenting cigarette commercials to broadcast antismoking messages. The Commission indicated that one such message to every three cigarette commercials would constitute an acceptable ratio. Few stations met that criterion, but most of them did broadcast antismoking announcements at regular intervals.

The other case involved a station in Pennsylvania, WGCB, operated by the Red Lion Broadcasting Company, which broadcast a talk by Reverend Billy James Hargis impugning in several respects the integrity and character of Fred J. Cook, who had written books critical of J. Edgar Hoover and Barry Goldwater. When Cook heard about the broadcast, he demanded that the station give him an opportunity to reply, a privilege the station was willing to grant if Cook would pay for the time. Cook refused this offer and took his complaint to the FCC, which ordered the station to grant Cook airtime, whether or not he was willing to pay for it. The decision was appealed to the Court of Appeals, which upheld the FCC, and then to the Supreme Court. There as the *Red Lion* case it was combined with an action taken by the Radio Television News Directors Association to overthrow the fairness doctrine as a violation of freedom of speech.

In June 1969, the Supreme Court voted unanimously to uphold the FCC in its application of the fairness doctrine, arguing in a decision written by Associate Justice White that because broadcasting frequencies are not available to all, the right to freedom of speech guaranteed by the First Amendment cannot apply with the force that it does in other situations. In the words of Justice Byron White:

Although broadcasting is clearly a medium affected by a First Amendment interest . . . differences in the characteristics of new media justify differences in the First Amendment standards applied to them. . . . The right of free speech of a broadcaster . . . does not embrace a right to snuff out the free speech of others. . . . Where there are substantially more individuals who want to broadcast than there are frequencies to allocate, it is idle to posit an unbridgeable First Amendment right to broadcast comparable to the right of every individual to speak, write, or publish.¹⁰

¹⁰ *Red Lion Broadcasting Co. v. FCC*, 395 U.S. 367, 386 88.

The *WHKC* Case

In the *WHKC* case, in 1945, the issue was whether it is in the public interest for a licensee arbitrarily to limit certain types of organizations from securing time on the station to express their opinions on vital issues, or to restrict the manner or method in which they present their views.

The case developed out of the policy of many stations not to sell radio time to labor unions on the grounds that discussion of labor affairs was inherently controversial and therefore not suitable for broadcast on sponsored programs. The president of a national network testified that he would not sell time to the American Federation of Labor to sponsor a symphony orchestra, but that he would sell the same time to an automobile manufacturer. Corporations might hire commentators to editorialize on the air, but unions were not permitted to buy time for their commentators.

The situation came to a head when the Congress of Industrial Organizations petitioned the FCC not to renew the license of *WHKC*, Columbus, Ohio, because the station had stringently censored remarks scheduled to be delivered on a United Automobile Workers program. Upon the request of both parties, the Commission dismissed the action, *WHKC* having promised the union a reasonable opportunity to be heard. In its order, however, the FCC denounced the policy of refusing to air labor discussions on the basis of their controversial nature. The Commission asserted that the public interest requires licensees, as an "affirmative duty," to make reasonable provision for broadcast discussions of controversial issues of public importance in the community served by the station.¹¹

The *Scott* Case

The *Scott* case, in 1946, presented a crucial test to the Commission because it involved a complaint by a member of a group holding a viewpoint contrary to that shared by a majority of the population, that certain stations had refused to afford him or persons sharing similar views any opportunity to state their position, although time was given to representatives of groups holding contrary positions.

Scott, a self-professed atheist, filed a petition with the FCC to have the licenses of three California stations revoked because they flatly refused to give him any time whatsoever for a discussion of atheism. He claimed that these stations carried many broadcasts of religious services which openly attacked atheism and that therefore he was entitled to time to present an opposite point of view. He also complained that some stations had refused him time on the ground that any broadcast on the subject of atheism was contrary to the public interest.

¹¹ *United Broadcasting Co. (WHKC)*, 10 FCC. 515.

The Commission denied Scott's petition, but it issued an important opinion which said, in part:

We recognize that in passing upon requests for time, a station licensee is constantly confronted with most difficult problems. Since the demands for time may far exceed the amount available for broadcasting, a licensee must inevitably make a selection among those seeking it for the expression of their views. He may not even be able to grant time to all religious groups who might desire the use of his facilities, much less to all who might want to oppose religion. Admittedly, a very real opportunity exists for him to be arbitrary and unreasonable, to indulge his own preferences, prejudices, or whims; to pursue his own private interest or to favor those who espouse his views, and discriminate against those of opposing views. The indulgence of that opportunity could not conceivably be characterized as an exercise of the broadcaster's right of freedom of speech. Nor could it fairly be said to afford the listening audience that opportunity to hear a diversity and balance of views, which is an inseparable corollary of freedom of expression. In making a selection with fairness, the licensee must, of course, consider the extent of the interest of the public in his service area in a particular subject to be discussed, as well as the qualifications of the person selected to discuss it.

Every idea does not rise to the dignity of a "public controversy," and every organization, regardless of membership or the seriousness of purposes, is not *per se* entitled to time on the air. But an organization or idea may be projected into the realm of controversy by virtue of being attacked. The holders of a belief should not be denied the right to answer attacks upon them or their belief solely because they are few in number.

The fact that a licensee's duty to make time available for the presentation of opposing views on current controversial issues of public importance may not extend to all possible differences of opinion within the ambit of human contemplation cannot serve as the basis for any rigid policy that time shall be denied for the presentation of views which may have a high degree of unpopularity. The criterion of the public interest in the field of broadcasting clearly precludes a policy of making radio wholly unavailable as a medium for the expression of any view which falls within the scope of the Constitutional guarantee of freedom of speech.¹²

The Scott decision did *not* say that every time a radio station carries religious broadcasts, atheists are entitled to time for the expression of their views. It did say, however, that the licensee, in exercising his judgment as to what is a controversial issue, should not deny time for the expression of a particular point of view solely because he does not agree with that point of view.

The *Morris* Case

The *Morris* case, in 1946, raised the issue whether the licensee's obligation for overall fairness in the discussion of controversy extends to advertising

¹²"In re Petition of Robert Harold Scott, Memorandum Opinion and Order," FCC Release No. 96050, July 19, 1946 (mimeo).

messages for products which some listeners consider detrimental.

Sam Morris, a prohibitionist, asked the FCC not to renew the license of a Dallas station because it sold choice time to beer and wine interests and refused to sell time for abstinence messages. The Commission denied Morris' specific request, but it extended the fairness requirement to cover advertising matter by saying that "the advertising of alcoholic beverages over the radio can raise substantial issues of public importance" inasmuch as the question of the sale and consumption of such beverages is often a matter of controversy.

What is for other individuals merely a routine advertising "plug," extolling the virtues of a beverage, essentially no different from other types of product advertising, is for some individuals the advocacy of a practice which they deem to be detrimental to our society. Whatever the merits of this controversy . . . it is at least clear that it may assume the proportions of a controverted issue of public importance. The fact that the occasion for the controversy happens to be the advertising of a product cannot serve to diminish the duty of the broadcaster to treat it as such an issue.¹³

The *Richards* Case

In 1950, the FCC held public hearings on the renewal of the licenses of the G. A. Richards radio stations (KMPC, Hollywood, WJR, Detroit, and WGAR, Cleveland) because sworn charges were made by former station employees that Mr. Richards had directed them to "slant" news broadcasts unfairly in support of his political ideas and candidates and against certain political and religious groups. FCC hearings were held to determine whether the charges were true and, if so, whether Mr. Richards was qualified to hold a broadcast license. Mr. Richards replied that the charges were false. During the course of extended hearings, Mr. Richards died and the Commission consequently did not make a final determination of the issue. Instead, it approved the transfer of the stations by Richards' heirs to new licensees. Nevertheless, the *Richards* case made it clear throughout the broadcast industry that licensees may not use their stations for purposes of private propaganda without jeopardizing their licenses.¹⁴

FCC STATEMENTS OF POLICY

In early 1945, the Federal Communications Commission announced a policy of a more detailed review of broadcast station performance in passing on applications for license renewals. A year later, the Commission issued a lengthy, much-publicized, and much-controverted report entitled

¹³ *Petition of Sam Morris*, 3 Pike & Fischer, Radio Regulations, 154.

¹⁴ For an interesting discussion of the *Richards* case, see Edmund Laurence, "Radio and the Richards Case," *Harpers*, 205 (July, 1952), pp. 82-87.

Public Service Responsibility of Broadcast Licensees, commonly referred to as the *Blue Book*.

In the *Blue Book*, the FCC examined the logs of several stations and compared them with the promises the stations had made when they filed their license application. KIEV, Glendale, California, had devoted 88 percent of its program time in a sample week to transcribed music and less than 3.7 percent to local live talent whose availability in the community had been the chief argument made by the station in applying for its license. The station's programs were interspersed with spot announcements on the average of one every five-and-a-half minutes. A total of 1,042 spots were broadcast during the sample week, of which 1,034 were commercial and eight were broadcast as a public service. WSNY, Schenectady, New York, broadcast transcriptions for 78 percent of its air time, although it had promised a maximum of 20 percent in competing with another applicant for the same station license. WTOL, Toledo, had been given permission to engage in full-time broadcasting on the ground the local organizations needed to be heard. It promised to devote 84 percent of its evening time to such broadcasts, but the record showed the actual percentage was 13.7.

The Commission expressed concern over the amount of time devoted to commercials, the undue length of individual announcements, and the piling up of commercials. In a wistful vein the Commission said, "The listener who has heard one program and wants to hear another has come to expect a commercial plug to intervene. Conversely, the listener who has heard one or more commercial announcements may reasonably expect a program to intervene." But the Commission discovered that there were many occasions when a listener might be obliged to listen to five commercial announcements between two programs. Poor taste and propaganda in commercials, the middle commercial in newscasts, and intermixing programs with advertising also disturbed the Commission. "A listener is entitled to know when the program ends and the advertisement begins," the report asserted.

At the end of the *Blue Book*, the Commission announced its future policy with regard to the public interest aspects of broadcasting:

While much of the responsibility for improved program service lies with the broadcasting industry and with the public, the Commission has a statutory responsibility for the public interest, of which it cannot divest itself . . .

In issuing and in renewing the licenses of broadcast stations the Commission proposes to give particular consideration to four program service factors relevant to the public interest . . .

1. *Sustaining programs*. Sustaining programs . . . perform a five-fold function in (a) maintaining an over-all program balance, (b) providing time for programs inappropriate for sponsorship, (c) providing time for programs serving particular minority tastes and interests, (d) providing time for nonprofit organizations—religious, civic, agricultural, labor, educational, etc., and (e) providing time for experiment and for unfettered artistic self-expression.

Accordingly, the Commission concludes that one standard of operation in the public interest is a reasonable proportion of time devoted to sustaining programs.

Moreover, if sustaining programs are to perform their traditional functions in the American system of broadcasting, they must be broadcast at hours when the public is awake and listening. The time devoted to sustaining programs, accordingly, should be reasonably distributed among the various segments of the broadcast day.

2. *Local live programs.* The Commission has always placed a marked emphasis, and in some cases perhaps an undue emphasis, on the carrying of local live programs as a standard of public interest. The development of network, transcription, and wire news services is such that no sound public interest appears to be served by continuing to stress local live programs exclusively at the expense of these other categories. Nevertheless, reasonable provision for local self-expression still remains an essential function of a station's operation, and will continue to be so regarded by the Commission. In particular, public interest requires that such programs should not be crowded out of the best listening hours.

3. *Programs devoted to the discussion of public issues.* The crucial need for discussion programs, at the local, national, and international levels alike is universally realized. . . . Accordingly, the carrying of such programs in reasonable sufficiency, and during good listening hours, is a factor to be considered in any finding of public interest.

4. *Advertising excesses.* . . . some stations during some or many portions of the broadcast day have engaged in advertising excesses which are incompatible with their public responsibilities, and which threaten the good name of broadcasting itself.

While it did not have the force of a formal Commission regulation, the *Blue Book* stood for many years as the most comprehensive FCC interpretation of the "public interest, convenience, or necessity" clause of the Communications Act. In the period immediately following the issuance of the report, some license renewals were held up for hearings and new licenses were issued on the basis of *Blue Book* criteria, but as the years went by and membership of the Commission changed, many observers felt that the *Blue Book* had become a dead issue in broadcast regulation.

In July of 1960, the FCC, for the first time since the publication of its *Blue Book*, issued a general *Report and Statement of Policy* regarding the obligation of broadcasters for programming. This report did not arouse nearly as much controversy as had been provoked by the *Blue Book*, one reason, perhaps, being that its pronouncements were somewhat less specific and less restrictive than those of the previous publication. It did, nevertheless, provide firm programming criteria for the guidance of broadcasters. In one passage, for example, it stated:

The broadcaster is obligated to make a positive, diligent and continuing effort to determine the tastes, needs and desires of the public in his community and to provide programming to meet those needs and interests. The Commission does expect its broadcast licensees to take the necessary steps to inform themselves of the real needs of the areas they serve and to provide programming . . . for those needs and interests.

The Commission further listed 14 major elements of programming usually necessary to meet the public interest, and it placed entertainment at the bottom of the list. These elements included 1. opportunity for local self-expression, 2. development and use of local talent, 3. programs for children, 4. religious programs, 5. educational programs, 6. public affairs programming, 7. editorials by licensees, 8. political broadcasts, 9. agricultural reports, 10. news, 11. weather and market reports, 12. sports, 13. service to minority groups, and 14. entertainment programming. One significant change from the *Blue Book* was that the Commission no longer distinguished between sustaining and commercially sponsored programs in evaluating station performance.

In addition to considering official documents of the FCC, the broadcasting industry must take into account the unofficial statements of individual members of the Commission. In May of 1961, Newton Minow, who had been just appointed Chairman of the FCC by President Kennedy, alarmed broadcasters when he characterized most TV programming as a "vast wasteland" and implied that if the industry did nothing to improve programming, the FCC would enforce higher program standards. In more recent years, Nicholas Johnson, a member of the Commission, angered and alarmed broadcasters with virtually every speech he made. He criticized broadcasters for their failure to live up to their public service responsibilities, he opposed the Pastore Bill, much favored by broadcasters, which would protect them against applications for their licenses until the FCC had first denied them renewals, and he attacked the way in which government policy worked to concentrate power over communications media in a very few hands.¹⁵

THE CONSTITUTIONAL QUESTION

The right of the Federal Communications Commission to engage in any kind of program review, even on an overall basis, has been frequently challenged in court on the ground that such FCC action violates the censorship section of the Communications Act and constitutes an abridgment of the freedom of speech and press guaranteed by the First Amendment to the Constitution.

The FCC has defended its regulatory acts by arguing that television and radio, as licensed media of communication, are not in the same status as the press. The Commission holds that the purpose of the Communications Act is to maintain the control of the United States over broadcasting and that the law explicitly states that the right of free speech by television and radio shall not be impaired. To suggest that persons who are granted limited rights

¹⁵See Nicholas Johnson, *How to Talk Back to Your Television Set* (Boston, 1970).

under licenses to run stations may, by their action, make television and radio unavailable to others as a medium of free speech is, in the opinion of the Commission, contrary to the intention of the law.

Wayne Coy, former chairman of the FCC, once said:

If freedom of radio means that a licensee is entitled to do as he pleases without regard to the interests of the general public, then it may reasonably be contended that restraints on that freedom constitute acts of censorship. If, however, the freedom of radio means that radio should be available as a medium of freedom of expression for the general public, then it is obvious enough that restraints on the licensee which are designed to insure the preservation of that freedom are not acts of censorship.¹⁶

It is interesting to note that when the issue of constitutionality of radio regulation was raised 46 years ago, Secretary of Commerce Hoover commented, "we can surely agree that no one can raise a cry of deprivation of free speech if he is compelled to prove that there is something more than naked commercial selfishness in his purpose."¹⁷

These are issues which must ultimately be decided by the Supreme Court. Leading cases so far seem to support the Commission's position. Among the significant Supreme Court decisions, the *Sanders*, the *Network*, and the *Red Lion* cases are perhaps the most important guides for deciding the extent of Commission authority over programming without committing an unlawful act of censorship.

The *Sanders* case, decided in 1940, concerned the question of whether the FCC was obliged to consider the economic injury that might result to existing stations in determining whether it shall grant or withhold a license to a new station. The Supreme Court concluded that there was no such obligation.

An important element of public interest and convenience affecting the issue of a license is the ability of the licensee to render the best practicable service to the community reached by his broadcasts. That such ability may be assured the [Communications] Act contemplates inquiry by the Commission, *inter alia*, into an applicant's financial qualifications to operate the proposed station. But the Act does not essay to regulate the business of the licensee. The Commission is given no supervisory control of the programs, of business management, or of policy. In short, the broadcasting field is open to anyone, provided there be an available frequency over which he can broadcast without interference to others. If he shows his competency, the adequacy of his equipment, and financial ability to make good use of the assigned channel. . . . Plainly it is not the purpose of the Communications Act to protect a licensee against competition but to protect the public. Congress intended to leave competition in the business

¹⁶ Address by Wayne Coy at the Yale Law School, January 22, 1949.

¹⁷ Address by Herbert Hoover before the Fourth National Radio Conference, Washington, 1925.

of broadcasting where it found it, to permit a licensee who was not interfering electrically with other broadcasters to survive or succumb according to his ability to make his programs attractive to the public.¹⁸

In the *Network* case, CBS and NBC challenged the Commission's authority to issue the Chain Broadcasting Regulations on the ground, among others, that the regulations abridged freedom of speech under the First Amendment. The Supreme Court upheld the Commission's regulations and spoke as follows:

... we are asked to regard the Commission as a kind of traffic officer, policing the wave lengths to prevent stations from interfering with each other. But the Act does not restrict the Commission merely to supervision of the traffic. *It puts upon the Commission the burden of determining the composition of that traffic* . . .

The Commission's licensing function cannot be discharged . . . merely by finding that there are no technological objections to the granting of a license. If the criterion of "public interest" were limited to such matters, how could the Commission choose between two applicants for the same facilities, each of whom is financially and technically qualified to operate a station? . . .

We come, finally, to an appeal to the First Amendment. The Regulations, even if valid in all other respects, must fail because they abridge, say the appellants, their right of free speech. If that be so, it would follow that every person whose application for a license to operate a station is denied by the Commission is thereby denied his constitutional right of free speech. Freedom of utterance is abridged to many who wish to use the limited facilities of radio. Unlike other modes of expression, radio inherently is not available to all. That is its unique characteristic, and that is why, unlike other modes of expression, it is subject to governmental regulation.¹⁹

In the *Red Lion* case, mentioned earlier, the Supreme Court upheld the FCC's fairness doctrine. These interpretations by the Supreme Court stand as the ruling cases today. In a series of other decisions in the District of Columbia Circuit Court of Appeals, the right of the Commission to consider various aspects of program policy or plans of the applicants for station licenses has been upheld.²⁰ The Supreme Court itself has cited, in a related case, its prior decisions in the *Sanders* and *Network* cases in further ruling that "Although the licensee's business as such is not regulated, the qualifications of the licensee and the character of its broadcasts may be weighed in determining whether or not to grant a license."²¹ Nevertheless, the view persists among some important leaders in the broadcast industry that the public

¹⁸ *Federal Communications Commission v. Sanders Brothers' Radio*, 309 U.S. 470, 475 (1940).

¹⁹ *National Broadcasting Company v. United States*, 319 U.S. 190 (1943). (Italics added.)

²⁰ *Bay State Beacon v. Federal Communications Commission*, App. D. C., 171 F. 2d, 826; *Kentucky Broadcasting Co. v. Federal Communications Commission*, App. D. C. 174 2d, 38; *Johnson Broadcasting Co. v. Federal Communications Commission*, App. D. C., 175 F. 2d, 351; *Easton Publishing Co. v. Federal Communications Commission*, App. D. C., 175 F. 2d, 344.

²¹ *Regents of Georgia v. Carroll*, 338 U.S. 586, 598.

interest clause of the Communications Act of 1934 cannot constitutionally enlarge the function and authority of the FCC beyond that of being a traffic cop of the airwaves without violating the First Amendment to the Constitution.

SUMMARY

The touchstone of broadcast regulation in the United States is the public interest. The Federal Communications Commission has tended to interpret the public interest in piecemeal fashion, proceeding from case to case, but in some instances it has expressed a broader interpretation in such documents as the *Blue Book*, the *Mayflower* opinion, and the 1960 *Report and Statement of Policy*. The authority of the Commission to review overall program service to decide whether the public interest is being served has been upheld by various courts.

QUESTIONS FOR DISCUSSION

1. What does freedom of broadcasting mean?
2. How can we decide whether a station is serving the public interest?
3. Why does the obligation to operate in the public's interest apply more to the owner of a TV station than it does to the owner of a newspaper?
4. How has the FCC interpreted the "public interest" clause of the Communications Act?
5. How can we reconcile the prohibition against censorship and the FCC's practice of overall program review in considering license renewals?
6. Should a fixed limit be maintained on the number of stations controlled by the same licensee?
7. What should be our policy toward newspaper ownership of television and radio stations?
8. Should the owner of a station "be given complete and exclusive control over program content, including the sole right to determine who shall speak and the right to censor any material intended for broadcast"?
9. What issue was involved in the *Mayflower* and *Red Lion* cases?
10. Should a station owner be held responsible for programs broadcast by his station but originated by a network?
11. Cite two types of violation of the public's interest which have caused the revocation of broadcasting licenses.
12. What important principle was enunciated by the FCC in its decision on the *Scott* case?
13. Do you think that the criticisms of radio station programming included in the FCC's *Blue Book* still apply to broadcasting?

CHAPTER 10

Politics and Broadcasting

OF ALL THE FACTS THAT make television and radio important institutions in our society, probably the most imposing is the opening of private homes for the purpose of conveying political messages, either directly in the form of political presentations, or indirectly through the coverage of political events. Political programs are important because it is clear beyond all doubt that listeners and viewers at home are influenced by what they see and hear.

It has been demonstrated experimentally, for example, that even a single 15-minute radio talk can influence significantly our attitudes on political issues, and these shifts in attitude can still be observed two weeks after the talk. Our first dramatic evidence of the political effectiveness of radio came in the 1930s, when it was a common broadcasting practice to allow the air to be used for political exhortation. The effectiveness of radio in inducing specific political action was demonstrated on an extraordinary scale in 1935 when Father Charles E. Coughlin, a Detroit priest, denounced the World Court in a radio talk and 200,000 telegrams tied up the wires of Western Union. Again in 1938, Father Coughlin, in opposing a bill pending in Congress, appealed to his listeners by saying, "The immediacy of the danger insists that before tomorrow noon your telegram is in the hands of your senator." By the next day, 100,000 telegrams had piled up on Congressional desks, and thousands were still pouring in when the time came for a vote.

THE DEVELOPMENT OF POLITICAL BROADCASTING

Radio first became a significant factor in politics in 1924, when the Democratic and Republican convention proceedings were broadcast

gavel-to-gavel, but its influence in the campaign of that year was slight because few people had sets and there were no permanent networks. As broadcasting facilities expanded so did radio's role in politics. By 1932 it had become the nation's most important means of political communication, a function it maintained until television took over the major responsibility 20 years later. Radio's effect on the results of elections is difficult to assess, but there are some who believe that its influence was profound. The Democratic campaign manager of 1936, James Farley, felt that radio, by offsetting the almost total opposition of the country's newspapers to Franklin Roosevelt's reelection, was the major factor in Roosevelt's landslide victory over his Republican opponent, Alfred Landon.¹ Radio's decisive effect may have come from its power to persuade people to vote, according to Angus Campbell, Director of the Survey Research Center at the University of Michigan. He found that "Roosevelt's great majority in 1936 was based not so much on defecting Republicans as on citizens who had not previously voted."²

When television replaced radio as the major means of political communication in 1952, reducing radio to a supporting role, the impact of broadcasting on political events and procedures increased. The trends that had developed in the radio age were accentuated. The costs of campaigning, which had grown greatly when radio time had to be purchased, were multiplied many times over by the much higher charges for television time. The result was that a lion's share of campaign budgets went for the purchase of television and radio time. Changes in convention procedures that had begun in the radio era were hastened by television. One change now fully in effect is to schedule the most important events when the largest television audience can be expected to receive them. Thus the acceptance speeches of candidates, the first volleys of the campaign, are now carefully scheduled for delivery during prime evening hours instead of occurring by chance as they had before. Harry Truman's acceptance speech in 1948, for example, was given well after midnight, long after most people had turned off their sets and gone to bed. Another adaptation to television is the elimination or modification of certain political exercises that the average viewer finds dull or meaningless. The polling of delegations now takes place out of camera range, and demonstrations and seconding speeches are severely limited in time and number. Before these restrictions were introduced demonstrations and seconding speeches went on interminably. In 1936 there were 56 seconding speeches for Franklin Roosevelt's nomination.

The wide use of television and radio in campaigning has also forced candidates to change the nature of their presentations to meet the requirements of effective broadcasting. A greater emphasis has been placed on brevity in sustained speaking, greater informality of delivery, and there is an extreme

¹ James Farley, *Behind the Ballots* (New York, 1938), p. 319.

² Angus Campbell, "Has Television Reshaped Politics?" *Columbia Journalism Review*, 1 (Fall, 1962), p. 11.

concern for personal appearance. Interviews and discussions have been widely substituted for the formal address.

One of the most significant changes introduced as politicians became broadcasters was the entry of advertising agencies into the political arena. Agencies first began working behind the scenes in 1936, but not until 1944 did the parties acknowledge their services. There was some reticence at first in merchandizing candidates in the same way that products such as soap and beer are advertised on television and radio, but as the years went on this reticence decreased until by 1952 it vanished altogether. In that year General Eisenhower became the first presidential candidate in our history willing to appear in television and radio commercials. The saturation campaign of spot announcements that came in the two weeks before the voters cast their ballots was considered by some to be a vital factor in his election. Despite this success, the commercial approach to electioneering was not adopted immediately by all candidates, but by 1968 it seemed that both the Democratic and Republican candidates were willing to appear in 30- and 60-second spots without any hesitation.

Television and radio have had another significant effect on politics: they have brought nationwide recognition to relatively obscure politicians almost overnight. Radio performed this service as early as 1924 when it helped make Calvin Coolidge a national figure after he was catapulted from the obscurity of the Vice-Presidency into the Presidency by the death of Warren Harding. In 1952 Adlai Stevenson, the relatively unknown Governor of Illinois, faced the internationally renowned war hero Dwight Eisenhower. Stevenson's appearances on television won him millions of adherents who had never heard of him before. John F. Kennedy, who decided that he would run for President after the 1956 convention, used television to make his name and face known to the country.

The question whether the use of television has been the vital factor in influencing the outcome of a presidential election is an intriguing one, but it is difficult to answer. The Eisenhower victories in the 1952 and 1956 elections would probably have been won without the aid of broadcasting in the first election because of his fame as a victorious general and in the second because he was the incumbent, but in the presidential campaign that followed in 1960, television may have played a decisive role in determining the outcome as John F. Kennedy and Richard M. Nixon met each other in four "great debates." During the period of these TV and radio meetings, the research firm of Sindlinger and Co. found that the eventual winner, Mr. Kennedy, gained ground with the voters. Some saw this as the factor that made his narrow victory possible.

The use of the broadcast media for political purposes is not restricted to national candidates, of course. In 1960, in addition to regular radio and TV appearances by state and local office-seekers, the example of the presidential joint appearances inspired similar meetings between candidates for mayor,

governor, congressman, and senator. In the years since, candidates have continued to meet each other before the TV cameras. The prediction of Jack Gould, television editor of *The New York Times*, made during the 1960 campaign, seems indisputable: "There is no question that hereafter TV and politics will be inseparable as never before."

Outside the formal campaign periods, television and radio are used to foster political causes and personalities. Congressmen use television and radio to "tell the folks back home" how matters stand in Washington. Government administrators broadcast reports to the public, and parties out of power just as frequently seek air time to reply, when controversial matters are at stake. Labor and management spokesmen make regular use of the air to win support for particular legislative programs. Some politicians who appear on discussion or press interview programs claim that a supposedly nonpolitical appearance before a camera can be just as effective in winning friends, if not more so, than a straight political appearance. The numerous news summaries broadcast throughout the day with their news reports of important political statements and addresses also serve as vehicles for political messages to the public. Indeed, most experienced politicians release copies of their addresses for news coverage prior to the actual delivery of the speeches. Thus we often hear in an early evening newscast what a politician is scheduled to say to an audience later in the evening; several hours later newscasts repeat what he did say. In this way many politicians obtain double news coverage of addresses that are actually delivered before an audience of only a few hundred people.

THE LAW AND POLITICAL BROADCASTING

In writing the Communications Act of 1934, Congress made no bones about the power of the federal government to impose upon broadcasting stations, despite the First Amendment to the Constitution, a rigid standard of fairness it has never imposed upon newspapers. Section 315 of the Act provides in part:

If any licensee shall permit any person who is a legally qualified candidate for any public office to use a broadcasting station, he shall afford equal opportunities to all other such candidates for that office in the use of such broadcasting station, and the Commission shall make rules and regulations to carry this provision into effect: Provided, That such licensee shall have no power of censorship over the material broadcast under the provisions of this section. No obligation is hereby imposed upon any licensee to allow the use of its station by any such candidate.

The charges made for the use of any broadcasting station for any of the purposes set forth in this section shall not exceed the charges made for comparable use of such station for other purposes.

This provision means that television and radio stations must offer free time or sell time on an equal basis (including identical discounts) to all legally

qualified candidates for the same office during a political primary or election campaign. Or a station may choose to offer or sell no time at all to any of the candidates, although in this event the FCC would probably request the station to advise the Commission how the station's refusal to make its facilities available for political campaigning served the public interest.

Four problems have arisen in connection with this section of the Communications Act. The first derives from the fact that although we tend to have a two-party system in politics, there are usually, especially in national elections, as many as 18 very small parties that put up legally qualified candidates for office and are therefore entitled to equal opportunity with the candidates of the major parties to obtain air time. If a television station invited the presidential candidates of the Democratic and Republican parties to appear on one of its programs, it was obligated to extend similar invitations to all other candidates for the Presidency. This rule was temporarily waived by the Congress in 1960 to permit the networks to broadcast the "great debates" between presidential candidates Kennedy and Nixon.

The second problem stems from the conflict between the ban against censoring political campaign broadcasts and the requirements under state laws that libel shall not be voiced on the air. The FCC has ruled that once a station has agreed to broadcast a political campaign speech, the station must go through with it even though the station manager may consider the speech libelous in part or in whole. The FCC reasoned that fear of libel would be a convenient excuse for a station operator to refuse to carry attacks on his political friends. Many state legislatures passed laws relieving stations from responsibility for libel contained in speeches delivered under this provision of the Communications Act. The final step came in 1959 when the Supreme Court, recognizing that stations could not censor political broadcasts, made stations immune from any liability for defamatory statements contained in speeches broadcast by legally qualified candidates for public office.

A third problem arose when Lar Daly, running for Mayor of Chicago in the late fifties against the incumbent, Richard Daley, argued that reports of the Mayor's activities on TV news programs constituted political coverage under Section 315 and demanded that he be given equal time. The FCC, deciding that Daly was right in his interpretation of the Act, ordered that he be given the same coverage in newscasts that the Mayor was being given. Although the FCC was undoubtedly right in its assessment of the way that Section 315 as then written should be applied, its action probably meant that from that point on political campaigns would no longer be covered in news programs. Considering this development unfavorable to the democratic process, the Congress in 1959 amended Section 315 to exempt newscasts, on-the-spot coverage of news events, news interview programs, and certain types of documentary programs from the equal-time provisions.

The fourth problem that arose in connection with Section 315 concerned the practice of some stations to charge more than regular broadcast rates for

campaign talks. Following a particularly glaring case of excessive time charges during a congressional by-election campaign in Pennsylvania in 1959, Congress amended the Communications Act to require stations to charge only standard time rates for political broadcasts. In the 1970s a bill was considered by Congress that would modify the "equal-time" provision of the Communications Act, place a limit on the television and radio expenditures of presidential, vice-presidential and congressional candidates, and require stations to sell time to candidates at their lowest commercial rates.

TELEVISION AND IMAGE PROJECTION

Some people have wondered whether the marriage of television and politics is really good for our democracy. One of the dangers cited is that television appears to give the advantage to the candidate who can project the most favorable image to the voters rather than to the one who may have the best qualifications for the office. The impression people have of a candidate has always been a significant factor in politics, of course. As far back as 1840, William Henry Harrison was elected President because of the victorious image he had as the winner of the battle of Tippecanoe. Unfortunately, that battle had been won 30 years before and Harrison, who was ordered by his managers not to say a single word about his political principles during the campaign, lived barely long enough to survive his inauguration. But television has placed an importance on image projection that it has never had before. According to some, image now is all that matters. One's qualifications for office or his stand on the issues are no longer important. What counts is not what the candidate is but what he can be made to appear to be. Recent events suggest that there may be some truth to this disturbing view of the way in which voters make their choices.

In the 1952 election General Eisenhower was portrayed in radio and television commercials as a victorious general who could "clean up the mess in Washington." In both of his campaigns his image as a good family man was constantly reinforced by his references to his wife, Mamie. His Democratic opponent Adlai Stevenson was divorced and lacked the enhancement of image that a successful marriage can contribute. At one period he tried somewhat pathetically to acquire this image anyway by appearing on television with his son, Adlai, Jr., and his daughter-in-law in a setting that was depicted as their "happy home." As far as the majority of voters was concerned, it appeared that General Eisenhower won the battle of the images in the 1952 and 1956 campaigns.

Marshall McLuhan, whose writings have made him a leading authority on media effects, believes that Kennedy won the "great debates" of 1960 not because of the arguments he advanced but because he won the battle of the images. In McLuhan's view, television was "a disaster for a sharp intense

image like Nixon's and a boon for the blurry, shaggy texture of Kennedy."³ Nixon, looking back on the campaign of 1960, seemed to realize himself that he had failed to perform on television in a way that took full advantage of the medium. In his book *Six Crises* he wrote: "I believe that I spent too much time in the last campaign on substance and too little on appearance. I paid too much attention to what I would say and too little to how I would look."⁴

In 1968 Richard Nixon, having learned his lesson, pursued a course far different from the one he had followed in 1960. He did not repeat the promise he had made that year to visit personally all the fifty states, a pledge that wasted his energies and his time, for some of the states he visited were inevitably his or were inevitably his opponent's. Such a tactic, he realized, was a relic of the past. Television could now take over the job of personal visitation. For that reason Nixon decided to build his campaign around the use of television. To make sure that he would use it in the most effective way, he recruited a group of people who were most familiar with television—men from the advertising and broadcasting industries.

The way these men planned and carried out Nixon's campaign has been recorded in meticulous detail by a young newspaperman, Joe McGinniss. In his book *The Selling of the President 1968*, he reports that the first step was to plan the parameters of the candidate's image. The sharp cold Nixon of 1960, who seemed to be a little too hungry for public office, was to be replaced by the image of a warm, human man who cared deeply about people. It was decided that the main instrument for projecting this image would be a series of regional telecasts in which Nixon would answer questions put to him by a panel that was carefully balanced among various ethnic and occupational groups.

The selection of panel members would be further controlled to insure that the questions would be challenging, but not so hostile as to make the candidate's position untenable. Nixon's willingness to stand up and answer questions in this type of situation added the further dimensions to his image of coolness, courageousness, and youthful vigor. This part of the campaign was backed up by a series of spot announcements that featured excerpts from Nixon's acceptance speech illustrated with still pictures and films.

An advertising agency also played a major role in the campaign of Nixon's opponent, Hubert Humphrey, but we have no record of its activities to match McGinniss' record of the Nixon campaign. The broadcasts in which Humphrey appeared seem to be rougher and less controlled than Nixon's, but perhaps that was a conscious technique designed to project the image his agency had planned.

How well did the Nixon image building approach work? There is no way of knowing for certain. His initial lead over Humphrey, according to

³ Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York, 1964), p. 287.

⁴ Richard M. Nixon, *Six Crises* (New York, 1962), p. 371.

the polls, gradually dwindled during the campaign, but this may have been caused by unknown factors. The important point was that he won the Presidency and that alone will cause those who seek public office to pay close attention for many years to come to the techniques Nixon used in his campaign.

There is not sufficient evidence yet to indicate the ultimate effect television's image building powers may have on our political processes, but there are two possibilities that cause concern. First, television may have the capacity to project an image of a politician that is a false representation of his true character. Second, television may be the medium of communication best adapted to selling a candidate to the public for reasons that are irrelevant to his qualifications for the office. His appearance, his demeanor, and his style may count more heavily, for example, than his political principles. Can anything be done to minimize these dangers? The outlook is not hopeful. It would be naïve to expect that campaigners seeking political prizes of immense worth would refrain from exploiting the powers of television to their maximum possible advantage. If the nation adopts a constitutional amendment to elect the President by direct popular vote, television may become virtually the only means used to reach the public in national elections. Our expectation must be that candidates will continue to be merchandized like packaged goods and that image manipulators will continue to play a major role in politics.

TELEVISION COVERAGE OF POLITICAL EVENTS

In addition to feeling concern about television as a political image builder, many worry about whether television can be trusted to convey a political situation as it really is. It is well known that tape or film shown on television can be edited to distort the truth or even give a totally false impression. The best example of such distortion is that accomplished by editing words on a tape. Gene Wyckoff in his book *The Image Candidates* mentions that a statement made by General Eisenhower in 1960 endorsing Henry Cabot Lodge for the Vice-Presidency was edited in 1964 to make it appear that the General was endorsing Lodge for the Presidency.⁵ But editing may not only rearrange words, it may also reorder a sequence of events or juxtapose happenings that occurred entirely separately. The crowds one sees in a film appearing to cheer a candidate may never have seen him; they may have assembled for another reason altogether—a football game, perhaps. It is not just tape or film that may distort an audience's view of an event, however. Even the live transmission of a situation may project a false impression of what is taking place. Seeing an event on television, in other words, is not quite like being there.

⁵ Gene Wyckoff, *The Image Candidates* (New York, 1968), p. 148.

Some cite the televising of the events connected with the 1968 Democratic Convention in Chicago as a prime example of the distortion that can result from selective transmission. In particular, broadcasters were accused of concentrating on the reactions of police to the mobs in the streets without showing the provocation which caused those reactions. The result was that the police seemed to be making unprovoked assaults on mere onlookers. The broadcasters, of course, defended themselves vigorously against this charge, asserting that they did convey a complete picture of the violent street happenings that took place in Chicago in 1968. Similar criticisms were made of the way in which television broadcasters covered events within the convention halls. They were accused of pursuing the dramatic rather than following events that may have been duller but were more significant. Thus, in the Democratic convention broadcasters cut away from speeches on the podium to interview people about the possible candidacy of Senator Edward Kennedy for the Presidency and in so doing converted a mere rumor into what seemed to be a real possibility. In the same way in the Republican Convention they gave far more attention to George Romney's challenge against Spiro Agnew for the vice-presidential nomination than it really deserved. Broadcasters were even accused of generating rumors that had no basis in fact simply to make the broadcasts more intriguing. They were also charged with creating synthetic excitement by encouraging convention delegates to make inflammatory statements, and they were accused of doing everything they could to stir up controversy. Some have noted that the mere presence of TV cameras tends to provoke incidents that would not have happened had they not been there.

It must be remembered that many of the statements made about television's coverage of the 1968 conventions were controversial and extreme. No final judgment about its performance can be made on the basis of the evidence that has been produced thus far. Still, the 1968 incidents did center attention on some of the crucial limitations that surround television coverage of an event such as a political convention that occurs on many levels simultaneously. Television cannot present everything that is taking place. The exclusion of certain happenings from the television broadcast may distort the viewer's perception of the total situation. The focus of the television camera on certain elements in the situation may also result in distortion.

Another important limitation arises not from any inherent flaw in the medium, but from the way in which television has been mainly used in our society. It has become primarily an instrument of entertainment which networks and stations use to draw as large an audience as they can for their offerings. When conventions are being broadcast by more than one network, the competition between them to win the largest share of the audience becomes most intense. In such a situation a network tries to make its version of the proceedings as attractive as possible by injecting drama and excitement that in some instances may be developed somewhat synthetically.

What can be done to modify the limitations just described? Some have suggested that political conventions should be broadcast as United Nations' sessions have been, by keeping the cameras focused on the official speakers and proceedings and saving comments and interpretation until the convention goes into recess or is adjourned. If this suggestion were followed, correspondents who roam the floor seeking interviews would be kept in check until the session was over. The nature of the interviews should also be changed, it is argued. Instead of being designed to provoke excitement and controversy, they should be aimed at providing the viewer with maximum enlightenment about the situation. To avoid competition between networks for audiences it has been suggested that only one network broadcast the full proceedings at any one time, with the various networks taking turns at this assignment. Thus the temptation to inject synthetic drama into the events might be minimized. A step in this direction was taken in 1968 when the ABC-TV network decided not to broadcast the convention proceedings gavel-to-gavel but limited itself to presenting a 90-minute roundup of the main events.

THE EFFECT OF EARLY ELECTION PREDICTIONS

One other problem connected with broadcast coverage of political events has been arousing more and more concern in recent years. This problem stems from the growing sophistication of computing equipment and statistical procedures which permit broadcasting organizations to predict the winners of political contests even before everyone has voted. During the 1964 presidential election, for example, a network forecast the victory of Lyndon Johnson over Barry Goldwater four hours before the polls had closed in California. How does this prediction affect those who have not voted? Do some of them decide not to vote, feeling that they no longer have a role to play in determining who is to be President? Do some switch their votes, either to the apparent winner or to the one who appears to be the underdog? Concern about such questions became particularly intense in the period just after the California Republican Presidential Primary of 1964, in which Barry Goldwater and Nelson Rockefeller were the main contenders. Thirty-six minutes before the polls closed in the San Francisco Bay Area, a center of Rockefeller strength, CBS made a flat prediction that Goldwater would win the primary. There were reports that on hearing this prediction a number of people lined up to vote concluded that the race was over and left without voting. It is true that Goldwater did win the primary, but he won by a very narrow margin. If the reports about people dropping out of the voting lines were true, the defections may have cost Rockefeller the California primary—and perhaps the nomination and the Presidency. A victory in California would have immensely strengthened him in his fight for the

Republican nomination; his defeat virtually wiped out any chance he had of becoming Johnson's opponent.

To test the effect of early predictions on voting, a man-and-wife team of sociologists, Kurt and Gladys Lang, studied the behavior of a group of people who had not yet voted before the prediction was made that Johnson had won the 1964 election. The results of their study are reassuring. Of the 364 people they interviewed, the Langs discovered that only one decided not to go to the polls after he had heard the prediction. Furthermore, the Langs found no evidence of voter switches although they did discover that the intentions of some people to vote for one or the other of the two candidates were crystallized when they heard the prediction. The results, of course, were clouded by the fact that the presidential race was only one element in the election situation. Even though these people may have known who was to be President, they did not know who was to be their Mayor or their Senator, and they would go to the polls to help decide those races.

Although the results of the Langs' study suggest that we have less to worry about than we thought with respect to the effect of early predictions on voting behavior, the Langs remind us that their results do "not mean that the broadcast of returns before polls closed had no effect upon voters, or that there will be no effects in the future."⁶ The practice of making early predictions may have unfortunate consequences that have not yet been discovered. In 1968 the problem did not arise because the closeness of the race between Nixon and Humphrey prevented networks from making firm predictions until all the polls had closed. Some have proposed that broadcasting organizations be prevented from making forecasts about election outcomes until the polls have closed throughout the nation. The trouble with this suggestion is that it denies the right of people to know crucial and exciting information as soon as it can become available. A second suggestion principally propounded by Frank Stanton, President of CBS, is to establish a 24-hour uniform voting day during presidential elections which would begin and end throughout the nation simultaneously. Because the polls would all close at the same time, vote-counting would not begin until everyone had voted. Under this plan early predictions could still be made, but there would no longer be any expectant voters to influence.

SUMMARY

Radio began playing an important role in politics as soon as it became established as a public medium. The development of television expanded the influence of broadcasting on politics as a result. The costs of campaigning greatly increased and long-standing political procedures were

⁶ Kurt Lang and Gladys Engel Lang, *Politics and Television* (New York, 1968), p. 283.

modified. The equal-time requirement in the Communications Act constitutes an important control over political broadcasting. A number of important questions have arisen in connection with the role of politics in broadcasting: Should conventional advertising techniques be used in campaigns? Is there too much emphasis on image projection? Does television transmit a true picture of political events? Do election predictions influence the results?

QUESTIONS FOR DISCUSSION

1. Do you feel that political advertising has affected your judgment about candidates?

2. "While it is true that a great man, a modern Pericles, with television can be a thousand times more effective, it is also true that a slippery demagogue, a modern Alcibiades, can also be a thousand times more effective . . . It is useless and foolish to deny that this medium offers certain dangers to civilization. It adds a tremendous premium to personality as distinguished from intellectuality . . . I know that this thing is social dynamite that in the hands of a fool or a knave is capable of doing a vast amount of damage."—Gerald W. Johnson. Discuss the implications of this statement.

3. Do you believe that there should be some control over the amount of money a candidate can spend on television advertising? If so, what type of control would you favor?

4. Do you believe that the broadcasting industry has a responsibility to present programs about political matters even though the programs might not be sponsored?

5. If you were a candidate for public office, how would you use television in your campaign?

6. Does the "equal-time" restriction serve a legitimate purpose or should it be abandoned?

CHAPTER 11

Self-Regulation in Broadcasting

IN ADDITION TO formal regulation by the Federal Communications Commission, there exist in television and radio written and unwritten codes of regulation promulgated within the industry itself—the nationwide television and radio codes of the National Association of Broadcasters, the broadcast standards of the networks and of various stations, the rules of certain groups of professional broadcasters, and informal but no less effective standards of talent and program acceptability by advertisers, agencies, networks, and stations.

As communications media that deal directly with the public, television and radio are especially sensitive to the currents of public opinion. The fields of book and magazine publishing and motion picture production similarly are subject to public pressures related to the public ideas of acceptability in tastes, morals, and politics.

Television and radio enter our homes in such a way that we cannot fully anticipate what will come out of the loudspeaker or will appear on the television screen. Subject to the limitations of the Communications Act, stations and networks have the responsibility for deciding what programs may be broadcast in keeping with the public interest and the moral standards and tastes of the community. It is obvious to everyone that some precautions are necessary to prevent libel and breaches of common decency on the air. In areas beyond libel and decency, such as the moral values of television dramas and the effect of violence on the audience, there has been great dispute in recent years over the proper use of broadcasting's powers of self-regulation. The principles and practices of self-regulation, however interpreted and applied, play a great role in influencing the content and manner of presentation of television and radio programs.

THE NAB

The main channel of self-regulation in television and radio is the national trade association of the industry—the National Association of Broadcasters (NAB), which acts as a general clearinghouse for the broadcasting industry and has formalized a code of self-regulation.

The National Association of Broadcasters was organized in 1922 to resist pressures for royalties from the American Society of Composers, Authors, and Publishers (ASCAP), which controls important music copyrights.¹ The association developed during the course of years to service the needs of the broadcasting industry—to provide professional advice to members on employee regulations, to formulate engineering standards, to represent the industry before Congress and the public, to engage in research to show the public and commercial importance of television and radio, and to develop programming and acceptable advertising standards. With the development of television the association's name was changed in 1951 to the National Association of Radio and Television Broadcasters and it was known as the NARTB. In 1958, it returned to its original name, the National Association of Broadcasters. The NAB includes 2,217 AM stations, 1,210 FM stations, 544 TV stations, 266 associate members (film producers, syndication companies), and the national television and radio networks. Members of the NAB pay annual dues based on their net income.

Of greatest interest and importance to the public are the codes of broadcast practice promulgated by the NAB. In its approximately 50 years of existence, the organization, seeking to establish uniform practices throughout the industry, has drawn up several codes of self-regulation. A first tentative "Code of Ethics," in 1929, banned the broadcast of commercial announcements between 7 and 11 P.M. When the first industrywide standards of practice were adopted for radio in 1937, this restriction had disappeared. The first television code went into effect in 1952. Both codes have been revised at regular intervals.

The problems discussed by the codes range from proper handling of news, controversy, and religion, to children's and mystery programs, advertising standards, and contests. In general the codes represent compromises between the demands of network and station managers who sought stringent rules to prevent advertising and programming abuses that caused public criticism of radio and television, and those managers who felt that more stringent codes would seriously injure the economic standing of the industry. Some critics believe the codes effected some compromises by linking high aspirations with mild restrictions.

¹ Llewellyn White, *The American Radio* (Chicago, 1947), p. 48.

Here, in full, is the Television Code of the NAB. A close reading of the Code reveals the wide range of problems faced by the industry and the ways in which the NAB has attempted to meet those problems. The official purpose of the Code, as set forth in its regulations and procedures, "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 Code of the NAB

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 cannot 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.

I. Advancement of Education and Culture

1. Commercial television provides a valuable means of augmenting the educational and cultural influence 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. The television broadcaster should be thoroughly conversant with the educational and cultural needs and desires of the community served.

5. He 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.

6. He should provide for reasonable experimentation in the development of programs specifically directed to the advancement of the community's culture and education.

7. It is in the interest of television as a vital medium to encourage and promote the broadcast of programs presenting genuine artistic or literary material, valid moral and social issues, significant controversial and challenging concepts and other subject matter involving adult themes. Accordingly, none of the provisions of this Code, including those relating to the responsibility toward children, should be construed to prevent or impede their broadcast. All such programs, however, should be broadcast with due regard to the composition of the audience. The highest degree of care should be exercised to preserve the integrity of such programs and to ensure that the selection of themes, their treatment and presentation are made in good faith upon the basis of true instructional and entertainment values, and not for the purposes of sensationalism, to shock or exploit the audience or to appeal to prurient interests or morbid curiosity.

II. Responsibility Toward Children

1. The education of children involves giving them a sense of the world at large. It is not enough that only those programs which are intended for viewing by children shall be suitable to the young and immature. In addition, those programs which might be reasonably expected to hold the attention of children and which are broadcast during times of the day when children may be normally expected to constitute a substantial part of the audience should be presented with due regard for their effect on children.

2. Such subjects as violence and sex shall be presented without undue emphasis and only as required by plot development or character delineation. Crime should not be presented as attractive or as a solution to human problems, and the inevitable retribution should be made clear.

3. The broadcaster should afford opportunities for cultural growth as well as for wholesome entertainment.

4. He should develop programs to foster and promote the commonly accepted moral, social and ethical ideals characteristic of American life.

5. Programs should reflect respect for parents, for honorable behavior, and for the constituted authorities of the American community.

6. Exceptional care should be exercised with reference to kidnapping or threats of kidnapping of children in order to avoid terrorizing them.

7. Material which is excessively violent or would create morbid suspense, or other undesirable reactions in children, should be avoided.

8. Particular restraint and care in crime or mystery episodes involving children or minors should be exercised.

III. Community Responsibility

1. 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.

2. Requests for time for the placement of public service announcements or programs should be carefully reviewed with respect to the character and reputation of the group, campaign or organization involved, the public interest content of the message, and the manner of its presentation.

IV. General Program Standards

1. 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. The intimacy and confidence placed in television demand of the broadcaster,

the network and other program sources that they be vigilant in protecting the audience from deceptive program practices.

2. 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.

3. Words (especially slang) derisive of any race, color, creed, nationality or national derivation, except wherein such usage would be for the specific purpose of effective dramatization such as combating prejudice, 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.

4. Racial or nationality types shall not be shown on television in such a manner as to ridicule the race or nationality.

5. Attacks on religion and religious faiths are not allowed. Reverence is to mark any mention of the name of God, His attributes and powers. When religious rites are included in other than religious programs the rites shall be accurately presented. The office of minister, priest or rabbi shall not be presented in such a manner as to ridicule or impair its dignity.

6. Respect is maintained for the sanctity of marriage and the value of the home. Divorce is not treated casually as a solution for marital problems.

7. 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.

8. Excessive or unfair exploitation of others or of their physical or mental afflictions shall not be presented as praiseworthy.

The presentation of cruelty, greed and selfishness as worthy motivations is to be avoided.

9. Law enforcement shall be upheld and, except where essential to the program plot, officers of the law portrayed with respect and dignity.

10. Legal, medical and other professional advice, diagnosis and treatment will be permitted only in conformity with law and recognized ethical and professional standards.

11. The use of animals both in the production of television programs and as part of television program content, shall at all times, be in conformity with accepted standards of humane treatment.

12. Care should be exercised so that cigarette smoking will not be depicted in a manner to impress the youth of our country as a desirable habit worthy of imitation.

13. 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.

The presentation of techniques of crime in such detail as to invite imitation shall be avoided.

14. The presentation of murder or revenge as a motive for murder shall not be presented as justifiable.

15. Suicide as an acceptable solution for human problems is prohibited.

16. Illicit sex relations are not treated as commendable.

Sex crimes and abnormalities are generally unacceptable as program material. The use of locations closely associated with sexual life or with sexual sin must be governed by good taste and delicacy.

17. Drunkenness should never be presented as desirable or prevalent.

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.

18. Narcotic addiction shall not be presented except as a vicious habit. The administration of illegal drugs will not be displayed. The use of hallucinogenic drugs shall not be shown or encouraged as desirable or socially acceptable.

19. 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.

20. Telecasts of actual sports 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.

21. Program material pertaining to fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, or character-reading, is unacceptable when presented for the purpose of fostering belief in these subjects.

22. Quiz and similar programs that are presented as contests of knowledge, information, skill or luck must, in fact, be genuine contests and the results must not be controlled by collusion with or between contestants, or any other action which will favor one contestant against any other.

23. No program shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the audience as normal theatrical illusion.

24. 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.

25. 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.

26. Contests may not constitute a lottery.

27. 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.

28. 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.

29. Camera angles shall avoid such views of performers as to emphasize anatomical details indecently.

30. The use of the television medium to transmit information of any kind by the use of the process called "subliminal perception," or by the use of any similar technique whereby an attempt is made to convey information to the viewer by transmitting messages below the threshold of normal awareness, is not permitted.

31. The broadcaster shall be constantly alert to prevent activities that may lead to such practices as the use of scenic properties, the choice and identification of prizes, the selection of music and other creative program elements and inclusion of any identification of commercial products or services, their trade names or advertising slogans, within a program dictated by factors other than the requirements of the program itself. The acceptance of cash payments or other considerations in return for including any of the above within the program is prohibited except in accordance with Sections 317 and 508 of the Communications Act.

32. 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.

33. Program content should be confined to those elements which entertain or inform the viewer and to the extent that titles, teasers and credits do not meet these criteria, they should be restricted or eliminated.

34. The creation of a state of hypnosis by act or demonstration on the air is prohibited and hypnosis as an aspect of "parlor game" antics to create humorous situations within a comedy setting cannot be used.

V. 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. 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.

4. 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.

5. 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.

6. Commentary and analysis should be clearly identified as such.

7. Pictorial material should be chosen with care and not presented in a misleading manner.

8. All news interview programs should be governed by accepted standards of ethical journalism, under which the interviewer selects the questions to be asked. Where there is advance agreement materially restricting an important or newsworthy area of questioning, the interviewer will state on the program that such limitation has been agreed upon. Such disclosure should be made if the person being interviewed requires that questions be submitted in advance or if he participates in editing a recording of the interview prior to its use on the air.

9. 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.

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. The treatment of such events by a television broadcaster should provide adequate and informed coverage.

VI. Controversial Public Issues

1. Television provides a valuable forum for the expression of responsible views on public issues of a controversial nature. The television broadcaster should seek out and develop with accountable individuals, groups and organizations, programs relating to controversial public issues of import to his 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. 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.

3. Programs devoted to the discussion of controversial public issues should be identified as such. They 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.

4. Broadcasts in which stations express their own opinions about issues of general public interest should be clearly identified as editorials. They should be unmistakably identified as statements of station opinion and should be appropriately distinguished from news and other program material.

VII. Political Telecasts

1. Political telecasts should be clearly identified as such. They 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.

(Ref.: Communications Act of 1934, as amended, Secs. 315 and 317, and FCC Rules and Regulations, Secs. 3.654, 3.657, 3.663, as discussed in NAB's "A Political Catechism.")

VIII. Religious Programs

1. It is the responsibility of a television broadcaster to make available to the community appropriate opportunity for religious presentations.

2. Telecasting which reaches men of all creeds simultaneously should avoid attacks upon religion.

3. Religious programs should be presented respectfully and accurately and without prejudice or ridicule.

4. Religious programs should be presented by responsible individuals, groups and organizations.

5. 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.

6. In the allocation of time for telecasts of religious programs the television station should use its best efforts to apportion such time fairly among the representative faith groups of its community.

IX. General Advertising Standards

1. This Code establishes basic standards for all television broadcasting. The principles of acceptability and good taste within the Program Standards

section govern the presentation of advertising where applicable. In addition, the Code establishes in this section special standards which apply to television advertising.

2. 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.

3. 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.

4. Representations which disregard normal safety precautions shall be avoided.

Children shall not be represented, except under proper adult supervision, as being in contact with, or demonstrating a product recognized as potentially dangerous to them.

5. In consideration of the customs and attitudes 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. These standards should be applied with judgment and flexibility, taking into consideration the characteristics of the medium, its home and family audience, and the form and content of the particular presentation.

6. The advertising of hard liquor (distilled spirits) is not acceptable.

7. The advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable only subject to Federal and local laws. (*See Television Code Interpretation No. 4.*)

8. The level of cigarette advertising on television will be reduced in progressive steps so that effective September 1, 1973, all cigarette advertising will cease on subscriber stations and networks.²

The base year of July 1, 1968-July 1, 1969 will be the measuring point for cigarette commercials. Each subscriber station and network will compute the total minutes of commercial time devoted to cigarette advertising during the base year.

²After this edition of the TV Code was published, the NAB decided not to wait until 1973 to eliminate all cigarette advertising from radio and television. Instead the NAB Executive Committee was authorized to set a date at some reasonable time after January 1, 1971 for the voluntary termination of broadcast cigarette advertising. The date for a total phase-out of this advertising proposed by the NAB President was September 1, 1971. Then Congress entered the situation by making cigarette advertising on radio and television illegal after January 1, 1971.

Beginning January 1, 1970, each station and network will limit the total number of minutes available for sale to cigarette advertisers to the percentages of the base year minutes listed below:

Period Commencing	Percentage
January 1, 1970	90%
September 1, 1970	75%
September 1, 1971	50%
September 1, 1972	25%
September 1, 1973	0

Each subscriber station and network will be required to file with the NAB Code Authority the total minutes of commercial time in its base year and to file periodic reports of cigarette commercials carried in the succeeding years.

The advertising of cigarettes shall not state or imply claims regarding health and shall not be presented in such a manner as to indicate to youth that the use of cigarettes contributes to individual achievement, personal acceptance or is a habit worthy of imitation.

No cigarette commercials shall be permitted in or adjacent to any program primarily directed to youth audiences.

9. 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.

10. The advertising of firearms/ammunition is acceptable provided it promotes the product only as sporting equipment and conforms to recognized standards of safety as well as all applicable laws and regulations. Advertisements of firearms/ammunition by mail order are unacceptable. The advertising of fireworks is acceptable subject to all applicable laws.

11. The advertising of fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character reading or subjects of a like nature is not permitted.

12. Because all products of a personal nature create special problems, acceptability of such products should be determined with especial emphasis on ethics and the canons of good taste. Such advertising of personal products as is accepted must be presented in a restrained and obviously inoffensive manner.

13. 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.

14. 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.

15. "Bait-switch" advertising, whereby goods or services which the

advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-price substitutes, is not acceptable.

16. Personal endorsements (testimonials) shall be genuine and reflect personal experience. They shall contain no statement that cannot be supported if presented in the advertiser's own words.

X. Presentation of Advertising

1. 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.

2. The role and capability of television to market sponsors' products are well recognized. In turn, this fact dictates that great care be exercised by the broadcaster to prevent the presentation of false, misleading or deceptive advertising. While it is entirely appropriate to present a product in a favorable light and atmosphere, the presentation must not, by copy or demonstration, involve a material deception as to the characteristics, performance or appearance of the product.

3. The broadcaster and the advertiser should exercise special caution with the content and presentation of television commercials placed in or near programs designed for children. Exploitation of children should be avoided. Commercials directed to children should in no way mislead as to the product's performance and usefulness.

Appeals involving matters of health which should be determined by physicians should not be directed primarily to children.

4. 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.

5. Commercials for services or over-the-counter products involving health considerations are of intimate and far-reaching importance to the consumer. The following principles should apply to such advertising:

a. Physicians, dentists or nurses, or actors representing physicians, dentists or nurses shall not be employed directly or by implication. These restrictions also apply to persons professionally engaged in medical services (e.g., physical therapists, pharmacists, dental assistants, nurses' aides).

b. Visual representations of laboratory settings may be employed, provided they bear a direct relationship to bona fide research which has been conducted for the product or service. (*See Television Code, X, 10*) In such cases, laboratory technicians shall be identified as such and shall not be employed as spokesmen or in any other way speak on behalf of the product.

c. Institutional announcements not intended to sell a specific product or service to the consumer and public service announcements by non-profit organizations may be presented by accredited physicians, dentists or nurses, subject to approval by the broadcaster. An accredited professional is one who has met required qualifications and has been licensed in his resident state.

6. Advertising should offer a product or service on its positive merits and refrain by identification or other means from discrediting, disparaging or unfairly attacking competitors, competing products, other industries, professions or institutions.

7. A sponsor's advertising messages should be confined within the framework of the sponsor's program structure. A television broadcaster should 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 or "hitch-hike" announcements). To this end, the program itself should be announced and clearly identified, both audio and video, before the sponsor's advertising material is first used, and should be signed off, both audio and video, after the sponsor's advertising material is last used.

8. 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.

9. A charge for television time to churches and religious bodies is not recommended.

10. Reference to the results of bona fide research, surveys or tests relating to the product to be advertised shall not be presented in a manner so as to create an impression of fact beyond that established by the work that has been conducted.

XI. Advertising of Medical Products

1. The advertising of medical products presents considerations of intimate and far-reaching importance to the consumer because of the direct bearing on his health.

2. 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.

3. 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.

XII. Contests

1. Contests shall be conducted with fairness to all entrants, and shall comply with all pertinent laws and regulations. Care should be taken to avoid the concurrent use of the three elements which together constitute a lottery—prize, chance and consideration.

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 products, reasonable facsimiles thereof should be made acceptable unless the award is based upon skill and not upon chance.

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 Television Code, XIV.*)

XIII. Premiums and Offers

1. Full details of proposed offers should be required by the television broadcaster for investigation and approved 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 viewers.

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.

XIV. Time Standards for Non-Program Material

In order that the time for non-program material and its placement shall best serve the viewer, the following standards are set forth in accordance with sound television practice:

1. **Non-Program Material Definition:** Non-program material, in both prime time and all other time, includes billboards, commercials, all credits in excess of 30 seconds and promotional announcements. Public service announcements and promotional announcements for the same program are excluded from this definition.

2. **Allowable Time for Non-Program Material.**

a. In prime time, non-program material shall not exceed 10 minutes in any 60-minute period.

Prime time is a continuous period of not less than three consecutive evening hours per broadcast day as designated by the station between the hours of 6:00 P.M. and Midnight.

b. In all other time, non-program material shall not exceed 16 minutes in any 60-minute period.

3. **Program Interruptions.**

a. **Definition:** A program interruption is any occurrence of non-program material within the main body of the program.

b. In prime time, the number of program interruptions shall not exceed two within any 30-minute program, or four within any 60-minute program.

Programs longer than 60 minutes shall be pro-rated at two interruptions per half-hour.

The number of interruptions in 60-minute variety shows shall not exceed five.

c. In all other time, the number of interruptions shall not exceed four within any 30-minute program period.

d. In both prime time and all other time, the following interruption standard shall apply within programs of 15 minutes or less in length:

5-minute program—1 interruption;

10-minute program—2 interruptions;

15-minute program—2 interruptions.

e. News, weather, sports and special events programs are exempt from the interruption standard because of the nature of such programs.

4. No more than four commercial announcements shall be scheduled consecutively within programs, and no more than three commercial announcements shall be scheduled consecutively during station breaks. The consecutive commercial message limitation shall not apply to a single sponsor who wishes to further reduce the number of interruptions in the program.

5. A multiple product announcement is one in which two or more products or services are presented within the framework of a single announcement.

A multiple product announcement shall be counted as a single announcement provided the products or services are so treated in audio and video throughout the announcement as to appear to the viewer as a single unit. Multiple product announcements not meeting this definition shall be counted

as two or more announcements under this section of the Code. This provision shall not apply to retail or service establishments.

6. The use of billboards, in prime time and all other time, shall be confined to programs sponsored by a single or alternate week advertiser and shall be limited to the products advertised in the program.

7. Reasonable and limited identification of prizes and donors' names where the presentation of contest awards or prizes is a necessary part of program content shall not be included as non-program material as defined above.

8. Programs presenting women's service features, shopping guides, fashion shows, demonstrations and similar material provide a special service to the public in which certain material normally classified as non-program is an informative and necessary part of the program content. Because of this, the time standards may be waived by the Code Authority to a reasonable extent on a case-by-case basis.

9. Gratuitous references in a program to a non-sponsor's product or service should be avoided except for normal guest identification.

10. Stationary backdrops or properties in television presentations showing the sponsor's name or product, the name of his product, his trademark or slogan should be used only incidentally and should not obtrude on program interest or entertainment.

The Radio Code, a shorter document, is similar in content to the one governing television. In addition to the Codes, the NAB from time to time issues advertising guidelines and clarifications expanding on provisions of the Codes. Among the subjects that have been covered are alcoholic beverages, acne products, arthritis and rheumatism remedies, bronchitis products, cigarettes, disparagement of competing products, hallucinogens, hypnosis, men-in-white testimonials, time standards, toys, and weight-reducing products.

ENFORCING THE CODES

Adherence to the Codes is not a condition of membership in the NAB. Members indicate their intention to abide by them by becoming subscribers to the Codes. They are then permitted to display the NAB's "Seal of Good Practice" or to announce that they are following Code principles. The national radio and television networks and approximately 400 TV stations, 2,500 radio stations, and 19 film producers are subscribers to the Codes.

The principal responsibility for enforcing the Codes is assigned to a Code Authority Director who is appointed by the President and Board of Directors of the NAB. He carries out a continuing review of radio and television broadcasting through the monitoring of stations and the examination

of their logs. He is assisted in this responsibility by an executive staff which operates in major broadcasting centers in the United States. Any alleged breach of the TV Code is reported to a Television Code Review Board, a body made up of not more than nine members, appointed from subscribers to the Code by the NAB. If the Review Board decides that a violation has taken place, the matter is brought before the TV Board of Directors, which makes the final decision regarding the suspension or revocation of the accused subscriber's right to display the "Seal of Good Practice." In the case of radio, the Code Authority Director may suspend or revoke a subscriber's membership if he discovers a violation, but his decision may be appealed to a Radio Code Board, an 11-man body appointed by the NAB, and then to the Radio Board of Directors.

In addition to his enforcement duties, the Code Authority Director is responsible for administering and interpreting the Codes and for making recommendations regarding revisions. He is assisted in this latter responsibility by the Television Code Review Board and the Radio Code Board. Final authority for making revisions in the Codes rests with the TV Board of Directors and the Radio Board of Directors of the NAB.

NETWORK AND STATION CODES

Because the NAB codes do not go into much detail or take a firm stand on many questions that arise in connection with putting programs and commercials on the air, networks and stations have formulated their own standards of broadcast practices that are generally compatible with the NAB code but may spell out network and station policy in specific situations. For example, the *NBC Manual on Radio and Television Broadcast Standards and Practices* contains 20 pages that set forth network policy on acceptable program and advertising content and operating procedures of the Broadcast Standards Department which screens all programs for the network. As a general operating practice, compliance is obtained voluntarily through frank discussions with program producers and advertising agencies. Self-regulation normally works quietly and effectively and achieves little or no publicity. Prepared scripts are reviewed in advance of broadcast by the Broadcast Standards Departments of stations and networks. Statements or words that violate broadcast standards may be removed from all except political campaign talks. If a subject is very controversial, a speaker may be advised of station requirements before he writes his script, and he is checked against the prepared script during broadcast. Advertising copy that breaches the station's rules is returned to the agency for revision. Constructive suggestions are often advanced to show how a script may be changed to conform to policy. Staff announcers and commentators are informed of station policy and then entrusted with observing it in their broadcast remarks. Extemporaneous or

ad-lib interviews, quizzes, and forums are checked during taping or live broadcast. Although a flip of a switch by a director can cut short an off-color remark before its completion, such action is only rarely necessary. It is the unintentional slip of speech or unexpected recalcitrance by a performer or speaker that causes difficulty. In large television variety shows, a representative of Broadcast Standards often attends dress rehearsals to check on costumes, dances, and physical action that has been indicated in the script. The NBC manual states that the network considers there are two general standards in judging entertainment programs for broadcast acceptability: 1. Is the subject matter acceptable? 2. Is the treatment consonant with good taste?

NBC believes that the proper application of these standards should not preclude the presentation of programs of genuine artistic or literary merit dealing with valid moral and social issues even though they may be challenging or controversial, or present realities which some people might wish did not exist. The test is whether such material is treated with dramatic integrity, rather than for purposes of sensationalism; and whether it seeks to develop genuine moral and artistic values, rather than to shock or exploit audiences or appeal to prurient interests or morbid curiosity. Nothing should be presented to mislead or deceive the audience.³

CHILDREN'S PROGRAMMING

Self-regulation is not limited, however, to prohibitions; it also extends to the statement of network policy favoring certain program values. Thus, various executive memoranda at NBC have stressed to all program producers the importance of integrating elements of enlightenment in all entertainment programs. The statement on children's programs prepared by NBC's Children's Program Review Committee, is another example of this type of self-regulation. In an effort to obtain an expert evaluation of its own children's programming by leaders in American life, NBC organized a committee consisting of three expert educators and appointed a supervisor of children's programs. After a study of several months, the committee issued a report in part commendatory and in part frankly critical of the network's programming for children. The following excerpts from the committee's report are of especial interest in showing how a network has attempted to regulate its own programming operations:

Report of NBC's Children's Program Review Committee

Preliminary Observations

1. The committee recognizes that whatever is planned for children must seem good to them as well as be good for them. The committee believes there

³Quoted by permission of the National Broadcasting Company.

is no fundamental conflict between the popular and the healthy and that good shows can be more permanently popular than bad ones.

2. Educational television is here. We mean by this much more than academic instruction. We include in it those programs which enlighten and inform and contribute to the understanding and appreciation of our world and of each other. Such programs have been brought to the public as truly by NBC as by any stations specifically labeled "educational." There are numberless opportunities for enlightenment available to people who select them.

3. The problem of network programming is seriously complicated by time zones. The differential in timing means that legitimate adult programs broadcast at one time from one section of the country may be heard at a less suitable time in another section. We recognize that kinescopes . . . are costly and that until other devices are perfected it will be almost impossible for any network to satisfy the children's requirements everywhere in the country. It will always be wholly impossible to satisfy these requirements unless the networks have the co-operation of parents and others who are responsible for guiding children in the use of television, as in all other areas of their experience. . . .

Concerns

The committee has examined network programs designed for children or for family viewing. We have noted a number of weaknesses on present programs, some occasional, some fairly frequent. We are concerned about the following:

1. **EFFECT ON PARENT-CHILD RELATIONSHIPS** of suggested or demonstrated action which would be forbidden at home. (Destroying public property, shooting seltzer water and throwing things at each other.)

2. **OVER-EXCITEMENT** of a solid hour or more of disjointed, sometimes frenetic action.

3. **BAD GRAMMAR, POOR PRONUNCIATION, NAME CALLING** except for strictly character parts clearly identified.

4. **OVERDONE, DESTRUCTIVE AND TOO FREQUENT SLAPSTICK** of questionable taste.

5. **CRUDENESS.** Participants in a few programs are encouraged to do things which we would hope would never happen in normal society. Playing a trombone with a mouth full of watermelon is a sample of so-called humor which is more messy than funny.

6. **ACTION, CAMERA SHOTS AND ADMONITION TENDING TO frighten children.** (Even good advice warning children against danger can often be terrifying.)

7. **EXPLOITATION BY PROGRAM BUILDERS OF CHILDREN ON SHOWS.** (Although there is room for good juvenile talent programs, the use of youngsters merely to amuse an adult audience is undesirable. Simulated or forced spontaneous endorsement of commercial products by children is bad.)

8. **OVER-EMPHASIS ON MONEY** and exorbitant rewards for chance performance. (The something-for-nothing idea on some of these shows seems to be thoroughly bad education.)

9. **MISUSE OF COMMERCIALS.** (Presenting toys as "educational" when only the manufacturer calls them that, is bad. High pressure on young children to urge parents to buy could complicate family relations.)

10. **MISGUIDED ENLIGHTENMENT.** (Sincere effort on some programs to inject enlightenment is thwarted when the information is inaccurate or couched in terms which children cannot understand. Advice to children hurried in as an afterthought at the end of a frenzied finale is not apt to be effective.)

11. **INSUFFICIENT ENLIGHTENMENT.** NBC's excellent policy of integrated enlightenment has not yet been as effectively realized on programs designed for children as on those designed for the family as a whole. We believe that the children's programming should, if anything, have a higher proportion of enlightenment, not only because the early years are formative, but because children want to learn, to grow up and to broaden their vision. In fact, our investigations have shown that even children of seven and eight criticize some programs because of the lack of informative material.

12. **GROUP RELATIONS.** (There seems to be a need for more positive help to children in understanding people unlike themselves. Races and nationality groups need to be presented intelligently as well as sentimentally.)

13. **STEREOTYPES, IN PLOT AND CHARACTER.** There are too many stereotypes (Indians and others) in some of the older Western movies. The hero and the villain as symbols of all-good and all-bad tend to suggest black and white distinctions and misrepresent ordinary experience. We also question the emphasis on an unconquerable hero who takes all responsibility, and sometimes the law itself, into his own hands.

Recommendations

The concerns which have been listed in the preceding section call for general correction. In order to accomplish that purpose and to effect some other improvements, the committee submits the following suggestions.

1. **THE CODE.** It may be desirable to add to the existing code a positive emphasis on the fact that the company expresses its intent to render public service as well as entertainment through its children's programs. The code might include a few specifications of possible educational value such as fostering proper language, correct grammar, and a better understanding of the world in which we live. . . .

2. **TEEN-AGE PROGRAMS.** While recognizing that teen-agers are apt to prefer family or adult shows, the committee feels that special attention might well be given to this group in preparing programs. They seem to be neglected as compared with the younger children.

3. **CHILDREN'S HOUR.** The committee feels that the 5:00 to 6:00 P.M. hour on weekdays and on Saturday morning shows might well be geared to the 6-12-year-old groups. Including this older range would seem to contribute to family well-being, since the willingness of older children to listen, at those hours, would help to keep the younger interested and in general contribute to family harmony.

We have assumed that weekday mornings from 9:00 to 11:00 will continue to be good hours for nursery school programs and programs for mothers.

4. **CHILDREN AS PARTICIPANTS.** We believe that the exploitation of children would be avoided by acceptance of the following standards:

a. Any children used in commercials should be professional actors and actresses. Neither show guests, nor children from the audience, should be made unwitting endorsers of the sponsor's product. This refers to both audio and visual endorsements such as might occur when a child is asked to hold a product on camera, or is asked to eat, drink, or otherwise use the product and express an opinion or reaction regarding it.

b. Children may possibly be used in games, contests (including those of the "Amateur Hour" variety), skits, etc., which do not submit them to danger, embarrassment, etc., but they should be selected before air time and instructed as to what will be expected of them. This before-air-time selection of children would prevent embarrassment and unhappiness of being turned down or ignored before a television audience.

c. A child or children may be used on a show to "participate for the viewer" (as on "Mr. Wizard"), in receiving explanations and asking questions. The number of children used in this way, however, should never be so great that they cannot actually participate in the discussions or activity. Provision should be made so that they can sit quietly while explanations are being made or directions given.

d. If audience shots of children are used, they should be simply shots of children as interested spectators with no participation, questions, answers, etc., expected from them, except perhaps for group singing or group reactions. Should other participations, ad libs, etc., arise, they should not be exploited.

e. In no case should ad lib remarks be definitely elicited in order to make entertainment of them for adults because they are ludicrous, humorous, or possibly off-color. Adult promotion of the "cute" in children can be more harmful when it departs from the simple adult approval which all children need, to become adult pressure to earn favor by acting up beyond one's age. It would seem wise to script and rehearse, insofar as possible, the participation of young children on television shows. This might conceivably eliminate some of the

freshness and spontaneity, but at the same time it would go far toward eliminating embarrassing and unfortunate incidents.

5. **WESTERNS.** The committee recognizes the progress that has been made in Western programs—such as the avoidance of killing, the emphasis on folk-song and scenery, and the hero's responsibility to get the law-breaker to court rather than to punish or kill him out of hand. We do not classify these programs with out-and-out crime programs, partly because they are far removed in time and often place from a child's life, and we would agree with Professor Sheldon Glueck's statement that on the whole they "serve more as a harmless, vicarious outlet than as a harmful influence." Nevertheless, we have two suggestions to make. First, we wonder if Westerns could be places for a positive program for enlightenment by including nature lore and folklore. Second, we believe there is too much time allocated to Westerns on some of the [NBC] Owned & Operated stations, and we recommend that better balance be achieved through the introduction of other types of adventure programs and other subject matter as outlined in the next paragraph.

6. **NEED FOR BALANCE.** The schedule of children's programs needs more balance, in order to do fuller justice to our young people's wide range of interests, as well as their exploratory urge. Studies indicate that they would welcome:

- a. More how-to-do-it shows, including arts and craft and other activities such as gardening, fixing things around the house, and community clean-up programs.
- b. Field trips and visits to interesting, instructive places such as tunnels under construction, factories, the Post Office.
- c. More music—particularly folk-music from other lands; introduction to instruments and the classics.
- d. Greater contact with the people and customs of other countries, as well as travel to strange and interesting places in the wide, wide world.
- e. Hobby material, to open the child's eyes to a broad range of activities.
- f. More storytelling, told and dramatized simply.
- g. Child-animal series using situations and conveying ideas that can be readily transferred by the child-viewer to his own life.
- h. Adventure programs other than Westerns and space serials—for example exploration.

7. **COMMERCIALS.** When commercials are incorporated into shows and performers are used to sponsor any commercial item, the commercial should conform to all the standards desirable for children's programs in general.

8. **OVERUSE OF FEATURE.** We note a natural tendency to overdo certain popular features and personalities. For example, we know that people like cartoons, but some of the children's programs are using so many that we fear a public reaction against all of them. We would suggest less repetition in

order to maintain longer interest. This applies to slapstick as well as to cartoons.

9. EXPERT ADVICE. Sensitive areas of social behavior should be discussed with experts in the specialized fields, preferably by script writers; e.g., mental health, child adoption, religion, social welfare. . . .

UNWRITTEN CODES AND PRESSURES

The formal codes and declarations of principles do not, however, tell the full story of self-regulation in broadcasting. Much of the self-regulation in television and radio is conducted in an unofficial and unwritten way. The broadcasters, working in a context of conflicting political, economic, and social forces, are under continual pressure from influential majority and minority groups that want to ban certain speakers, performers, writers, or topics from the air. Religious, racial, professional, political, and trade organizations may request a station or network not to carry programs which, in their opinion, reflect unfavorably on them. Some of these groups hope to bring about social improvement by working for the elimination of unfavorable racial stereotypes or provocative themes and actions. Lawyers, policemen, teachers, and workers in other specialized fields frequently object to the way a member of their profession is portrayed in a dramatic presentation. Some religious groups in certain areas have sufficient influence to persuade a station not to carry discussions of controversial questions although representatives of that religion may have been invited to participate in the discussion.

The desire to avoid becoming the object of public controversy of any sort is possibly the most influential factor in the unwritten codes of self-regulation. Charges have been made repeatedly that advertising agencies and networks have secret blacklists of performers and writers who have been deemed to be "controversial" and therefore unacceptable because of their political or personal associations.⁴

In 1950, the sponsor of a program series in which a well-known actress was to be featured, received a number of protests that she was a Communist. Despite the actress' vigorous denials that she had ever been a Communist or had Communistic leanings, the sponsor withdrew her from the program on the grounds that she had become a "controversial personality" whose presence on the show might adversely affect the sale of the advertiser's products.

In late 1962, the appearance of Alger Hiss on an ABC news documentary program evaluating the investigative career of Richard Nixon aroused a storm of protest. An unusual aspect of this incident was that the sponsor of

⁴Eric Barnouw, *The Golden Web* (New York, 1968), pp. 253-283.

the news program did not object, but the sponsors of some other programs on the ABC TV network expressed their indignation and announced that they were withdrawing from the sponsorship of further programs on that network.

At one time a publication named *Red Channels* listed the names of people in the entertainment industry who, the publication alleged, were suspected of Communist affiliations or sympathies. Some broadcasting officials, concluding that the mere appearance of an individual's name in this list made him a controversial figure, immediately banned that person from the air. Many critics who agree that television and radio performers must be acceptable to the public strongly object to the use of such lists to determine whether a performer is qualified to go on the air without evaluating the accuracy or significance of the charges against the performer or providing even the semblance of a hearing. Thus, Jack Gould, radio-TV critic of *The New York Times*, has stated: "With *Red Channels* the business community in broadcasting simply abdicated its citizenship in as dismal an hour as radio and TV ever had."⁵ Still others have argued that networks and agencies are not competent to evaluate political affiliations of performers, and that the acceptability of a performer for broadcast work should be related solely to competence in performance. This is a tangled and difficult question and extends beyond the area of politics and Communism to the general moral acceptability of performers and writers. In 1962 this problem was brought to the attention of the public when John Henry Faulk, a radio and television performer, won a libel action against an organization known as *Aware Inc.* because it had unjustly accused him of Communist sympathies.

The doctrine which holds that a person against whom charges are made, regardless of his actual innocence or the irrelevance of the charges, is thereby made "controversial" and unacceptable for broadcasting purposes has also produced the unintended result of rendering controversial the very people who make the charges or publicly approve the doctrine and actively support it. To a large extent, the problem with which broadcasters, advertisers, and performers contend is a reflection of national tensions in a difficult world situation.

Other events have also illustrated the way in which pressures from outside the industry can influence what is broadcast. In 1968 the assassination of Senator Robert Kennedy caused a nationwide revulsion against the violence which seemed so prevalent in our society. Much of the criticism was aimed at violence in television programs although no connection was ever made between the assassin's act and what he might have seen on television. The attack had a perceptible effect on television programming. Much of the overt violence that had characterized some programs, especially children's programs, disappeared. Types of programs which by their nature seemed to

⁵ *The New York Times*, June 6, 1954, Section X, p. 11.

demand violence, such as westerns and crime stories, diminished in number.

The decision by broadcasters to eliminate cigarette advertising from radio and television came about because of pressure from the public. The broadcasters resisted this pressure, for the revenues obtained from cigarette advertising amounted to more than \$200 million a year or more than nine percent of all their income. But people and members of Congress asked more and more insistently how an industry that by law was required to operate in the public interest could possibly encourage the sale of a product that mounting medical evidence showed to be a threat to both health and life. Congress finally enacted legislation making cigarette advertising on radio or television illegal.

The effect of political pressure on broadcasting is difficult to determine. One may speculate about an incident, but establishing direct connections between the wishes of politicians and what the broadcasters do is almost impossible. A case in point is *The Smothers Brother's Program*. In 1969, CBS, after first announcing that the series was to continue suddenly announced its cancellation. The Smothers brothers immediately cried that they were being censored because of their irreverent treatment of establishment figures. Network officials replied that no censorship was involved; they stated that the failure of the producers to present tapes in advance of broadcast for review by affiliated stations made it impossible for them to telecast the series any longer. What were the facts? It is true that the program was controversial in its content; affiliated stations generally were permitted to review it ahead of broadcast time to eliminate any elements that might be offensive to local audiences, and certain of the stations objected strenuously to some of the program's content. It is interesting to speculate on developments had the Smothers brothers been willing to accommodate the network's requirements for screening the tapes prior to telecast.

One of the most direct criticisms of broadcast content ever made by a politician came from Vice-President Spiro Agnew in 1969 when he attacked network commentators for finding fault with President Nixon immediately after he had finished a speech on the Vietnam war. The Vice-President's speech was particularly threatening to broadcasters because he referred to the fact that they operated under government licenses, and he demanded that networks be made more responsive to the viewers of the nation. Both comments seemed to contain an implied threat of government censorship. Network spokesmen responded sharply that they would not buckle under to this coercion but would continue to exercise their right to speak freely on government policies. But Walter Cronkite, who stated firmly that he would not be intimidated, conceded that after the Vice-President's speech, some network commentators were not as strong as they could have been in evaluating Presidential statements. There was also an effect on local stations. A number announced that thereafter they would return to their regular programming as soon as the President finished speaking, thus depriving their viewers of any network commentary that might follow.

PROFESSIONAL ASSOCIATIONS

Several professional broadcasting associations concerned with the working standards of their members have been established. These include the Academy of Television Arts and Sciences, International Television and Radio Society, the Association of Radio-Television News Analysts, the Radio-Television News Directors Association, the American Federation of Television and Radio Artists, the Writers Guild of America, the Screen Actors Guild, the Directors Guild of America, the National Association of Farm Directors, and the Society of Motion Picture and Television Engineers.

SUMMARY

Stations and networks are charged with the responsibility for everything that is transmitted on the air. They guard against libel, obscenity, breaches of good taste, and other matters that will offend the public, through established continuity-acceptance procedures. The radio and television codes of the National Association of Broadcasters are influential forces for self-regulation in broadcasting. These codes are supplemented by individual station and network standards of practice. Unwritten codes and pressures toward self-regulation reflect orthodox attitudes and the interests of dominant political, economic, and social groups.

QUESTIONS FOR DISCUSSION

1. Why is there a need for self-regulation in broadcasting?
2. How successful has self-regulation been in maintaining standards of decency and good taste in programming?
3. What was the original reason for the organization of the broadcaster's association that was the predecessor of the NAB?
4. State some of the basic purposes and functions of the NAB.
5. Why do you think that radio and television broadcasters both belong to the same service organization, the NAB, even though they seem to be competitors for the listening audience?
6. Why do you think that there is a restriction in the TV Code against the simulation of news or special events in television drama?
7. What are the fundamental values expressed in the Television Code of the NAB?
8. In a dispute between a station and a sponsor on the definition of commercial time, who must take the responsibility for the final decision?
9. The FCC at one time indicated that it might not renew the licenses of stations which failed to conform to the provisions in the NAB Codes governing advertising. Do you think that such a step would be justified?

10. Are the limitations placed on radio and television advertising adequate?
11. Do you believe that a newscaster should be asked to present the commercials for the sponsor of his program?
12. What is a blacklist and how did it function in the broadcasting industry?
13. What should be the standard for determining whether radio and television performers and writers are acceptable to the public and should be permitted to work in programs?
14. How do private pressure groups act to regulate broadcasting? What is the effect of such pressures?
15. How well do you think commercial broadcasters have lived up to the principles expressed in the TV Code regarding children's programs?
16. Can you think of specific practices by radio or television stations that in your opinion are undesirable?

CHAPTER 12

Comparative Broadcasting Systems

BROADCASTING HAS developed in practically every country throughout the world. The structure of each nation's broadcasting system depends on the educational level of the populace, the wealth of the nation, its form of government, and the availability of radio and television frequencies. Other factors are the customs and traditions of the country and the cultural and linguistic differences within its borders. Canada, with a French- and English-speaking citizenry, and the Soviet Union, encompassing more than two hundred different cultural groups, obviously cannot rely on a single broadcast service to appeal to all listeners. Countries suffering from extreme shortages of consumer goods can scarcely expect advertising to support broadcasting.

In poor and illiterate countries, television and radio receivers are beyond the financial reach of most people. Some European countries use cable broadcasting and radio relay exchanges to make radio reception available to people who cannot buy their own receivers. A relay exchange, located in a key point in the community, receives programs through the ether and then, over specially adapted telephone lines and circuits, transmits the programs to loudspeakers in individual homes. Cable broadcasting is much cheaper than using individual receiving sets; moreover, it eliminates much of the static and fading typical of cheap receivers. The programs, however, are limited to the ones the relay exchanges make available. Cable broadcasting is especially useful in mountainous regions and in towns where direct reception is poor; it is widespread in the Soviet Union where the government, for political reasons, favors collective listening. Cable broadcasting has developed in Great Britain, too.¹

¹R. H. Coase, "Wire Broadcasting in Great Britain," *Economica*, 15 (August, 1948), pp. 194-220. Community television antenna systems in the United States use the same principle.

INTERNATIONAL ALLOCATION OF FREQUENCIES

International treaties and multilateral agreements allocate the broadcast spectrum to various countries and continents in order to prevent interference. The administration of the agreements is carried out by an agency of the United Nations, The International Telecommunications Union (ITU), a successor to the International Telegraph Union, which was organized in 1865 by 20 member nations. The ITU gave its first attention to radio in 1906 in a conference held in Berlin, attended by the representatives of 27 nations. This conference originated the first regulations regarding the assignment of call letters to the nations of the world. Conferences were held at regular intervals from that time on to decide what uses were to be made of the various parts of the broadcasting spectrum and to allocate frequencies. In the 1930s the band of carrier frequencies from 540 to 1600 kilocycles was allocated to AM broadcasting. The latest convention, signed in Montreux by the representatives of 118 countries, went into effect in 1967. Within the American and European continents further allocations of frequencies and powers of transmission were necessary to avoid interference between adjacent countries in heavily populated areas. Allocations were made for Europe in the Copenhagen plan of 1948, and in the Western Hemisphere by the North American Regional Broadcast Agreement (NARBA), drawn up in Havana in 1937, and revised at general conferences several times since then.

One problem with an international agreement is that it is effective only so far as the individual nations who sign it are willing to abide by its conditions. Complicating the situation is the fact that there is not enough space in the broadcasting spectrum to satisfy the demands of all nations. A single frequency may have five applicants. The resulting competition sometimes leads to violations of the agreements by nations which seize a more favorable space in the spectrum than those they have been able to achieve by negotiation. The exercise of national and international policies through broadcasting is another cause of violations. The jamming of radio programs from the free nations by the Soviet Union is an example. The failure by some nations to follow agreements reached in international conferences has caused some deterioration in the quality of broadcasting, but so far violations have not taken place on a wholesale scale. It is well that they have not, for such a development would make both internal and external broadcasting by adjacent nations impossible.

TYPES OF BROADCASTING SYSTEMS

Broadly speaking, there are four systems of broadcasting used by countries around the globe:

1. Official ownership and operation of stations by the government which runs broadcasting as a state service. This system, found in all totalitarian states, has proved a convenient means for helping to dominate a nation. The control of broadcasting usually rests with the ministry of education or propaganda which "clears" all broadcasting personnel and censors all program material. Hitler perfected this system of broadcasting as a propaganda arm of the German government. Prominent present-day examples are the U.S.S.R. and Spain. Government-operated broadcasting is not limited to dictatorships, however. During the period when Charles De Gaulle was President of France, that country, even though a democracy, stifled the expression of political opposition through broadcasting and made the radio and television services virtual mouthpieces for government propaganda. Public tax money, supplemented in many instances by license fees, supports state systems.

2. Private ownership and operation of stations by individual broadcasters or corporations, educational institutions, and religious or labor associations, subjected to limited governmental regulation. This system is financed by the sale of time for advertising, by endowments, or by tax money. American television and radio come under this category.

3. Ownership and operation of stations by public or private corporations given a monopoly of broadcasting by the government. These corporations are subject to limited governmental supervision, making possible a degree of independence in programming. Income is derived from license fees, taxes, or advertising, or a combination of the three. Great Britain, Austria, Italy, and Luxembourg have radio systems that come within this classification.

4. Ownership and operation of some stations by a public nonprofit corporation chartered by the government in conjunction with privately-owned and commercially-operated stations. The best example of this system, which combines the features of 2. and 3., is found in Canada. A modification of this system is used in Great Britain for television. In these countries, commercial stations supported by advertising are usually located in thickly populated urban areas. Without a nonprofit broadcasting system supported in some way by the government, thinly populated areas which cannot support a profitable commercial system would be entirely deprived of broadcast service.

Of these systems of broadcasting, study of those used in Great Britain and Canada has most value for American students of broadcasting. We shall therefore discuss British and Canadian radio and television in some detail and then briefly describe interesting systems in use in several European and Latin American countries.

RADIO AND TELEVISION IN GREAT BRITAIN

The development of radio and television in Great Britain is of special interest to us because the British, with a cultural background similar

to ours, took a broadcasting road that was considerably different from the one followed in the United States. Until September 1955, radio and television were run as a chartered monopoly, were financed directly by the listeners and viewers, and carried no advertising. The monopoly was held by the British Broadcasting Corporation, which was created by a royal charter on January 1, 1927, as a public nonprofit corporation. The operations of the BBC were periodically examined during the next 20-odd years. In 1949, in connection with renewal of the BBC's charter and following open criticism of the BBC's monopoly, a special Broadcasting Committee (popularly known as the Beveridge Committee) was appointed to study the operation of radio and television in Britain and to recommend future government policy in this field. The Committee held extended hearings and collected almost 1,640,000 words of written and oral evidence. In January 1951, the Committee submitted its report to Parliament, with the recommendation that the BBC monopoly be continued on radio and television without advertising, but with certain minor alterations in its operating practices and constitutional organization.² One member of the committee, Mr. Selwyn Lloyd, Minister of State in the Churchill government, dissented from the committee's views and submitted an effective minority report that called for the introduction of competition in British broadcasting.

After nine months of further consideration, a Cabinet committee recommended in 1952 that the BBC's radio monopoly be extended for another 10 years, but that some form of television competition should be introduced in Britain as soon as the BBC completed its own arrangements for national television coverage. After several heated Parliamentary debates, the government's proposals were accepted in the Television Act of 1954, which authorized the establishment of the Independent Television Authority to operate competitively with the BBC in the field of television.

The British Broadcasting Corporation

The BBC is a public nonprofit corporation which operates under a Royal Charter. The present charter was issued in 1964 and will run until 1976. The corporation is controlled by a Board of Governors of 12 members appointed for five-year terms by the monarch on recommendation of the government in power. A Director-General charged with the administration of the BBC is its chief executive officer.

The BBC is relatively independent of the government-of-the-day by virtue of its chartered status, but its chain of responsibility to Parliament is maintained through a license and agreement with the Minister of Posts and

² *Report of the Broadcasting Committee, 1949* (London, H. M. Stationery Office, 1951, Cmd. 8116), p. 327. This report is a very illuminating document that warrants careful reading.

Telecommunications (formerly known as the Postmaster-General), who is the ultimate authority for broadcasting in Great Britain. The license lays down regulations governing the building of transmitters, the heights of aerials, the frequencies and power to be used, and other technical requirements. It prohibits the BBC from broadcasting commercial advertisements or sponsored programs, and it retains for the Minister of Posts and Telecommunications the right of veto over programs.

The only general restriction imposed through this veto power has been a ban upon the broadcasting by the BBC of its own opinion on current affairs. Government departments can, upon request, insist that their special announcements be broadcast, but the BBC may tell its listeners that the broadcast was made on demand of the government. The BBC is also directed by the license to "broadcast an impartial account day by day by professional reporters of the proceedings in both Houses of the United Kingdom Parliament." There is provision for government control of radio during national emergencies, but this power has not been invoked, even in wartime.

Radio set owners are taxed one pound five shillings (\$3.00) annually; those with a radio and a monochrome TV set pay six pounds (\$14.40) each year. Possession of a color set costs its owners eleven pounds (\$26.40) annually. Under the British system, the household is licensed and the possession of additional radio or TV sets does not add to the cost of the license. The fees are paid to the Post Office, which turns over the net revenue from these taxes (less administrative costs) to the BBC for domestic broadcasting operations. In recent years the net income received by the BBC from license fees has approximated \$180 million. Overseas broadcast services are financed by annual grants from the Treasury, much as the "Voice of America" is supported here by Congressional appropriations.

BBC Radio

Like U.S. networks, the BBC aims to win mass audiences with good entertainment, but unlike its American counterparts, it has been assigned a definite cultural responsibility, frankly paternalistic in nature, to elevate public tastes and standards. Former Director-General Sir William Haley, in speaking of the responsibilities of broadcasting, described BBC programming as resting on the conception of the community as a broadly based cultural pyramid slowly aspiring upwards. This pyramid is served by three main Programmes, differentiated but broadly overlapping in levels and interests, each Programme leading on to the other, the listener being induced through the years increasingly to discriminate in favor of the things that are more worthwhile. Each Programme at any given moment must be ahead of its public, but not so much as to lose their confidence. The listener must be led from good to better by curiosity, liking, and a growth of understanding. As

the standards of the education and culture of the community rise so should the Programme pyramid rise as a whole.³

1. *The radio services.*— When the radio services were restructured at the end of World War II, the Light Programme was placed squarely at the base of the cultural pyramid. Broadcasting a frothy schedule of quiz, audience participation, variety and comedy shows, light music, children's adventure stories, and serial dramas, this service captured about two-thirds of the BBC radio audience.

At the center of the pyramid was the Home Service, which aimed "to appeal to a wide range of tastes and to reflect the life of the community in every sphere." In some ways it overlapped the Light Programme, carrying some comedy and variety shows, but its tone in general was more serious. In addition to providing good music and drama, it carried the major responsibility for providing school broadcasts and information about governmental activities. One observer said that the Home Service probably offered a wider range of programs than any other English Language radio service in the world.⁴ It drew about one-third of BBC radio listeners.

The Third Programme, at the apex of the cultural pyramid, was dedicated to the proposition of broadcasting the best music, literature, and talks under the best possible conditions, free from the demands of mass appeal and the tyranny of rigid time schedules. As a "programme for the educated rather than an educational program," it attracted extremely small audiences, seldom more than 50,000 listeners out of the country's entire population, a circumstance that led in 1957 to cutting the service from 40 to 24 hours per week. About 50 percent of the time was devoted to music; 15 percent to drama and poetry; 20 percent to talks, discussions, and readings; and 10 percent to feature programs.

Although the BBC had a radio broadcasting monopoly within Great Britain, it was not immune to competition originating outside its borders. During the evening hours its most serious competitor was Radio Luxembourg, which beamed a powerful signal that covered most of Great Britain. Its program fare of light popular music interlarded with commercials paid for by British advertisers sometimes drew larger audiences than the three BBC radio services combined.

In 1963 a new program service began competing with BBC radio for daytime audiences in the heavily populated southeast part of England. Its source was a so-called "pirate" ship which anchored in international waters off the coast. This ship appropriated a frequency in violation of international agreements and began broadcasting a program of popular music, similar to that of Radio Luxembourg. British advertisers who bought commercials also

³ Sir William Haley, *The Responsibilities of Broadcasting*, lecture delivered at the University of Bristol, May 11, 1948, BBC Publication No. 2223, p. 11.

⁴ Burton Paulu, *British Broadcasting in Transition* (Minneapolis, 1961), p. 162.

supported the activities of this pirate ship and several others which soon joined it. At first the British government moved to eliminate this illegal competition by legislative action, but it withheld action when it discovered that such a move would outrage millions of English people who listened to the broadcasts of the pirate ships. It was soon realized that the BBC would have to provide an equivalent service before the public would accept suppression of the pirate ships. The introduction of the new BBC service was finally accomplished in 1967, at which time the government eliminated the pirate ships by making it illegal for them to be serviced by British subjects.

The new radio service, designed to provide the type of popular music broadcast by Radio Luxembourg and the pirate ships, was named Radio 1. The existing radio services in keeping with this designation were renamed Radio 2, Radio 3, and Radio 4. Radio 2, the Light Programme, continues to provide the light music and entertainment that it had featured previously. At times Radio 1 and Radio 2 carry the same programs, particularly in the evening. Radio 3 is the source of good music, drama, talks, and poetry of the Third Programme and it also carries a service known as the Music Programme, special programs of an educational nature, and sports on Saturdays. Radio 4 carries the programs of the Home Service. Special attention is given to news, but the service also offers a wide range of other program types: plays, music, comedy, and quizzes.

2. *Local radio broadcasting.*— The radio services of the BBC are primarily national in nature in that most of the programs are heard simultaneously throughout the British Isles. Some modification of this national approach is attained through the broadcasting of occasional programs designed for particular regions, but not until 1967 did Great Britain have anything similar to the local radio service that is so common in the United States. In that year the BBC in cooperation with local authorities established three stations in English communities and five more have been added since. These eight stations aim primarily to provide local news, information, and discussions of area events, paying particular attention to local industrial and commercial affairs even though they do not carry commercials. Records requested by listeners, coffee-break interviews, and local music and drama are other program ingredients. Local residents often participate in the programs on a "do-it-yourself" basis. BBC paid for establishing the stations and the running expenses are shared by the BBC and local bodies.

A number of plans now under consideration could bring about significant changes in the nature of British radio. The BBC announced in 1969 that it planned to make the radio services more specialized by devoting Radio 1 almost exclusively to "pop" music programs. It also proposed cutting back to some extent on the Third Programme broadcast on Radio 3, a move that outraged some people who complained that British radio would soon become as trivial as British television. Under this plan Radio 2 would

be the light music network, and Radio 4 the speech network, with an emphasis on news, commentary, and documentaries. To make room for these programs, the BBC considered moving the educational programs carried by Radio 4 to a special FM network to be created for that purpose. The BBC also proposed increasing the number of local noncommercial stations from the present eight to 40, substituting some of their broadcasts for the regional radio programs now broadcast by the BBC.

Some people outside the BBC have proposed that its radio services be supported by advertising, but BBC officials have steadfastly opposed this step on the grounds that sponsorship would cause programs to live or die according to the size of the audiences they would attract rather than according to the public service they rendered. Another proposal, mainly advanced by members of the Conservative Party, would establish 100 local radio stations to be supported by advertising that would act as competitors to the BBC.

3. *FM broadcasting.*— AM radio frequencies throughout Europe were allocated by the Copenhagen Convention and Plan of 1948, which went into effect in 1950. When stations started to operate on the newly assigned frequencies, interference developed between stations in Great Britain and those on the Continent. The situation became worse when some nations began using frequencies not assigned to them or increased power beyond the limits granted them in the Convention. The result was that AM radio reception greatly deteriorated in quality in Great Britain. To help solve this problem, the BBC decided to begin making use of FM frequencies (referred to in England as VHF), intending at first to shift all of its radio operations to the FM band. It now seems unlikely that the AM frequencies now being used for domestic broadcasts will be abandoned, but since the first FM broadcast in 1955, there has been a considerable development of this form of broadcasting. Programs on FM are now available to most of the people in Great Britain. FM frequencies are used for the local radio stations and they also provide a second source for the national radio services that are mainly available on AM. Stereophonic broadcasting on FM frequencies is also taking place in Great Britain. Recent developments have made these broadcasts available to 60 percent of the population.

BBC Television

“The BBC offers some of the most superlative television in the world. . . . In really going out and reporting the world, the BBC runs rings around American TV. . . . Its documentaries are exceptionally fine. Its best drama is good indeed and its concern with the educational value of TV is often thoroughly rewarding on the screen itself.” Thus wrote Jack Gould, *The New York Times* radio and television critic, during a visit to Britain in 1955.⁵ Many visitors to Great Britain since that time have expressed similar opinions.

⁵ *The New York Times*, September 22, 1955.

The BBC began television operations in 1936 and televised the coronation of George VI less than a year later. With the beginning of World War II in 1939, it ceased operations, resuming seven years later in 1946. Until 1964 the BBC provided a single TV service, but in that year a second TV service began in the London area and in the years that followed was gradually extended through the nation. This second service, named BBC-2, the first service becoming BBC-1, was established to provide alternative programs for British viewers. The offerings of the two networks are planned together to make certain that a choice is available. Thus when BBC-1 is televising sports, BBC-2 may offer light entertainment or drama. When one service is offering a serious documentary, the other may provide music or a feature film. BBC-2 operates on the 625-line standard used in most European countries, and to which the rest of British television, which first operated on the 405-line standard, is being transferred. BBC-2 has also been the vehicle for Great Britain's first venture into color TV broadcasting. Before beginning color broadcasts, BBC made a careful study of the three main color systems, NTSC (used in the United States) and two systems developed in Europe, PAL and SECAM. It had hoped that a single system would be adopted throughout the world but when that aim appeared beyond reach, it decided on the PAL system because of its technical qualities and because it was the system most European countries had decided to adopt. Color broadcasting began in July of 1967 and in the first year 30 percent of BBC-2's programs were transmitted in color. Within a month of the service's inception, the British people had purchased 100,000 color receiving sets. BBC officials hope that by 1973 British viewers will have purchased two million color sets.

Television programs in Great Britain neither begin as early nor do they continue as late as they do in the United States. Telecasting is concentrated in the late afternoon and evening hours and usually ceases before midnight. BBC-1 is on the air almost twice as long as BBC-2, broadcasting some 76 hours a week as against the second service's 40. Both do some broadcasting during the day, but the programs are mainly specialized or educational in nature, many designed for children in school. The steady diet of television entertainment available to American housewives during the day is not available in Great Britain. At one time there was even a restriction against the broadcasting of programs between 6:00 and 7:00 in the evening so that young children could be put to bed without interference, but it was finally abandoned.

BBC television, with a coverage of 99 percent of the British population, has carried over into television the same basic programming philosophy that has characterized its radio operation. This means that its objective is not merely to appeal to the tastes of the mass audience but, in addition, to provide programs for minority interests and, in general, to upgrade the appreciations and understandings of all who may tune in, an aim that has caused both its enemies and its admirers to refer to it sometimes as "Auntie BBC." This approach, however, has been somewhat modified by the competition with

the commercial television network, which in its early years outdrew its BBC rival by a ratio of 2 to 1. In an effort to attract more viewers, BBC television did lighten its schedule somewhat, a move that was successful in winning a greater share of the available audience, but it has by no means abandoned its original purposes. For example, it schedules more programs for minority interests during prime listening hours than does the commercial network, and its program fare in general is somewhat more serious and substantial. It is particularly distinguished for its television dramas, a number of which have been seen in the United States through the facilities of both educational and commercial TV stations. An outstanding import from Great Britain was the serial drama adapted from John Galsworthy's novel sequence, *The Forsyte Saga*. BBC's television activity has also been marked by excellent coverage of the great events in public life such as the investiture of the Prince of Wales, the annual trooping of the Colours, and the funeral of Winston Churchill. In 1958, for the first time the BBC televised the state opening of the British Parliament. Not all of its programs are of a serious nature, however. The BBC presents a number of comedy, variety, and light music programs, some of which either come from the United States or have been inspired by American programs. A classic creation by the BBC was the comedy series *Steptoe and Son*, and the BBC science-fiction series *Dr. Who* continues to attract millions of listeners. Among the imports from the United States (which are limited by a restriction on the number of foreign programs that can be used) have been *The Smothers Brothers*, *A Man Called Ironside*, and *High Chapparral*. In Great Britain they were 50-minute programs because of the absence of commercials. BBC also maintains an extensive coverage of British sporting events.

In the future the BBC, which is primarily a national service, is planning to increase the amount of regional telecasting. Of the present regions, those that have a nationalistic basis—Scotland, Wales, and North Ireland—will be maintained. The three existing regions in England will be converted into eight smaller regions that the BBC argues will have a more logical social base than the present ones. The television system will still be primarily a national one, but in the future there will be more independent regional programs and less dependence on London for national programs. The various regions will occasionally provide programs for a national audience.

Organization of the BBC

To run its radio and television services, the BBC has 191 radio studios, 69 of them in London and the rest distributed throughout the United Kingdom. It has 24 TV studios in the London area and another 23 in the various regions of Great Britain. The staff is made up of 21,680 full-time employees and 1,253 part-time employees.

The BBC is organized into six divisions: Radio, Television, Engineering, External Broadcasting, Administration, and Public Affairs. Within the radio

and television divisions, there are departments that operate the various television and radio services—BBC-1 and BBC-2, Radios 1, 2, 3, and 4, and other departments that provide various types of programs for those services. In the television division, for example, there are separate departments to provide programs in the following categories: drama, light entertainment, current affairs, features, documentaries, children's programs, school broadcasts, further education, and religious programs. There is also a department that specializes in the production of programs that originate outside of studios. The program services in the radio division are comparable. This type of organization divides the program responsibility between the various television and radio services and the departments that specialize in particular types of programs. It is the view of the BBC that the competition that results is a healthy one for the whole operation.

BBC Publications and Special Enterprises

The BBC's annual income from license taxes is supplemented by earnings from a number of extraordinarily successful BBC publications. *Radio Times*, which prints the weekly program schedules and carries advertising, has a regular circulation of four million copies a week, the largest weekly circulation of any periodical in Great Britain. The *Listener*, which publishes outstanding BBC talks, has a more modest circulation of 70,000 copies a week. The BBC also publishes many booklets especially in connection with its school broadcasts and further education programs. The revenue from the sale of publications approximates \$4 million a year. A number of special enterprises also provide income for the BBC. Among them are the sale of its radio and television programs to other nations and the sale to its own nationals of phonograph records of programs. These activities add almost another \$4 million to the BBC's gross revenues.

Commercial Television

The Television Act of 1954 created the Independent Television Authority (ITA) to operate competitively with BBC television. The ITA was issued a 10-year charter (which was renewed in 1964 until 1976), and a government loan of \$5,500,000. It is governed by an 11-member board of directors appointed by the Minister of Posts and Telecommunications, and its Director-General is the chief executive. Whereas the BBC produces its own programs as well as owning and operating studios and transmitting facilities, the ITA owns and operates facilities, but its programs are supplied by privately financed companies known as program contractors with which the ITA has made exclusive broadcasting agreements. The ITA is responsible for seeing that the programs maintain a proper balance and for regulating all commercial aspects of the operation. Advertisers and agencies may not produce

programs or be identified as sponsoring programs; they may simply buy spot announcements during various time periods and they may not choose the precise time or program in which their announcement will appear. Advertising is limited to an average of six minutes in an hour; announcements may appear only at the beginning or end of a program or "at natural intervals." The Television Act is very specific in describing acceptable commercial practices:

Nothing shall be included in any programs broadcast by the Authority whether in an advertisement or not, which states, suggests, or implies, or could reasonably be taken to state, suggest or imply, that any part of any program broadcast by the Authority which is not an advertisement has been supplied or suggested by any advertiser.

The Minister of Posts and Telecommunications has the authority to forbid the advertising of any goods or services he may determine to be undesirable, and he may also issue instruction against methods of advertising which he does not feel should be employed. The Minister of Posts and Telecommunications is also the final authority, in consultation with the ITA, as to rules covering the placement of commercials in shows and as to the types of broadcasts into which advertisements may not be inserted. The Television Act bans commercials by or for any religious or political group or cause and any commercial related to a labor dispute.

Program contractors must submit to the ITA in advance of telecast scripts and particulars of programs, including commercials. The ITA has the power to forbid "the broadcasting of any matter or class or description of matter. Nothing may be broadcast without previous approval of ITA."

Advisory committees on religious and children's programs, similar to committees of this type that work with the BBC, advise the ITA on programming policies in these fields. An advisory committee on advertising provides the ITA and program contractors with a binding code of advertising practices, which excludes such things as misleading statements.

The Minister of Posts and Telecommunications or any other Minister of the Crown may order the ITA to broadcast any announcements he feels necessary or expedient "in connection with his functions." The Minister of Posts and Telecommunications has the power to prohibit the ITA, program contractors, and the BBC from gaining exclusive rights to important sporting or special events.

When the ITA began telecasting in September 1955, it had made agreements with several different program contractors. The ITA began its telecasts over a single station in London in September of 1955. Stations were then added in rapid succession to cover the Birmingham and Midlands area, Lancashire and Yorkshire, Central Scotland, Wales, Northern Ireland, and other heavily populated areas in England. Low-power satellite stations were added to improve reception in various areas. Finally, the ITA had transmitters

that reached virtually all of the British people. When the system reached maturity, there were 14 contractors broadcasting programs over ITA transmitters. It seemed that their contracts would be renewed regularly on a routine basis, but in 1967 the ITA created a sensation when it failed to renew the contract of one company, merged two others, made contracts with three new companies, and reshuffled transmission and area responsibilities. There are five major companies providing programs for Independent Television: Thames-TV, which produces shows for London during the week, London Weekend Television which has the London Saturday and Sunday responsibility, the ATV Network in the Midlands, Granada in Cheshire and Lancashire, and Yorkshire-TV. Ten other contractors carry the programs of these major producers and present programs of their own in other parts of the British Isles. Television news programs are produced by a single program-packager—the Independent Television News Company—which supplies news programs to other program contractors.

The program contractors receive their income from selling spot announcements on their programs. From these revenues the contractors pay the ITA for the rental of its transmitters and further sums based on the amount they earn from advertising. The ITA, in turn, pays for its operations from these revenues and, in addition, pays large amounts each year to the British Exchequer. When Independent Television broadcasting began, it faced, like UHF stations in the United States, the technical obstacle that most sets were not equipped to receive its programs. To encourage people to spend the \$30 necessary to buy a multichannel tuning device, the program contractors embarked on what they hoped was attractive programming. They arranged for outstanding British stars to appear in favorite plays and interspersed these offerings with popular American programs. In general, their offerings were lighter than those of the BBC and most of the time they attracted larger audiences than their rival, but they did not escape violent criticism.

In 1962, a committee headed by Sir Harry Pilkington made a report to the government after a 20-month review of British broadcasting, and ITA programs were a chief target of its criticism. It described many television shows as “vapid, puerile, repetitive, cheaply sensational, sordid and unsavory,” and citing the commercial service as the biggest offender, called for a major reorganization of the ITA. Largely as a result of this criticism the revision in 1964 of the Television Act that had established the ITA gave that agency greater authority over the programs and advertising broadcast by the program contractors.

To facilitate the transfer of British television from the 405-line to the 625-line standard and to encourage the development of color programming, the ITA was authorized to begin duplicating its programs over a group of transmitters that operate in the UHF band of frequencies. Broadcasting on this new network began in November 1969 and will be expanded to cover most of Great Britain as new transmitters are added through the 1970s. When

the installation of the equipment has been accomplished by the Independent television contractors, programs will be originated in the 625-line standard with some programs in color. They will then be converted to the 405-line standard for simultaneous transmission on the existing 405-line VHF network operated by the ITA. At the present time, then, viewers in Great Britain may choose among three different program services: BBC-1, which broadcasts on both the 405- and 625-line transmission system; BBC-2, which broadcasts on the 625-line standard with many programs in color; and Independent Television, which broadcasts the same program on two different networks—VHF on the 405-line standard in black and white, and UHF on the 625-line standard with some programs in color.

News and Public Affairs Programs

BBC radio and TV newscasts, prepared by a large staff of news editors in what are among the most active newsrooms in the world, are marked by an impartiality and reserve bordering on dullness. Emotionally loaded words are stripped from all copy, and announcers are instructed to avoid sensationalism or coloring in delivery. The BBC has won wide recognition for reliability and fairness in the handling of news. During World War II, BBC news became the voice of truth for Europe and had a tremendous and intensely loyal listening audience. Radio 2 and Radio 4 broadcast news bulletins at regular intervals and also offer discussion and comments on news events. The other radio services provide occasional news coverage. BBC-1 presents a daytime news program, and both BBC-TV services broadcast news during the evening hours. In addition there are other daily TV programs that provide extensive news features and interpretation.

The news broadcasts of the Independent Television News Company (ITN), which provides all of the national coverage for the Independent Television contractors, are somewhat brighter in tone than those of the BBC, resembling more closely news programs produced in the United States. This competition, in fact, forced the BBC to put more snap into its coverage of the news. ITN transmits two main news bulletins on most days of the week and a short summary in addition. It also produces other programs that interpret news happenings.

Political broadcasts by party members are handled under an arrangement designed "to remove from the party in power the temptation to use the state's control of broadcasting for its own political ends." Ministers of the government broadcast from time to time on noncontroversial matters, but if a minister is inadvertently controversial, the Opposition has a right to reply. There are 12 official party broadcasts each year, apportioned according to the total votes cast for each party at the last general election. A similar plan is followed in allocating radio and television time to the representatives of the

various political parties during the periods when election campaigns are actually in progress.

Until 1959 the BBC and ITV contractors, interpreting their mandate to be impartial in the strictest possible way, did not cover election campaigns in their news bulletins except to report the results. During the campaign the only coverage of the issues came from the party political broadcasts. In the campaign of 1959, however, the campaign speeches of the contenders were reported on broadcasts, and this practice has continued in election campaigns ever since. In that same year Harold MacMillan became the first British Prime Minister to answer questions on a popular television program. Even though BBC and ITV broadcasters never take a position on the issues, they do not hesitate to analyze them, and their quizzing of political aspirants is far more biting and probing than the questioning to which American politicians are subjected.

British documentary programs, emphasizing the "actuality" technique and featuring original scripts by leading writers, have won wide acclaim. The dramatized documentary, produced in a studio and dealing either with a current issue or an exploration into a historical subject, also remains an important item in British program offerings.

School Broadcasting

One of the features of broadcasting in Great Britain is the special attention given to the production of programs for schools, a venture in which both BBC and Independent Television companies participate. BBC television and the Independent companies produce approximately 15 programs each week which are broadcast throughout the United Kingdom, often with two or more transmissions of each program to make them readily available for school use. Approximately 20,000 schools register to use the BBC telecasts, and 15,000 schools are registered for ITV programs. In addition to these programs broadcast on a national basis, both BBC and the ITV companies produce additional programs especially adapted to regional needs.

The broadcasting of radio programs for schools began in Great Britain in 1924 and has continued ever since, with nearly 31,000 schools now registered to use the more than 71 series that are produced on both a national and a regional basis. A special type of program known as "radiovision" utilizes a radio program in conjunction with a filmstrip projector operated by the teacher.

The broadcasting companies are aided in preparing the programs by national and regional advisory councils which provide evaluation and advice. In addition, both BBC and the ITV companies maintain an extensive network of school liaison officers who keep in constant touch with the consumers of the programs and report their reactions and evaluations to the producers.

BROADCASTING IN CANADA

Broadcasting in Canada has taken an unusual form because of the special geographical and cultural makeup of that country. Canada encompasses five different time zones, and is larger than the United States, but it has a population of only 21 million. Most Canadians speak English, but some speak only French. Great distances separate the large metropolitan centers. The cost of a national radio service linked by land lines is prohibitive for independent commercial networks. Advertisers, quite naturally, are interested in reaching heavy concentrations of people and cannot undertake to finance broadcasts that reach only scattered listeners.

When radio got under way in Canada in the twenties, most stations were located in densely populated areas where profitable advertising markets could be tapped, and sparsely populated farming areas were virtually excluded from broadcast reception. It soon became clear that if radio was to be made available to all Canadians, commercial broadcasting could not do the job by itself. By 1928 the inadequacies of the private system were clear. In that year the Canadian Parliament appointed the Aird Commission to study Canada's problem and to recommend policies by which a radio service might be established 1. to cover the entire country; 2. to offer an outlet for Canadian talent by not being completely dependent on the United States; and 3. to foster Canada's national consciousness and its cultural growth. After studying the American and British radio systems, the Aird Commission concluded that only "by some form of public ownership, operation, and control behind which is the national power and prestige of the whole public of Canada" could these objectives be achieved. It also established the principle that broadcasting must be carried on primarily as a public service rather than as a commercial enterprise and recommended against the continuation of privately owned stations.

The Aird Commission delivered its report in 1929, but not until 1932 did Parliament respond with a broadcasting act that established the Canadian Radio Broadcasting Commission to provide a national program service and to regulate broadcasting. This action diverged, however, in a number of important ways from the Aird recommendations. Parliament permitted privately owned stations to continue to operate on a local basis but it failed to provide the staff arrangements and financial support recommended by the Commission. The CRBC was unable to surmount these handicaps and its service soon proved to be inadequate. In 1936 Parliament passed a new act under which broadcasting was regulated for the next 22 years. Following the Aird Commission's recommendations, it created the Canadian Broadcasting Corporation. Under this act, the CBC was given two basic responsibilities. First it was directed by Parliament to "carry on a national broadcasting

service" and for this purpose was authorized to "maintain and operate broadcasting stations." Second, it was given the power to supervise the programming and operation of privately owned stations which were permitted to operate and compete for listeners with the stations owned by the CBC. Unlike the BBC, the stations and networks of the CBC accepted advertising, and the income derived from this source provided a substantial amount of revenue. It was not nearly enough, however, to pay for all CBC operations. To supplement this income, a license fee of \$2.00 per year was levied on all radio receivers in operating condition, and the Corporation also received the fees paid by private stations for their operating licenses. In 1937 the listener's license fee was raised to \$2.50, and in 1953 it was supplemented with a 15 percent excise tax on the sale of new radio and television receivers. In 1952 the government, which had previously provided loans to the CBC, began supplementing its income with annual grants. In 1958 it was decided to discontinue assigning excise tax and broadcast license revenues directly to the CBC and to replace them with annual appropriations for operation and capital needs. These appropriations together with revenues derived from the sale of advertising, which provide about a fourth of its income, support the CBC. Privately owned stations had to exist entirely on the revenues they could gain from the sale of advertising.

Owners of these privately owned stations were understandably restive under the provisions of this act, for they found themselves being regulated by the very organization which competed with them for both listeners and advertising. Their organization, the Canadian Association of Radio and Television Broadcasters, agitated vigorously for a revision of the Act that would remove privately owned stations from what they considered to be the discriminatory control of the CBC. An oft-cited example of this discrimination was the fact that CBC not only competed for advertising accounts with privately owned stations, but it also regulated the amount of advertising that these stations could carry. Other complaints were that the CBC reserved to itself the sole right to operate networks and that the system endangered freedom of speech. In response to these complaints, a Canadian Royal Commission, commonly referred to as the Massey Commission, was appointed to study the situation. From 1949 to 1951, it reviewed the CBC's mode of operation and evaluated the achievements and shortcomings of Canadian Broadcasting against Canada's needs. Its final report, much to the dismay of the private broadcasters, supported, with certain exceptions, the existing programming and regulatory policies of the CBC.

One section of the Massey Commission's report, however, did leave the door open to further consideration, for it recommended that television policy be reviewed every three years. This was a fortunate provision, for during the years following the Massey report, television became a particular bone of contention between the CBC and private operators. The principal objection was to the rule by the CBC that in the six major cities of Canada it was to

have no competition in the television field from privately owned stations. In the eyes of the private operators, this exclusion from these major markets effectively isolated them from their best opportunities for making profits from advertising. Agitation for change continued and in 1955, in accordance with the Massey Commission recommendation, a Canadian parliamentary inquiry into the field of television programming and regulation was begun. Soon thereafter this was expanded into another full-scale investigation when a Royal Commission on broadcasting under the Chairmanship of R. F. Fowler was appointed to study the entire radio and television situation. The Fowler Commission made its report in 1957.⁶ This time sweeping changes in the existing system were recommended.

The most drastic provision of the Fowler Commission report was a recommendation that the CBC be deprived of its power to regulate other broadcasters, an admission, belated as far as private operators were concerned, that it was unfair for the CBC to act as judge and jury to regulate its competition. It was recommended, however, that the CBC continue as a public corporation whose function would be to produce radio and television programs and broadcast them over its own stations and through networks made up of both CBC stations and privately owned stations. In accordance with these recommendations, the Canadian Parliament revised the law applying to broadcasting, and on November 11, 1958, the new system went into effect. To exercise the regulatory powers of which the CBC had been shorn, the Parliament created a new agency, the Board of Broadcast Governors, which was given general powers of regulation and control over all of broadcasting. In most respects, it was comparable in authority to the Federal Communications Commission, although, unlike the FCC, it did not actually license stations; this authority remained in the hands of the Minister of Transport, where it had been placed under the original act. CBC stations pay nothing for the privilege of receiving a license, but privately owned stations pay a considerable license fee based on the gross income of the station.

The basic character of Canadian broadcasting, established when the CBC was the regulatory authority, was maintained under the administration of the BBG, but some important changes took place. One of the most significant changes was the elimination of the CBC's monopoly in television broadcasting in Canada's six major cities. The CBC's previous restriction against the operation of any privately owned TV station in any city where the CBC had a TV station meant that in such large cities as Toronto and Montreal there was only one Canadian TV station. The BBG not only permitted the establishment of competitive privately operated stations in these and other cities, but it also permitted them to be linked into a network. Thus, the CBC-TV Network, which was formerly the only Canadian TV network, must now compete for listeners with the privately operated Canadian Television (CTV)

⁶ *Report of the Royal Commission on Broadcasting* (Ottawa, 1957).

Network. Like the CBC, the BBG established regulations that maintain control over program standards, advertising content, and the use of broadcast facilities for political purposes.

An important aim of the BBG was to diminish the influence of the United States on Canadian broadcasting. This objective is in keeping with a general Canadian effort to establish and maintain a distinctive national culture and to avoid being annexed culturally by the United States. As far as broadcasting is concerned, the problem is exceptionally difficult, for many Canadians, living close to the border of the United States, can tune in American stations as easily as they can Canadian ones. No walls can be erected against signals that come through the air, but the BBG took decisive steps to prevent Canadian stations from merely picking up American programs and relaying them to Canadian listeners. To this end, they ruled that 55 percent of all broadcasts must be Canadian in content and made the regulation even sterner by requiring that in the prime listening hours from 6:00 P.M. to midnight, when the temptation to carry American programs would be greatest, stations must broadcast Canadian programs 45 percent of the time. Another weapon in the fight to keep broadcasting in the hands of Canadians was the BBG regulation that no more than 20 percent of Canadian broadcasting facilities could be owned by foreigners.

Parliament in 1968 passed a new broadcasting act which replaced the Board of Broadcast Governors with a regulatory body called the Canadian Radio-Television Commission. Its powers are similar to those of the BBG except that it now has the authority previously held by the Minister of Transport to grant broadcasting licenses. The Minister still plays an important role, however, as the issuer of technical construction and operating certificates. The CRTC has generally followed the practices initiated by its predecessor of enforcing rules that will assure a broadcasting service that is predominately Canadian in content and character. It raised the required Canadian content to 60 percent. In compliance with a provision in the new act that "the Canadian broadcasting system should be effectively owned and controlled by Canadians" it has moved to force foreign owners of broadcasting stations to sell their facilities to Canadian citizens.

Despite the elimination of its regulatory power, the CBC still remains the most important single element in Canadian broadcasting. It is the primary source of Canadian programs, serving as well as a distributor of some American programs. As the one organization that maintains both radio and TV networks extending from coast to coast, it provides Canada's only truly national broadcasting service. The Board of Directors of the Corporation consider that their most important responsibility is "to provide leadership in the setting of national standards of quality in Canadian broadcasting."⁷ That this quality was attained primarily through the contribution of Canadian

⁷ Canadian Broadcasting Corporation, *Annual Report 1960-61*, p. 7.

talent is supported by the CBC's proud boast that in a single year the work of almost 20,000 Canadian writers, speakers, and performing artists was seen and heard over CBC facilities. This activity is supported by budgets, moreover, that by United States standards are relatively modest. The total budget of the CBC for a single year's activity is about \$200 million. Approximately 75 percent of this amount is provided by grants from public funds; the rest is gained from the sale of time to advertisers.

CBC Radio

Using its own stations as focal points, the CBC operates two radio networks, one in English and one in French. The English Network is made up of 30 CBC stations and six privately owned affiliates with 166 low-power relay transmitters providing further coverage. The French Network, which provides programs for French-speaking people in all parts of Canada, includes eight CBC stations and 34 privately owned affiliates. The coverage is amplified by 40 low-power relay transmitters. Canada also operates a special Northern Service, which includes six radio stations and 25 low-power relay transmitters to provide radio service 18 hours a day for 80 to 90 percent of the people who live scattered through the Northern Territories. The CBC is also continuing to explore the potentials of FM broadcasting and to this end operates nine FM stations and an FM network. With all of these domestic services in operation, radio programs are available to 99 percent of the Canadian population.

Radio in Canada has declined in importance with the development of television, but it has not yet been demoted to the completely subordinate role it now occupies in the United States, where television is at the center of the spotlight. A great deal of effort and money is still being expended in Canada to produce radio programs of quality and distinction. An outstanding example of such programming is the "CBC Tuesday Night" series, which, like the BBC's Third Programme, offers a variety of high-grade entertainment and cultural attractions, produced primarily for the discriminating listener. The format follows no set pattern but is usually made up of music, drama, documentaries, and news reports.

In addition to providing programs for listeners in Canada, the CBC is also active in international broadcasting. An Armed Forces Service provides radio and television programs for Canadian service men abroad. The External Services Division sends shortwave transmissions 90 hours per week in 11 languages to Europe, Africa, Latin America, the Caribbean, Australasia, and North America.

CBC Television

Television came to Canada in 1952 after a period of watchful waiting. The basic plan for the development of CBC television has been similar to the plan

of CBC radio: a combination of stations owned and operated by the CBC operating in conjunction with privately owned stations, many of which serve as affiliates in the CBC networks. As is now the case in radio, there are two of these networks, one for the English-speaking people of Canada, made up of 11 CBC stations and 35 privately operated stations, and a second network for the French-speaking people made up of five CBC stations and nine privately operated stations. A large number of relay and rebroadcasting stations amplify the coverage of both the English and French TV networks. As mentioned previously, there is now a third TV network owned and operated by the 12 privately owned stations. In Canada almost 97 percent of the population has access to a TV transmitter. Color TV was introduced into Canada in 1966, using the system developed in the United States. Now more than half of CBC's programs are produced in color. Television in Canada is largely restricted to VHF channels, but some experimentation is going on in the use of UHF.

Canada, striving to prevent cultural domination either by its mother country or by its populous American neighbor, has evolved a broadcasting system that follows the pattern of neither country completely, but rather, combines features of both the British and American systems. In establishing a public broadcasting corporation, supported in part by public funds, and in keeping it free from the domination of the party in power, Canada was following the example of Great Britain. In permitting a privately owned system to operate side by side with the public system, both of which receive support from advertising, and in administering all of broadcasting through a national regulatory organization, Canada was following the example of the United States.

OTHER BROADCASTING SYSTEMS

Some form of broadcasting has developed in almost all parts of the world. In Europe, for example, every country except the tiny nations of San Marino and Liechtenstein have a radio broadcasting service, and they are served by broadcasts from their neighbors. Television developed more slowly in many parts of the world than it did in the United States, but with the rapid growth of television facilities in recent years, most populated areas now have some kind of television service. In Europe only San Marino, Liechtenstein, Andorra, and Vatican City lack a television system of their own. Different governmental forms, cultural traditions, and national aspirations have given rise to the various types of broadcasting systems. Since there is not space to describe all of them here, we shall note only those systems that are of particular interest—either because they are excellent representatives of a particular approach or because they diverge in a significant way from conventional patterns.

The Soviet Union

A distinctive example of a radio and television system operated by and for the state is the one in the Soviet Union. Responsibility for broadcasting is vested in a State Committee for Radio and Television which consists of 17 members appointed by the Council of Ministers. Based in Moscow, it is headed by a chairman and four deputies who direct four departments: radio, television, international broadcasting, and administrative, technical, and financial operations. The services it administers reach half of the Russian people. The fourteen other independent republics of the USSR have their own committees, which are supplemented by regional and local committees. Broadcasting takes place over five domestic radio networks in 60 languages. There are also extensive television services. Many listeners hear broadcasts over cable systems. Transmission facilities for both broadcast and cable services are operated by the Ministry of Postal Services and Communications, but it has no authority over the content of the programs. As one might expect, the Communist Party exercises strict control over broadcasting and sometimes through its Central Committee publishes criticisms of what is being done. The result is that the radio and television services are major avenues for political propaganda. The loudspeakers and TV screen do not spout politics continually, of course, for if they did people would soon stop listening. Music is presented 50 percent of the time and many programs offer other distinguished artistic and cultural experiences. Most of Russia's satellite nations have developed broadcasting systems similar to that of the Soviet Union.

France

Even though French radio and television operate under a public corporation that in many respects is similar to the BBC, the French did not follow the British example of preventing domination of the broadcasting media by the government in power. The result is that the French system more closely approximates the Russian system of state control than it does the British. This was particularly true during the regime of Charles DeGaulle. Protesting that such domination was alien to democratic principles, groups in France agitated for the removal of the broadcasting organization from the influence of the Ministry of Information. In 1964 this demand was answered with the replacement of Radiodiffusion—Television Francaise (RTF) with the Office de Radiodiffusion Francaise (ORTF), which no longer was controlled by the Minister of Information but operated under an Administrative Council with private as well as government members. Until DeGaulle retired, this change seemed to make little difference, but since that event there has been an increase in the freedom with which French broadcasters discuss public affairs. The long tradition of state control is difficult to erase, however.

It seems likely that the government in power will continue to exercise more influence over broadcasting than is the rule in other democratic nations such as Great Britain and the United States.

France differed from most other European nations in using a TV transmission system with an 819-line definition but it recently introduced a second system using the 625-line system prevalent in the rest of Europe. It also diverged from its neighbors to join Russia in using the SECAM color system instead of the PAL system adopted in Great Britain and most other European countries. The activities of ORTF, which has a monopoly of broadcasting in France, are supported primarily by the payment of license fees, but financial stringency has forced the French to experiment with advertising support of radio and television. The formula announced by the government allows 10 minutes of commercials per day on radio and television.

Italy

In Italy all radio and television activities are carried on by a private company which has been granted a monopoly of broadcasting by the government. The company, Radio-televisione Italiana (RAI), receives its income from license fees and the sale of advertising. Even though RAI operates as a private company, the government maintains firm control over its activities by holding a majority of its stock and by requiring that its program plans be approved by the Ministry of Posts and Telecommunications. This agency is guided by a committee that helps to determine cultural, artistic, and educational policies. At one time another private company challenged the monopoly of broadcasting enjoyed by RAI. The government rejected this challenge, but it did underline the principle that a company with a monopoly must be careful to provide equal treatment for all. Some have complained that the influence of the government is too great, but Burton Paulu, a perceptive observer of the European broadcasting scene, concludes that the system works well, pointing out that in the wide range of offerings many political and controversial programs are broadcast which could be suppressed by the government if it wanted to.⁸ Italy has two television networks and three radio networks. One feature of television in Italy is the use of the medium to bring education to children and adults who would otherwise be deprived of organized educational experiences. Other nations with broadcasting systems similar to Italy's are Sweden and Switzerland.

Luxembourg

A tiny country, Luxembourg wields an influence in broadcasting out of proportion to its size because it has specialized in providing programs for foreign listeners. Its radio programs are regularly heard in Great Britain,

⁸ Burton Paulu, *Radio and Television Broadcasting on the European Continent* (Minneapolis, 1967), p. 79.

Germany, France, and the Netherlands, and its television programs are designed for viewers in France and Belgium. Most of the program fare provided by the broadcasting service on both radio and television is popular in nature, but it does present some educational programs and it prides itself on the accuracy and objectivity of its news broadcasts. Radio Luxembourg—a private company granted a monopoly of broadcasting by the government—is supported entirely by commercial revenue, much of it obtained from advertisers in the various countries to which it directs programs. License fees go directly to the government.

Mexico

The Broadcasting system in Mexico is similar to the one in the United States in that it is mainly privately owned and depends in large measure on advertising revenues for its support. It differs from the United States system, however, in that the Mexican government plays a greater official role in actual broadcasting than the United States government does. Mexican law requires that radio stations carry 30 minutes of information from the government every day and a special National Hour, produced by a government agency, every Sunday evening. The only way a Mexican station can escape this latter obligation is to go off the air during the period of the broadcast. The National Hour, which presents music, drama, editorials from newspapers, readings from the Mexican constitution, and government information and propaganda, has been on the air since 1937. Mexican law also calls for the establishment of noncommercial stations designed to present educational and cultural programs. Most of these stations are operated by universities. The emphasis in Mexico, however, is on the entertainment which the commercial radio stations provide over transmitters which in some instances broadcast with 250 thousand watts, far more power than is allowed in the United States. According to one observer the commercial content of Mexican radio programs is also greater than it is in this country.⁹ Television broadcasting, which has been carried on almost entirely by one company, is mainly commercial and popular in nature. One educational television station is in operation and a few educational programs are presented over commercial TV facilities, but television has been generally neglected as an educational tool in Mexico.

Belgium, West Germany, The Netherlands, Japan

The broadcasting systems in some other countries have unusual features that are worth noting. Belgium, a nation split into major language groups—French and Flemish—has responded by creating two public broadcasting corporations which produce programs independently for the two groups. A

⁹Walter Emery, *National and International Systems of Broadcasting* (East Lansing, 1969), p. 33.

third corporation provides administrative, technical, and program resources (such as orchestras, record and music libraries) for the producing corporations. Belgium is unusual too because it is the only European free nation that still prohibits advertising on radio and television.

Organization on a state basis rather than on a national basis is the distinguishing feature of broadcasting in West Germany. Most of the German states or *Länder* have set up separate and independent broadcasting corporations; there are nine of them serving the 11 *Länder*. The responsibility of the federal government is limited to assigning technical facilities and providing for international broadcasts. A national committee coordinates the activities of the various state corporations and provides for network broadcasts that are heard on a national basis. Support for the corporations comes from license fees and advertising.

The unusual feature of broadcasting in the Netherlands is the power wielded by private societies of a religious and political nature. Five of them first obtained radio concessions in the 1920s, and they have continued to play a significant role in broadcasting ever since. In 1947 they formed a coordinating organization to administer jointly their buildings, studio and technical equipment, and program resources. Television began under the same type of arrangement, and one national organization now coordinates both radio and television broadcasting. In 1965, while maintaining the dominance of the original broadcasting societies, the government did move to open broadcasting to other groups and to require that different points of view be expressed. Support comes from the funds of the various societies, license fees, and advertising.

Japan was marked by a faster development of broadcasting facilities than was the case anywhere else in the world. Two television stations in 1953 grew to more than 1,200 stations in the next 15 years, more stations than there are in the United States. Japan was also one of the first nations in the world to begin TV color broadcasts. Another distinguishing feature of Japanese broadcasting is its emphasis on education. Hundreds of Japanese radio and television stations operate as educational stations. Even a commercial station, underwritten by various industries, attempted to become an educational station, but it failed. There are two systems of broadcasting in Japan—one private, the other public. The private system exists on the revenue derived from advertising; the public system is financed mainly by the payment of license fees. The influence of the United States can be seen in the adoption by Japan of the 525-line system and in the broadcasting of many programs produced in America.

SUMMARY

Practically all nations now engage in radio and television broadcasting. Systems of broadcasting now in use include government-operated

radio and television; monopoly broadcasting by public or private corporations; combinations of government stations and privately owned stations; and completely commercial operation of almost all stations with a minimum of government intervention. Some nations, because of unusual conditions or traditions, have developed unique features in their broadcasting systems. In most nations revenue from both advertising and license fees supports broadcasting.

QUESTIONS FOR DISCUSSION

1. What is the difference between a relay exchange and a broadcasting system?
2. Describe the basic national systems of broadcasting.
3. Upon what factors does the structure of a country's broadcasting system usually depend?
4. What factors must be considered in evaluating a national system of broadcasting?
5. How does British broadcasting compare with American broadcasting in terms of structure, programming, and regulation?
6. In what ways does the Canadian broadcasting system combine features of the British and American systems, and in what ways is it unique?
7. What value, if any, would there be in having an interchange of information and programs among different national broadcasting systems?
8. How does Great Britain handle the problem of broadcasting by political parties?
9. Why do you think the British government was willing to permit commercial television but resisted the commercialization of radio?

CHAPTER 13

International Broadcasting

“THE STORY OF RADIO in international affairs is part of the story of power politics,” write Professors Childs and Whitton.¹ Broadcasting has no equal as a means of international communication. Instantaneous in transmission, it penetrates national frontiers and spans the walls of censorship that bar the written word. Broadcasting can be used to foster international amity, but it has been used mainly to wage psychological warfare on peoples.

GROWTH OF INTERNATIONAL BROADCASTING

As early as World War I, when radio was still in its “wireless” stage, international broadcasting was used for espionage and intelligence. The Allies dropped Marconi senders in enemy territories to get reports from secret agents. Radio was also used to communicate with neutral countries across telegraph and mail blockades; the belligerents themselves used radio to send out “peace feelers” and to conduct preliminary armistice negotiations. It was not until the middle twenties, however, that efforts were made to use international broadcasting to influence public opinion abroad. These early efforts were not systematic and were limited to isolated issues and occasions, such as the “radio war” that broke out between Radio Berlin and the Eiffel tower station in Paris during the invasion of the Ruhr in 1923.

The Bolshevik masters of the newly constituted government of the Soviet Union were among the first to make effective use of radio to spread world revolutionary propaganda. Moscow waged a radio war with Rumania over Bessarabia in 1926, and revolutionary appeals were broadcast to German

¹ Harwood L. Childs and John B. Whitton, *Propaganda by Short Wave* (Princeton, 1942), p. 3.

workers in the critical year preceding Hitler's assumption of power in 1933.

But not all early efforts at international broadcasting were unfriendly in intention. Nations exchanged good broadcast programs and occasionally linked their facilities for programs of common interest. The International Broadcasting Union was formed in 1927 to bring radio's warring parties together and to obtain agreements to abstain from hostile propaganda and to avoid mutual interference. Fear of possible attack, however, caused the nations of Europe to expand their radio "defenses." This meant the construction of more radio transmitters since retaliation or "jamming" operations are the only defense a nation has against enemy broadcasts.

Holland, Britain, France, Belgium, and Portugal used international broadcasting to reach their colonies in the late twenties. The broadcasts were directed not to the natives, but to nationals residing in the colonies, or to the ruling emissaries. With its colonies spread around the globe, Great Britain decided to set up regular Empire broadcasting on a round-the-clock basis in 1932. In the same year, the League of Nations formed its own radio facility in Geneva, to transmit international messages to individual countries and to communicate information to its far-flung representatives.

The first use of radio as a weapon of direct warfare appears to have been made by Japan with its broadcasts to enemy armies and civilians during the Manchurian invasion of 1931. The Japanese were not content with using radio merely to win a speedier victory. After the conquest, "broadcasting was organized in Manchukuo to instill new loyalties among the conquered and cut them off from Chinese influence."² To do this, free receivers were distributed among the people. In 1935, Japan began shortwave broadcasting overseas to consolidate her new empire.

Radio was immediately exploited by Hitler when he assumed power in Germany. The Nazi government used shortwave transmissions to reach distant countries and broke into the medium-wave band to attract listeners in neighboring European countries. A thorough radio propaganda campaign helped prepare the people of the Saar basin for German reentry in 1935. Hitler's next triumph took place in Austria, where a combination of military threats, radio propaganda, and conspiracy by secret agents won a reported 99.75 percent of the total Austrian vote to approve the country's incorporation within the German Reich. In the days that preceded the plebiscite, the Nazis distributed 100,000 radios among the Austrians.³ The German government's next step was to set up a shortwave broadcast service to spread Nazi doctrine to its friends and potential supporters overseas. Foreign audiences of German birth or ancestry were organized into clubs for group listening.

From 1936 to 1939, during the Spanish Civil War, radio got a dress rehearsal for World War II. Childs and Whitton write that "By virtue of

² *Ibid.*, p. 10. This account of the growth of international broadcasting is drawn mainly from Childs' and Whitton's discussion.

³ *Ibid.*, p. 18.

. . . diabolically clever propaganda the democracies were split internally from top to bottom and were not only neutralized into 'nonintervention' for the duration of the war, but for years to come were politically paralyzed by the formation of 'appeasement' parties hostile to any action against Fascism."⁴ In actual combat, Franco used radio to keep in touch with his fifth column in Madrid and to direct a propaganda barrage against the civilian populace. Advised by German and Italian propaganda experts, Franco used vituperation, threats, sadism, and braggadocio in his radio propaganda campaign. A weary Spanish republic, split from within by communist machinations and left without support from friendly democracies, finally succumbed.

Benefiting from its own successes and the Spanish experience, Germany launched a propaganda war against the Czechs before fomenting the Munich crisis of 1938. Radio laid down a "drum-fire barrage of terror and propaganda" which continued even after the crisis was temporarily resolved and did not come to an end until the Czechs surrendered completely the next year. By the time German troops were ready to enter Prague, the Czech radio had capitulated along with the government, announcing the German occupation at five-minute intervals and warning the people not to offer resistance.

In early 1939, the western European democracies awakened to the danger of unanswered German propaganda and began a vigorous radio counter-offensive. An all-out effort was launched to reach European populations in their native tongues. The BBC set up a European service which, by the outbreak of war, was broadcasting in 16 foreign languages. Nazi reaction was violent. The German people were warned not to listen to the "false" foreign radio propaganda maligning German leaders, and heavy penalties were imposed for such listening or for spreading news heard on foreign broadcasts. The German who harbored a shortwave radio receiver in his home did so at grave personal peril.

During these turbulent years, the United States took no official part in international broadcasting. Private organizations—World Wide Broadcasting Foundation, CBS, NBC, Crosley, Westinghouse, and General Electric—had, however, undertaken regular shortwave broadcasting.⁵ CBS set up a "Network of the Americas," hoping to build up a profitable operation in Latin America, and NBC joined the international business soon thereafter. By the time of Pearl Harbor, there were only 13 international voice-broadcasting transmitters in the United States.⁶ Until 1940, the United States Army paid scant attention to psychological warfare and in the years from 1925 to 1935, not one full-time officer was assigned even to study the subject.⁷

⁴ *Ibid.*, p. 24.

⁵ Forney A. Rankin, *Who Gets the Air?* (Washington, 1949), p. 35.

⁶ Charles A. H. Thomson, *Overseas Information Service of the United States Government* (Washington, 1948), p. 3.

⁷ Paul Linebarger, "Psychological Warfare in World War Two," *Infantry Journal*, 60 (1947), 32n.

The reasons for such limited activity in international broadcasting and propaganda by this country are clear. The United States was in a period of isolationist thinking, and the failure to use international broadcasting more fully was merely a reflection of the general political outlook. Business interests in radio also opposed government intervention in any broadcasting out of fear that a precedent would be established for state interference in broadcasting at home. Commercial broadcasters had no motivation to undertake shortwave broadcasting themselves on a regular basis because there was no profit to be made from it.

RADIO IN WORLD WAR II

World War II saw the full flowering of broadcasting, both domestic and international, as a vehicle for propaganda. The objectives of each belligerent were the same: 1. to demoralize enemies by confusing, terrifying, and dividing them; 2. to maintain the friendships of neutral countries by broadcasts justifying war aims and inviting cultural exchanges; 3. to stimulate the morale of its own fighting forces and civilian populace. Nations constructed transmitters to send out their own programs and set up listening posts to monitor enemy broadcasts in an effort to turn up clues to future enemy policy and to provide ammunition for counter-propaganda. By the war's end, there were more than 360 transmitters manned by thousands of skilled linguists and script writers in more than 50 different countries, sending around the world more than 2,000 words a minute in 40-odd languages.⁸

Perfecting what has been called the "strategy of terror," the German government took early leadership in the radio propaganda war. Raising the image of defeat and subjugation, the Nazis followed up their Czech success with an incessant torrent of words against Poland, and later against France, Holland, and Norway. By 1941 Germany was using 88 of its own shortwave transmitters plus those it took over in occupied countries. It created radio personalities like Lord Haw-Haw and Axis Sally to conduct their English broadcast propaganda. At home, the Nazis clamped heavy penalties on shortwave listening and fed the German people a steady list of misinformation, which caused no problem as long as news of military victories continued to roll in, but which began to wear thin as the prospect of defeat loomed.

Operating through the Overseas Service of the BBC, Great Britain relied on regular newscasts to point out the lies of the German leaders. To the occupied peoples of Europe, the voice of the BBC, broadcast in 50 different languages, came as a heartening sound in the world of darkness. An old lady in Holland wrote during the Nazi occupation, "Nowadays I believe nothing

⁸ Llewellyn White and Robert D. Leigh, *Peoples Speaking to Peoples* (Chicago, 1946), p. 11.

but the BBC and the Bible."⁹ The BBC developed the "V for Victory" slogan which became the most effective propaganda symbol of the war. At home, the British used radio to sustain the morale of factory workers and civilian defense personnel, with "music-while-you-work" programs and "actuality" broadcasts from microphones set up in canteens and air-raided shelters.

The Soviet Union disclosed great technical ability in countering German radio propaganda. Ingenious technicians and quick-witted broadcasters learned how to track down and wreck German "newscasts" by transmitting on the same frequencies as the German stations. Soviet broadcasters heckled the German announcers, filling in pauses between German news bulletins with caustic comments on their probable falsity, and even mimicked Hitler. Within the U.S.S.R., "Russian foreign propaganda concentrated on denigrating the Allies and celebrating Russia's lone role in the war."¹⁰

Japan used shortwave broadcasting to hold together its scattered empire of islands and primitive populations, and to wage propaganda warfare against American troops and native populations outside its domain. Tokyo Rose broadcast to American troops hoping to make them more homesick and to sap their fighting ambition. Utilizing racist propaganda, Japan sought to weld a binding tie among yellow-skinned peoples and to turn them against the lighter-skinned Occidentals. The fly in the ointment of this propaganda was China, a nation of inhabitants with pigmentation similar to the Japanese, but with different national aspirations.

With the attack on Pearl Harbor, the United States changed its orientation toward international broadcasting. Although, according to Wallace Carroll, President Roosevelt had little interest or understanding of psychological warfare, he authorized the establishment of the Office of War Information under the direction of Elmer Davis to run America's propaganda efforts at home and abroad.¹¹ The OWI was empowered to "plan, develop, and execute all phases of the federal program of radio, press, publication, and related foreign propaganda activities involving the dissemination of propaganda." Davis was responsible only to the President, but he seldom had access to him.¹²

The OWI, with 11,000 employees, was divided into two main operations: 1. the domestic branch, which channeled governmental information to the American people through press and radio, and coordinated the publicity efforts of official bureaus; and 2. the overseas branch, which waged the "strategy of truth" through the "Voice of America."

During the four years of its operation, the OWI sent out from its New York offices as many as 2,700 broadcasts a week in 25 languages and dialects,

⁹ T. O. Beachcroft, *British Broadcasting* (London, 1946), p. 20.

¹⁰ Thomson, *op. cit.*, p. 99.

¹¹ Wallace Carroll, *Persuade or Perish* (Boston, 1948), pp. 6-7.

¹² *Ibid.*, p. 7.

and an additional 1,200 programs in 22 languages from its San Francisco headquarters. About 700 people were employed for this work. News, news features, analyses, and entertainment constituted the main program fare. In the early stages of the war, emphasis was placed on spot military and political news, but later on more use was made of round tables, special events, interviews, and commentaries. Entertainment consisted of drama, music, poetry, and talks on noncontroversial subjects.¹³ At the end of the war, the OWI had a world communications system of 36 transmitters in continental United States and 14 overseas.

The OWI overseas branch did not broadcast to Latin American countries, which were assigned to the Office of Inter-American Affairs headed by Nelson Rockefeller. The OIAA carried on its own schedule of shortwave programs to our Latin American allies.

To sustain morale among soldiers and sailors overseas, the Army and Navy set up a joint broadcast operation called Armed Forces Radio Service, which provided entertainment and information for troops stationed in Europe and in the Pacific areas. Small stations were built at headquarters or advanced bases to broadcast recorded music, news, transcriptions of the best network shows with the commercials deleted, and especially prepared AFRS shows.

In 1944, the American Broadcasting Station in Europe (ABSIE) was set up in London

to broadcast both locally originated and New York programs to the people of Europe as required by the immediate necessities of the invasion and the liberation of the continent. One of the great prizes of the European campaign from the propaganda point of view was the capture of Radio Luxembourg practically intact.¹⁴

In addition, psychological warfare units were established in the Army and Navy to make use of the latest techniques of strategic and combat propaganda. The most notable use of this weapon during the war were the broadcast talks of Navy Captain Zacharias to the people of Japan.¹⁵

To detect drifts in Germany policy, the Federal Communications Commission established the Foreign Broadcast Intelligence Service, with a staff of 300 linguists and technicians who recorded and transcribed almost a million words a day of Axis propaganda broadcasts. These scripts were carefully studied for clues to enemy thinking, and daily analyses were prepared for State, War, and Navy department officials.

It is hard to evaluate the total effectiveness of all these efforts at radio propaganda and counter-propaganda. Judging by the large sums and effort expended on radio by Germany, Britain, and the Soviet Union, it would seem that the military and diplomatic leaders of those countries firmly

¹³ Thomson, *op. cit.*, pp. 55-56.

¹⁴ *Ibid.*, p. 54.

¹⁵ Ellis M. Zacharias, *Secret Missions* (New York, 1946).

believed that radio was playing an important part in the war. Isolated instances of surrenders by defeated soldiers, which were attributed to specific radio broadcasts, bolstered the belief in radio's power. From subjected peoples in occupied countries, there came surreptitious but eloquent testimony to the psychological value of international broadcasting, and from underground agents, communicated with by radio, came evidence of specific military value. At the end of World War II, General Eisenhower said:

... I am convinced that the expenditure of men and money in wielding the spoken and written word was an important contributing factor in undermining the enemy's will to resist and supporting the fighting morale of our potential Allies in the occupied countries. . . . Psychological warfare has proved its right to a place of dignity in our military arsenal.¹⁶

INTERNATIONAL BROADCASTING SINCE WORLD WAR II

International broadcasting, which received such impetus during World War II, continued in peacetime on a far greater scale than it had before the war. The various armistice agreements had not actually terminated the hostilities. The war merely took a new form—the Cold War—in which propaganda, instead of bullets and bombs, became the main tool of battle. In that kind of war, broadcasting was obviously qualified to play a major role. The Cold War became a battle of ideologies in which most of the adversaries of World War II shifted into new alignments which placed them either with the Communist bloc nations or with the free nations of the world. Of the 80-odd nations that now engage in international broadcasting, almost all in some measure used their programs as weapons in the Cold War. As the years went by, the development of new tensions—the break between Russia and China, for example,—increased the use of radio for hostile purposes. China bombards its Russian neighbor with 300 hours of programs a week and the Soviet Union has doubled its broadcasts to China.

Although most international broadcasts are designed to influence world opinion in favor of the nation that originates them, some have friendly purposes: to give information or to provide educational or cultural experiences. Great Britain uses some of its programs to maintain relations with British Commonwealth nations around the world. The overall aim of even these friendly broadcasts, however, is to promote national policies. Their ultimate purpose is to develop the kind of world opinion that will enhance the attainment of the nation's political and social objectives.

¹⁶The Psychological Warfare Division, Supreme Headquarters, Allied Expeditionary Force, *An Account of Its Operations in the Western European Campaign, 1944-1945* (Bad Homburg, Germany, 1945), frontispiece.

International Broadcasting by the United States

The leading international broadcaster in the world is the United States. Its four international services, the Voice of America, RIAS, Radio Free Europe, and Radio Liberty broadcast more than 2,000 hours of programs per week. The transmissions made for the armed forces add many more hours to this total.

1. The Voice of America.— Shortly after the Japanese surrender was announced in August 1945, President Truman abolished the domestic bureau of the OWI and transferred the functions and personnel of its overseas branch to the Department of State. There it remained until Congress, feeling that the commercial radio industry should handle overseas broadcasting, divested the State Department almost completely of its authority over the Voice of America by requiring that 75 percent of the broadcasts be prepared and produced by NBC and CBS on a contractual basis. After a series of embarrassing incidents involving several scripts that irked some Congressmen, this arrangement came to an end in the spring of 1948, much to the relief of the networks, which had not wanted the job. The United States Information and Educational Exchange Act of 1948 effected this change. The law committed the United States for the first time in our history, in time of peace, to engage in international broadcasting, and assigned the Voice of America to the State Department.

In 1953, after another investigation of our overseas information program, the Voice of America was transferred from the State Department to the newly created United States Information Agency, an independent government agency.

The work of the Voice of America is "to submit evidence to the peoples of other nations . . . that the objectives and policies of the United States are in harmony with and will advance their legitimate aspirations for freedom, progress, and peace." The VOA is also committed to combat international communism and to expose Soviet imperialism. The VOA has a network of 109 transmitters, of which 41 are shortwave stations located in the United States, supplemented by 68 transmitters located in various other parts of the world such as Munich, Tangier, Thessaloniki, Ceylon, the Philippines, and Okinawa. These installations include shortwave, medium-wave, and long-wave transmitters, some of them among the most powerful in the world. This distribution system is augmented by the relaying of VOA broadcasts by the radio stations of friendly nations. More than 4,000 foreign stations also broadcast VOA taped programs. Most of the broadcasts originate from 23 studios in Washington. The equipment available to the VOA permits the simultaneous recording of 63 programs and makes it possible to originate 26 programs at the same time using material from 100 different sources. The VOA has invested \$139 million in its transmitting and broadcasting equipment. In 1969 it operated on a budget of \$35.7 million and employed 2,400 people.

The Voice of America now broadcasts 24 hours a day producing 932 program hours a week in 36 languages, a production rate that ranks it third after Radio Moscow and Radio Peking. The broadcasts consist of news, news analysis, and features including commentaries, press reviews, documentaries, discussion, and special events. There are 253 newscasts daily. All of these broadcasts are designed to provide the people of other nations with information about world events and to promote better understanding of the United States. Even material that does not necessarily reflect credit on the United States is included in the programs as a means of building up the credibility of the service with its worldwide audience; listeners can expect to hear the truth whether or not it specifically helps the American cause.

Of the 378,000,000 radio sets outside of North America, how many tune in to the broadcasts of the VOA? It is estimated that 43,000,000 adults listen every week to broadcasts that are available to 90 percent of the world's population outside of the United States and Canada. In 1969 the Voice received almost a million letters from its listeners around the world. Particular attention is given to broadcasts designed for the Soviet Union and the countries of eastern Europe. These broadcasts make up 40 percent of the Voice's output. But the rest of the world is not ignored. Programs are directed especially to Communist China, to the emerging countries of Africa, and to the nations of Latin America.

It is difficult to assess the effectiveness of the Voice of America, but definite indications of its value are available. Foremost is the attention given to the VOA by the Soviet Union. This attention has taken the form of continuous and vitriolic attacks on the Voice of America by the controlled press of the U.S.S.R. and its satellites, but of even greater significance have been the large-scale jamming operations designed to keep VOA broadcasts out of eastern Europe. It is estimated that communist nations, with more than 2,000 jamming stations, spent more money in jamming VOA broadcasts than was spent in operating the entire United States Information Agency (USIA) of which the VOA is only a part. Jamming first began in 1948 and was carried out by Russia and its satellites until 1963. In that year Russia ceased to jam VOA broadcasts, leaving Bulgaria as the only country in Europe conducting jamming operations. With the invasion of Czechoslovakia in 1968, Russia resumed jamming VOA programs. China has been jamming VOA broadcasts since 1956 and continues to do so with increasing intensity. Cuba jammed American broadcasts during the 1962 missile crisis and continues to do so on a limited scale.

In addition to continuing the radio services of the Voice of America, the USIA is turning on an increased scale to the use of television to accomplish its objectives. In 1965 motion pictures and television were combined in a single service in the USIA. Tapes and films are produced for distribution abroad. It is estimated that 2,600 TV stations in 93 countries broadcast the programs of the USIA. In addition, the agency participates in producing live

programs which are distributed by satellites. The objective of this television activity is the same as that of the radio broadcasts—to provide a true picture of the United States and an accurate basis for judging the policies and actions of the communist nations.

2. *Radio in the American Sector (RIAS)*.— Another radio service of the USA, which operates separately from the Voice of America, is RIAS, located in the American sector of West Berlin. Two transmitter relays in Bavaria augment the distribution of the programs. The RIAS service, which sends out two separate programs on shortwave, medium-wave, and FM transmitters, is designed to provide a bridge between the U.S. and Western Europe and the people living in Soviet-dominated East Germany. It presents programming of all types—news, educational broadcasts, music, drama, religious broadcasts, and light entertainment.

3. *Radio Free Europe*.— Operating independently of the Voice of America is “Radio Free Europe,” a private agency supported ostensibly by donations to the “Crusade for Freedom.” With its broadcasting headquarters in Munich, Germany, and a major headquarters in New York City, it beams radio programs in native tongues from powerful transmitters to the satellites of the Soviet Union—Czechoslovakia, Hungary, Poland, Rumania, and Bulgaria. Most RFE programs are written and presented by exiles from these countries and offer news and information about the world outside their homeland, as well as news about their own countries that is sometimes suppressed by the government in power. Satellite listeners often hear important news about the Soviet Union over RFE before they hear it on Radio Moscow, Budapest, Warsaw, or Prague. As a private organization, RFE operates free from the diplomatic handicaps imposed on the Voice of America.

4. *Radio Liberty*.— An organization similar in operation to RFE is Radio Liberty, which transmits directly into the Soviet Union with the hope of promoting democracy. It transmits more than 400 hours of programs a week.

5. *The American Forces Network*.— To provide servicemen with entertainment and information, the Armed Forces operate facilities that make radio programs available wherever servicemen may be located. The European service began in July of 1943 and has continued ever since. With its main studios located in Frankfurt, Germany, supported by transmitters and studios in other parts of Europe, the AFN service operates 19 hours a day providing a program format similar to that heard on radio in the United States before the television era. The tapes of such well-remembered radio shows as *Suspense*, *Mr. Keen*, *Tracer of Lost Persons*, and *Yours Truly*, *Johnny Dollar* are heard

regularly on AFN. There is also an emphasis on music, news, and sports. Through shortwave transmission facilities in the United States, servicemen around the world can hear "live" radio descriptions of sports events such as football games and the World Series. Tapes and films of television programs are also shown to servicemen.

6. International broadcasting by private organizations.— The rules of the FCC permit broadcasting on a private basis from the United States to other parts of the world. Before World War II some companies had hoped that a commercial service comparable to the domestic networks might be developed on an international basis. The FCC, however, severely restricts the nature and amount of advertising that can be carried on international frequencies, and it makes special demands regarding programming. There has therefore been little international broadcasting by private companies. At the present time only three such stations, located in Massachusetts, Pennsylvania, and California, are in operation.

BBC External Services

Ever since Great Britain awakened in 1938 to the needs of regular international broadcasting as an instrument of foreign policy, the BBC External Services division has been a leader in the field and now offers one of the most active shortwave schedules in the world. The broadcasts are supported by an annual grant-in-aid that comes to half the money spent by the BBC in running its domestic radio services. The External Services division beams an elaborate schedule of programs in 39 languages round-the-clock to meet the political, cultural, and geographical needs of different regions and countries throughout the world. Included within the shortwave operations of the BBC, which presents approximately 720 hours of programs a week, are broadcasts intended for Europe, the Middle East, Asia, Africa, and the Americas. More than 50 nations help in the distribution of these programs by rebroadcasting them. One of the special services provided by the BBC for its external listeners is lessons in English, which have been broadcast on radio for more than 25 years. In 1962 this service was supplemented by a television series that is broadcast in all but one country in western Europe and in 40 countries outside of Europe. In addition the sale of tapes and transcriptions provides a world audience for television and radio programs made for British domestic use.

Estimating the number of listeners to BBC external broadcasts is difficult, but there is evidence that the listening is substantial. One of the best indications that the broadcasts are heard is 280,000 letters sent in every year by listeners from abroad. Audience studies have shown that the BBC has one million listeners a day in India, almost a million a week in Germany, and two million a week in Italy.

CBC International Service

Canada inaugurated the CBC International Service toward the close of World War II. Its purpose is "to present an honest, objective, colorful picture of Canada and Canadian life through information talks, commentaries, news, and entertainment programs." The International Service is operated by the CBC for the Canadian government and is financed by a Parliamentary grant of funds. It is part of an External Services Division which also includes export sales functions. The Canadians broadcast on shortwave to Europe and Africa about 90 hours a week. The main emphasis is on news and commentary, but the programs also include music, sports, and miscellaneous material. Canadian influence is further felt around the world through the sale to foreign countries of many CBC radio and television programs.

International Broadcasts by Communist Nations

Among the most active international broadcasters are the communist nations, led by the Soviet Union, which presents more than 1,500 hours of programs a week, closely followed by Communist China, which broadcasts more than 1,300 hours of programs a week. The satellite nations add considerably to this amount, and it is estimated that total communist external broadcasts total 4,500 hours a week. Even tiny Albania, serving as the voice of Communist China in an area that is largely dominated by the Russian brand of communism, broadcasts more than 400 hours a week. Communist nations as a group broadcast in twice as many languages as the noncommunist nations do. The Soviet Union alone originates programs in 79 different languages. A particular focus of communist attention in recent years has been the nations of Latin America and the emerging nations of Africa, but other parts of the world are not being neglected. The North American Service, for example, is aimed directly at the United States and Canada and from 10 different transmitters it provides programs continuously from 6:00 P.M. to 1:00 A.M., EST. An example of the careful adaptation to its audience that characterizes this service is the use of general American speech in presenting news broadcasts to the United States, whereas the same news broadcasts will be presented in British dialect to areas where that is the prevailing speech. The Soviet broadcasters have also adopted the informality of language that is characteristic of American broadcasts. A varied group of programs is presented, including Russian classical music, American popular music, interviews with American visitors to the Soviet Union, answers to questions sent in by American listeners, and news and commentary every hour. The news presented is usually accurate, but it is carefully selected to support Russian propaganda themes. Because there are very few shortwave receivers operating in the United States and because the Soviet signal is usually weak

and erratic, it is estimated that the audience for these broadcasts is extremely small.¹⁷

INTERNATIONAL BROADCASTING ORGANIZATIONS

International Organizations Dealing with Facilities

In order to make broadcasting possible on either a domestic or an international basis, it is necessary to have international agreements regarding the use of frequencies and cooperation in the development of facilities. Two organizations are the main contributors in these areas.

1. *The International Telecommunications Union (ITU)*.— Formed in 1865 to provide for the extension of telegraph lines across national boundaries, the ITU, which now operates as an agency of the United Nations, is concerned with all wired and wireless communications. As far as broadcasting is concerned, it has two major functions: 1. to allocate frequencies; and 2. to help provide for the most efficient and orderly use of the broadcasting spectrum. One hundred and twenty nations belong to the ITU, and from these nations are drawn the officials who serve on the various councils and committees. The General Secretariat of the ITU and its offices are located in Geneva.

2. *The International Telecommunications Satellite Consortium (INTELSAT)*.— This is the international organization that provides for cooperation among nations in the development and operation of the satellites which make it possible for people around the world to watch the same television program simultaneously. The agreement establishing INTELSAT was signed in 1964 by 19 nations, and the consortium has now increased in number to more than 70 nations. The actual launching and control of satellites is carried out by the American Corporation COMSAT under contracts with INTELSAT. The international organization is particularly concerned with the establishment of earth stations that will help nations to take advantage of the programs and other communications relayed by the satellites.

International Organizations Dealing with Programs

Broadcasters in various parts of the world have established organizations dedicated to promoting program exchanges and to setting up the facilities needed for this purpose.

¹⁷ Information for the discussion of the Soviet Union's North American Service was gained primarily from William S. Howell, "The North American Service of Radio Moscow," *Quarterly Journal of Speech*, 46 (October, 1960), pp. 262-269.

1. *The European Broadcasting Union (EBU).*— This organization, founded in 1950, with headquarters in Geneva, has a number of different objectives: 1. to support the interests of broadcasting organizations; 2. to develop information regarding broadcasting and to disseminate it; 3. to seek the solution of differences; and 4. to encourage adherence to international agreements. In pursuit of these objectives, the organization publishes the *EBU Review* to provide information about developments in broadcasting. The EBU's most dramatic activity, however, is the operation of Eurovision, a network of more than 1,000 television stations in 18 countries of western Europe which permits programs produced in one country to be seen simultaneously by residents in all the other countries. There were some tentative exchanges of television programs between Great Britain and France in 1950, but it was not until 1954 that Eurovision was set up on a permanent basis with technical headquarters in Brussels. As television was introduced into the various nations of western Europe, the network gradually expanded until it linked an area from Sweden to Italy and from Northern Ireland to Austria. When Greece, the last European nation to adopt television, joined Eurovision, the network was complete. Eurovision now has a potential audience of 383 million people who watch television over 61 million sets. In reaching this goal many different types of problems had been solved—the different line standards used by the member nations, geographical obstacles such as mountains, and language barriers. One way that Eurovision solved the language difficulty was to program those events in which speech is not a major factor. Thus, Eurovision concentrates on sports 40 percent of the time and also transmits special events such as coronations, space exploration, and funerals, which can be understood visually. For the same reason ballet has been a frequent subject of Eurovision transmissions. The development of satellite relays has made it possible for Eurovision to bring world events to its viewers as they happen. The first transatlantic “live” transmission between the United States and Europe took place in 1962. Many nations outside of the European area belong to the EBU as associate members.

2. *The International Television and Radio Organization (OIRT).*— This organization, a counterpart of the EBU in eastern Europe, began as an all-European organization with headquarters in Brussels, but when the Soviet bloc of nations tried to make it an instrument of communist propaganda, the western nations withdrew in 1949 to form the EBU and OIR, as it was known at that time, moved its headquarters to Prague. The organization then sought members around the world and soon enrolled many nations outside of Europe that had communist governments or were friendly to the Soviet Union and its satellites.

The stated aims of OIRT are similar to those of the EBU. As one of its activities it operates a network among the 13 Soviet bloc nations in eastern

Europe. Known as Intervision, it operates much as Eurovision does in western Europe. There have been occasional contacts between the two networks, particularly in the broadcasting of sports and state events, but regular connections between the two must undoubtedly wait until international tensions have eased.

3. The United Nations and radio.— When the United Nations was established, there were high hopes that international broadcasting might be turned into an instrument of peace and understanding. In October 1946, the UN Radio Division was set up on a meager basis with one studio and some recording facilities for radio correspondents. The next year the UN asked the CBC and the United States Department of State to make available to it their shortwave transmitters to disseminate programs of the UN. Since those modest beginnings, UN radio has developed a worldwide network which presents broadcasts in the principal languages of the world from shortwave transmitters placed so as to give coverage of important areas of the world. Its programs are rebroadcast daily in many countries and its recorded programs are played on thousands of stations, including many in the United States. They are now being utilized by approximately 142 countries and territories.

The range of services offered by the United Nations to enable radio stations around the world to cover its activities is wide. The main services are as follows: 1. The provision of facilities to correspondents; 2. shortwave broadcasts of meetings of major UN bodies; 3. shortwave broadcasts of news summaries and news programs in some 31 languages; 4. the supply of ready-for-broadcast feature programs transcribed on tape or disc, or fed by line if feasible; and 5. the provision of a selection of audio material from UN archives when specifically requested by national organizations for use in their coverage of UN activities.

One problem the UN faces in preparing its radio programs is to avoid taking sides on issues that divide nations. It must concentrate on telling the UN story rather than becoming a vehicle for the dissemination of a particular national point of view. The antipathies that exist among nations often create serious obstacles to providing complete and unbiased consideration of issues. Arab delegates, for example, will not appear on the same program with delegates from Israel, and Russian delegates have participated very little in UN broadcasts.

4. Other international organizations.— A number of international organizations designed to promote broadcasting have sprung up in various areas of the world, most of them modeled after those in Europe. Among these organizations are the Asian Broadcast Union (ABU), the Union of National Radio and Television Organizations of Africa (URTNA), the Inter-American Broadcast Association, and the International Radio-Television University

(URI), which provides for an exchange of recordings and films dealing with educational and cultural topics. There are also other international organizations which serve the members of particular religious, language, or national groups. Among them are the British Commonwealth Broadcasting Conference, the Community of French Language Radio Programs, the International Catholic Association for Radio and Television, the World Association for Christian Broadcasting, and International Christian Broadcasters. Another organization of this type is the International Television Federation (INTERTEL), established to facilitate the interchange of programs among the British Broadcasting Corporation, the Canadian Broadcasting Corporation, the Australian Broadcasting Commission, and National Educational Television.

COMMUNICATIONS SATELLITES

A development that enormously increased the reach of man's communication potentialities was the deployment in the 1960s of communications satellites in stationary orbits around the earth. The satellites now in place make it possible for people all over the world to view the same television program simultaneously. But this development is important for more than its advancement of global television; it may bring about a change in the way in which television programs are distributed within a given country. The Ford Foundation, for example, argued that television programs could be distributed more cheaply in the United States by satellites than by the present network of microwave relay stations and coaxial cables. It proposed that a public corporation be founded to replace existing network facilities with a satellite system and that the savings realized from this change be used to finance educational television. Canada is exploring the establishment of a domestic satellite system as a means of bringing "live" television programs to residents in its northern territories who are now beyond the reach of network facilities. Many other countries with large areas, such as Indonesia, whose people are scattered over 3,000 islands in a vast stretch of the Pacific, would benefit from the establishment of a national satellite system. Satellites may eventually eliminate the need for television stations entirely. It is possible that satellites can be developed that will be powerful enough to broadcast directly to home receivers.

The communications satellite era began in July 1962, when the American Telephone and Telegraph Company engaged the National Space Agency to launch Telstar, a satellite that made the first live transmissions between Europe and the United States possible. Telstar did not permit continuous transmissions, however, for as it dropped below the horizon in its 158-minute elliptical orbit around the earth, the relaying of the signal abruptly ceased. Keeping a satellite in sight of the transmitting and receiving station, a requirement for maintaining continuous operation, would have required from 20

to 40 satellites of the Telstar type constantly orbiting the earth. The problem was solved when the Hughes Aircraft Company developed a type of satellite that, shot into space 22,300 miles above the equator, orbits at a speed synchronized with the rotational speed of the earth. The result is that it seems to hang motionless in space, always remaining in line-of-sight contact with the transmitting and receiving stations.

The first synchronous satellite, *Early Bird*, was successfully launched in February 1965, making possible continuous transatlantic television transmission. Since that time a number of other synchronous satellites with greater power, more circuits, and a greater life expectancy than *Early Bird* have joined it in space. Simultaneous reception of the same television program is now possible throughout most of the world. The development of satellites has also greatly increased the facilities for international telephone communication.

The operation of the satellite system is an international venture in which some 70 nations participate as members of the International Telecommunications Satellite Consortium (INTELSAT). The operating agency of this organization is the Communications Satellite Corporation (COMSAT)—a corporation created by the Congress in 1962. In addition to arranging for the orbiting and operation of the satellites, COMSAT also represents the United States on the international organization. Thus far the Soviet Union has not joined INTELSAT but along with other Soviet bloc nations operates its own independent satellite system. The first Russian communications satellite, *Molniya*, was launched in 1965. Since then other *Molnias* have joined it in space. Although the Russian satellites are still of the nonsynchronous type and follow elliptical orbits around the earth, they do provide Russians with opportunities to view television programs simultaneously throughout most of their vast area. There have been some common transmissions on the Russian and INTELSAT systems but thus far they have not been connected on a regular basis.

The communications satellites' role in global telephone and television communications is now well established. How they will operate in domestic systems is not yet clear. There are two problems that must be solved before full domestic use can be achieved—one technical, the other economic. The present satellites require special ground stations to convert their transmissions into usable signals. If satellites are to replace present network facilities in distributing programs, they must broadcast with greater power and sophistication. Satellites capable of broadcasting directly to TV sets would have to be even more powerful and complicated in construction. The economic problem rests in the fact that there are powerful interests with a great economic stake in the present broadcasting system. A.T.&T., for example, the major investor in COMSAT, owns and operates most of the microwave and coaxial cable facilities that would be replaced by a satellite distribution system. Broadcasting directly from satellites to receiving sets would bring about even more revolutionary changes, for

it would replace one of the functions now carried out by television stations.

As the 1970s began, definite moves toward establishing a domestic satellite system took place. COMSAT stated its intention to request authority from the FCC to set up a system, asserting that it was the only agency authorized by Congress to provide this service. At the same time, President Nixon indicated that the way was clear for other organizations with the necessary money and technical knowledge to apply to the FCC for permission to operate satellite systems. Thus encouraged, the three national TV networks agreed to study the feasibility of operating a satellite system as a joint enterprise (ABC as early as 1965 had requested permission to operate its own system). Other potential applicants were the Hughes Tool Company, builder of the first synchronous satellite, and A.T.&T.

The technical problems standing in the way of a full application of communications satellite technology will probably be solved in a short time; in fact, engineers are now ready with satellites that can be used for domestic network functions. Although the struggle among the economic interests involved is likely to be intense, it seems clear that a domestic satellite system will eventually be established. The satellite that broadcasts directly to a home receiver still remains a remote prospect, however. The type of satellite needed for this kind of transmission has not yet been developed, and its use would run counter to the economic interests of both networks and stations. In view of their interests and the secure place they have won in our society, it is unlikely that satellite-to-home transmission will develop as a regular service in the foreseeable future.

SUMMARY

International broadcasting enables nations to communicate information and propaganda across territorial borders instantaneously and without censorship. Propaganda by shortwave was perfected by Nazi Germany as a political weapon of terror, deception, and demoralization. World War II saw the full flowering of radio as a weapon of psychological warfare. Since the war, international broadcasting, as an instrument of foreign policy, has been continued on a large scale through the Voice of America, the BBC Overseas Service, the CBC International Service, and other broadcasting activities. The development of international satellites permits the reception of the same program simultaneously on a worldwide basis and satellites may soon be used in domestic TV transmission.

QUESTIONS FOR DISCUSSION

1. What advantages does international broadcasting have over other means of communication across international frontiers?

2. How were international broadcasts used to accomplish what might be called "unfriendly purposes" before World War II?
3. In what way were international broadcasts used before World War II to develop good will?
4. How was international broadcasting used in the thirties to influence world public opinion?
5. How was radio used to achieve victory in World War II?
6. What should be the programming policy of the Voice of America to promote better understanding of the United States throughout the world?
7. How does Radio Free Europe differ from the VOA?
8. How can the effectiveness of VOA or RFE broadcasts be measured?
9. How is international telecasting carried out, and what are the problems that must be solved to make it possible?
10. Do you think that receiving broadcasts on home receivers directly from satellites would have advantages over receiving them from TV stations?

CHAPTER 14

Educational and Public Broadcasting

OF ALL THE USES TO WHICH television and radio have been put, none has commanded more enthusiasm and at times led to as much disappointment as the educational uses of the broadcasting media. No other means of transmitting knowledge broadly, whether by the printed book, the classroom lecture or discussion, or the magazine article, would seem nearly as effective as television and radio, which allow a single teacher to address an educational message to audiences of thousands and, at times, of millions of people. Nevertheless, for a variety of reasons, television and radio have not displaced, and probably never will, traditional means of education; instead, television and radio have been used on a limited scale to supplement and enrich traditional modes of education and, in certain instances, where traditional devices have been found seriously wanting, they have served to fill previously untended needs.

THE EDUCATIONAL PROGRAM

What makes a television or radio program educational? Few questions have been subject to more dispute in the field of broadcasting than this. Answers have ranged from the extreme view that any broadcast program constitutes an experience in itself and therefore is educational to the listener or viewer, to the opposite extreme that holds that a program is educational only if it is presented by an educational institution. Neither extreme position is tenable. To equate education with all human experiences, without regard to the nature of the experience and the effect it has on the individual, is to ignore the realities of human life; the advances of civilization were made

possible only by the classification of knowledge and the interpretation and evaluation of significant human experience. To say that only educational institutions can teach is to ignore another reality; many other social institutions participate in the educational process in various ways and with various degrees of effectiveness.

We know that certain programs are educational to some and not to others, depending upon the state of their interests, knowledge, and learning capacities. In other words, a television or radio program, like a book or magazine article or lecture, is educational only to the extent that it has an educational effect upon an audience. This effect may be one of several types: 1. it may involve adding to the significant knowledge of the audience—knowledge that can be applied for constructive individual and social purposes; 2. it may involve training in and understanding of significant skills; 3. it may involve extending the range of the cultural experience of the audience, with a view toward developing an appreciation of artistic expression and a refinement of artistic tastes; 4. it may involve an exploration of the materials and bases of social and political values and human judgments, toward the end that these values and judgments will be in accord with facts and supported by reason.

To achieve any one of these educational effects, the educational program, like the effective lecture or the well-written book, must capture the attention of the intended audience and hold attention throughout the presentation. Although it is obvious to all that a class that is not paying attention is not learning from its teacher, teachers who engage in broadcasting sometimes ignore the equally obvious fact that listeners and viewers whose attention is not captured will turn to another station or turn off their receiver. In television and radio the techniques of commanding attention are referred to as "showmanship," although the process involved is fundamentally identical to that found in the classroom of effective teachers. To qualify as educational, a television or radio program must combine showmanship with the objective of achieving one or more of the educational effects described above. A successful educational program is one that achieves its objectives to a significant extent.

ADVANTAGES OF THE EDUCATIONAL PROGRAM

There are several unique characteristics of television and radio that make these media especially useful for educational purposes. Among these characteristics are the following: 1. ease of communication; 2. a sense of reality; 3. technical assets available through the media; 4. timeliness; 5. special motivation.

Ease of communication.— Through radio, and even more so through television, it is possible to communicate knowledge quickly to large groups of people

situated at different points throughout the country or in small geographic areas. Although the distances may be great in terms of the number of miles between the teacher and the audience, the communicative bond between the two always remains intimate and direct. Through television or radio, thousands of students can be brought into intimate contact with great teachers. The general public need not leave their living rooms to make contact with great minds.

A sense of reality.— Educational television and radio programs may use as their subject matter real people and the materials of life in a way that is beyond the capacity of the classroom teacher or the writer of books. For example, to explain the governmental process, it becomes possible on television and radio to interview public officials, to observe them in debate, to observe public ceremonies; to discuss art, it becomes possible to bring a masterpiece into the classroom via television. Emotional reactions and attitudes toward people and institutions are also conveyed through television and radio. A “feeling with” peoples of other areas and other races and creeds is inspired when students are transferred by sight and sound to distant places and come into contact with strange people through presentations of their music, art, and literature.

Technical assets.— The television and radio media themselves offer certain technical assets to teaching that are not otherwise available except through the use of motion picture film or recordings. For example, closed-circuit television demonstrations of surgery have made it possible for large numbers of medical students to obtain a front-row view of operations through the use of the camera close-up. Television and radio dramatizations of significant subject matter also contribute to better understanding and learning, as do documentaries that present facts and interpretations in a dramatized fashion.

Timeliness.— Textbooks are often behind the sweep of world events. Even magazines are a step or two removed from the actual events. Special events, news programs, and lecture material refreshed with the latest developments in related fields, make it possible for television and radio presentations by experts to keep teachers and students in the classroom up-to-date in various subject fields.

Special motivation.— Because of the special way in which television and radio programming has captured the public imagination, all communication via these media tends to benefit by the public excitement and to motivate the audience more easily than many other forms of communication. This additional element of special motivation on the part of the student often can make the difference between the attentiveness necessary to learn from a presentation and the boredom that forestalls all learning.

LIMITATIONS OF THE EDUCATIONAL PROGRAM

Together with these assets one finds a number of important shortcomings in the educational uses of television and radio. These are: 1. lack of a reciprocal relationship; 2. lack of flexibility; 3. lack of regularity and system; 4. limitation in the physical senses utilized.

Lack of a reciprocal relationship.— Doubtless the gravest shortcoming to the educational use of television and radio is the lack of a reciprocal relationship between the teacher and the student. There is no way for the student at home or in the classroom to ask questions of the studio teacher during the broadcast. Nor is it possible for the teacher to read the faces of his students to determine how well his material is being understood and whether or not another example or analogy is required to clarify any particular point. The unseen, albeit perceived, student remains much of a mystery to the teacher; to the student the broadcaster remains a distant and unapproachable teacher. In an effort to simulate a true reciprocal educational relationship, some educational broadcasters have brought small groups of students into the studio to serve in place of the unseen broadcast audience. It is generally agreed, however, that only the teacher physically present in the classroom or in the personal teaching situation can fully round out the educational experience.

Lack of flexibility.— Instruction via television or radio contends with the problem of a single fixed presentation for an audience that in many ways is heterogeneous in interest, knowledge, and learning capacities. This is especially true in the case of broadcasts directed to the general adult audience, although it is also true that such broadcasts tend by their very nature to draw more homogeneous audiences than programs of pure entertainment.

Lack of regularity and system.— Effective education generally depends upon an organized presentation of subject matter in a graduated and systematic fashion. The transmission of miscellaneous data and information on an irregular basis rarely results in anything approximating genuine education. Except in school broadcasting situations, such as those described later in this chapter, educational television and radio almost always suffer from a lack of regularity and system in the presentation of material to a constantly changing audience some of whom have attended the previous program in the series and others of whom have not. There is no way of insuring attendance at each presentation in a sequence.

Limitation in the physical senses utilized.—The ability to command attention and to communicate meaning and emotion is usually closely related to the

variety of physical senses through which the meaning and emotion can be reinforced and restated. One of the main handicaps of radio, like the limitation of the printed page, is its use of only a single physical sense to convey meaning. Certain subjects like music suffer much less by this limitation of radio than other subjects such as geography. On the other hand, color television, combining motion, color, and sound, is extremely effective in communicating chemical demonstrations or works of art.

TYPES OF EDUCATIONAL PROGRAMS

Several major types of educational programs have been developed that work within the limitations of television and radio and capitalize on the unique characteristics of the media. They are: 1. direct classroom teaching; 2. supplementary classroom teaching; 3. intraschool broadcasting; 4. informal preschool and out-of-school education; 5. formal adult education; 6. informal adult education; and 7. integrated education and entertainment.

Direct classroom teaching.— Educational programs on television and radio have been used for direct classroom teaching in various public school systems, colleges, and universities, and by United States military organizations. A leader in the use of television for direct instruction has been the school system of Hagerstown, Maryland, which linked 43 schools with a closed-circuit installation and telecast many courses for elementary and secondary school classes. In South Carolina three ETV stations broadcast programs that reach 95 percent of the state's children. In 1957, the National Program in the Use of Television in the Public Schools, directed by Dr. A. J. Stoddard, was undertaken by the Fund for the Advancement of Education to explore the uses of television in teaching large classes in 15 American cities. In 1961, the Midwest Program on Airborne Television Instruction began telecasting lessons on two UHF channels from an airplane flying above Montpelier, Indiana, to schools in six states with more than five million students enrolled in 13,000 schools and colleges. Telecasting by this means eventually came to an end when the Ford Foundation withdrew its support and participating schools failed to provide the necessary funds, but a tape service continues. Another important element in direct instruction by television is the use of closed-circuit systems in more than 1,000 school systems.

On the college and university level there has been a great deal of experimentation to test the potentialities of television in direct instruction. Pennsylvania State University and New York University were pioneers in this effort and the United States Army also conducted a number of early studies. More than 1,000 colleges and universities are using television for instruction in courses that enroll a half-million students. This instruction is

carried out through the broadcast facilities of educational TV stations and commercial stations or by means of closed-circuit installations. Complete courses as well as special parts of courses can be taught via television. Medical and dental schools use television to bring close-up views of clinical procedures to students, and television is also being used in many science classes to enlarge the students' views of laboratory experiments.

Supplementary classroom teaching.— Radio has been used very little for direct instructional purposes, although the Cleveland Public Schools did use it for many years for this purpose. The major use of radio has been as a supplement to regular instruction. In the state of Wisconsin, for example, for over 40 years hundreds of public elementary schools have made a regular practice of incorporating a systematic schedule of educational radio programs into their regular curriculum. At one time the national radio networks broadcast many programs for schools, but the time zone differences throughout the country made it extremely difficult to broadcast programs for schools on a national basis, and the programs were finally abandoned. Many school systems and educational TV stations broadcast television and radio programs on a local basis that are designed not to teach directly, but to enrich the educational experiences of students. A unique example of closed-circuit TV on the university level is a tie-up between the University of Michigan Law School and the local court that permits law students to observe all public sessions of the court in an adjunct to the court located in the Law School. There are now some 3,000 school systems which use direct and supplementary instruction presented over television. There are almost 16 million enrollments in classes receiving this instruction and it reaches more than six million individual students. About 45 percent of the programming presented by ETV stations is designed for school use, or about 25 hours of programming per station each week.

Intraschool broadcasting.— Schools of all levels carry on intraschool broadcasting, a simulated form of broadcasting which uses public-address sound systems or closed-circuit TV systems that permit simultaneous reception in all or in a select number of classrooms in the school. This practice provides many opportunities to integrate various class activities. Student interest increases when the "home folks" do the broadcasting. The disc-jockey program has been used to communicate news of school events, public service announcements about school safety and charity drives, and for interviews with teachers and administrators about school traditions and regulations, sandwiched in between the playing of popular music records during lunch or home-room periods.

Informal preschool and out-of-school education.— Some educational programs are intended for listening and viewing by youngsters at home—those too young

to go to school and the youngsters who have returned home from school. *Romper Room*, a syndicated program for preschool children, is presented on a number of local stations throughout the country. *Captain Kangaroo*, designed for the same age group, has been broadcast on CBS for many years. Another program for preschool children broadcast by ETV stations is *Sesame Street*, which is designed to prepare youngsters for their first school experiences. This program, underwritten by a number of organizations including the Ford and Carnegie Foundations and the Corporation for Public Broadcasting, has attracted larger regular audiences than any series ever broadcast by ETV stations. Other programs broadcast by ETV stations for children at home are *The Friendly Giant*, which was originated at the University of Wisconsin in the 1950s and is now produced by the Canadian Broadcasting Corporation, *Misterogers' Neighborhood*, and *What's New?* The commercial networks also present some programs in this category, among them ABC's *Discovery* and NBC's *American Rainbow*. Many local commercial stations present programs for children, and some of these which include storytelling and the playing of games may be considered educational, at least in part.

Formal adult education.— The use of television and radio for transmitting formal adult education has been limited mainly to credit courses given over local broadcasting facilities by the extension division of various universities. These broadcasts are, of course, available for listening or viewing by anyone and cannot be limited to the students who register by mail and pay an enrollment fee for the receipt of study materials, reading lists, syllabi, and a final examination which they must take in person, usually on the university campus. Western Reserve University, Michigan State University, and other institutions have experimented with the telecast of college courses for credit. The University of Houston has telecast regular undergraduate lecture courses which resident students may view in their rooms instead of at the college lecture hall. The state universities of Wisconsin, Ohio, Illinois, and Minnesota broadcast by radio many university courses, many directly from the college classroom and others from radio studios, which ranged freely, yet systematically, over the arts and science curriculum. Listeners at home are at liberty, however, to tune in only when they desire to, and there are no certificates of completion of instruction. One organization that did offer certificates was the Chicago Board of Education, which in 1956 began offering on television a complete junior college course leading to the degree of associate in arts. Thirteen years later it was estimated that 120,000 students had benefitted from this instruction and more than 200 students actually earned Associate of Arts degrees from courses taken at home.

Informal adult education.— The most common type of educational television and radio program is devoted to informal adult education. It seeks a broad appeal, it usually has interesting subject matter, and it generally lacks a

systematic and graduated plan of instruction. Each program generally stands by itself and is evaluated independently. Discussion and documentary programs such as *Meet the Press*, *Face the Nation*, *Issues and Answers*, and network news specials usually offer informal adult education.

Integrated education and entertainment.— It has been said that people obtain their greatest satisfaction from programs that not only entertain them but also give them a feeling of having been enriched by the experience. Such is certainly the case with great dramatic and documentary presentations. In many popular entertainment programs a conscious effort is made to integrate items of some educational significance, whether it be an operatic aria in a popular music program or a commentary on college activity in connection with the pickup of a football game. Such educational efforts, while they reach large audiences, often suffer from the complete lack of system in presentation and represent only a miscellaneous kind of education. With careful treatment, however, integrated education and entertainment on a large scale over a substantial period of time can leaven popular tastes and create demand for better things.

EDUCATIONAL NONCOMMERCIAL RADIO STATIONS

Much of the solid work in educational radio programming has been done in a number of separate geographical areas across the country by a group of educational noncommercial radio stations operated by universities, school systems, and municipalities. These stations are financed by allocations of state or municipal tax money and by endowments and special grants from philanthropic organizations. The stations operate modestly but earnestly and often very effectively with a singleness of purpose—the rendering of a public service through the broadcast of programs of education, information, and constructive entertainment. The educational programs consist of the types mentioned above; the informational programs consist mainly of news, consumer and marketing information, public-health guidance, government reports, etc.; the entertainment usually concentrates on wholesome children's programs, classical music recordings and occasionally live performances, and dramatizations of literary works.

During the first decade of radio broadcasting, there were a large number of educational radio stations, but most of them were concerned primarily with experimenting with the physical and engineering aspects of the broadcast medium. During the 1930s and early 1940s, a hard core of some 20-odd educational radio stations broadcast in the AM band. Some of these stations, like those affiliated with the state universities of Wisconsin, Iowa, Minnesota, Illinois, Ohio, and Oklahoma, as well as WNYC, the municipally owned and operated station in New York City, competed successfully with the net-

works in winning awards for superior educational programming. After World War II, with the development of FM radio and the allocation by the FCC of the 88-92 megacycle band for educational use only, it became possible for many other state universities, school systems, and local schools to establish their own FM radio stations, many of them low powered, with transmission power limited to 10 watts to provide coverage within a small community area. There are now more than 400 educational radio stations operating in the AM and FM bands. Their audiences, although small in contrast with the audiences attracted by the most popular commercial radio stations, are large in comparison with the size of the publics reached by other educational media.

EDUCATIONAL TELEVISION STATIONS

From 1948 to 1952, during the freeze on new television broadcasting licenses, of the 108 television stations in operation only one, WOI-TV, in Ames, Iowa, was owned by an educational institution (Iowa State College). Because it was then the only station serving a substantial population in Iowa, WOI-TV carried commercial network entertainment programs in addition to its own educational offerings. During the course of FCC hearings on the issuance of a new television allocation plan, support was developed throughout the country in behalf of a reservation for educational use of as many as 10 to 25 percent of the broadcast channels to be made available for television. In a rare demonstration of coordinated educational effort, under the leadership of the NAEB and a new organization called the Joint Committee for Educational Television (JCET), located in Washington, 76 important witnesses appeared before the FCC in support of educational reservations, and formal statements from 838 colleges, universities, school systems, and public service agencies were filed with the Commission. The New York State Board of Regents filed a voluminous brief in behalf of its request that the FCC allocate 11 television channels in New York State for an educational television network. In the FCC's "Sixth Report and Order" issued in 1952, 242 television channels out of a total of 2,053, or slightly more than 11 percent, were reserved temporarily for application by educational groups only. The number of reservations for education was later increased to 639 (116 VHF and 523 UHF).

Following the favorable Commission action, there was a groundswell of activity in educational circles to bring new educational television stations into being. Supported by grants of money from the Fund for Adult Education of the Ford Foundation and with leadership provided by the JCET, educational television seminars and institutes were convened throughout the country to alert educational leaders to the needs and promise of educational television and to draw up plans for action in various states and communities

throughout the country. Some of these plans failed to materialize, others were blocked by political obstruction, others failed for want of proper organization and adequate finances, and others succeeded in putting on the air a number of educational television stations that now occupy a permanent and important place in the American system of television.

Although opposition developed in certain states, in other areas educational television was advanced with the cooperation of community, business, and educational leaders. A National Citizen's Commission for Educational Television was organized to mobilize public opinion in behalf of the movement. Positive results were soon observed in cities like Houston, Texas, where the first postfreeze educational television station went on the air May 25, 1953; in the state of Oklahoma, where a three-station educational television network was authorized by the state legislature, which floated public bonds to finance the enterprise. Despite the failure of one UHF station that went on the air and then returned its license, a total of 15 educational television stations were on the air three years after the FCC allocated the channels. Since then the growth has been rapid. In 1962, 71 educational television stations were on the air; by 1970 the number had increased to 184. It is estimated that three-fourths of U.S. homes are within the range of an ETV signal. Not counting audiences in schools, some 20 million people tune in to programs every month.

America's ETV stations are independent and locally operated. About a third of them are licensed to colleges and universities and another third to nonprofit community groups. The rest are licensed to state educational agencies or to local school systems.

The following statement of program policy of Station WCET, in Cincinnati, is fairly typical of educational television programming intentions:

Program Policy of Station WCET, Cincinnati

WCET believes that the proper and adequate use of television is an important adjunct to existing educational processes. In Cincinnati the Educational Television Foundation through its membership calls upon all educational systems and institutions to use this station as a means of extending the cultural and civic benefits of the community to each and every citizen.

Thus, WCET is the voice of organized education in Greater Cincinnati, and with this in mind the station's program policy has been formulated to carry out the following objectives:

1. Systematic programming for children of preschool age;
2. Programs which will enrich the classroom experiences for children in the elementary and secondary schools;
3. Constructive programs for out-of-school hours for children of all ages;
4. Courses in formal education in high school and college subjects for youths and adults;

5. Programs for the home viewer to improve skills and earning power; to better understand civic and community problems and projects; to demonstrate new developments in science, art and international affairs;

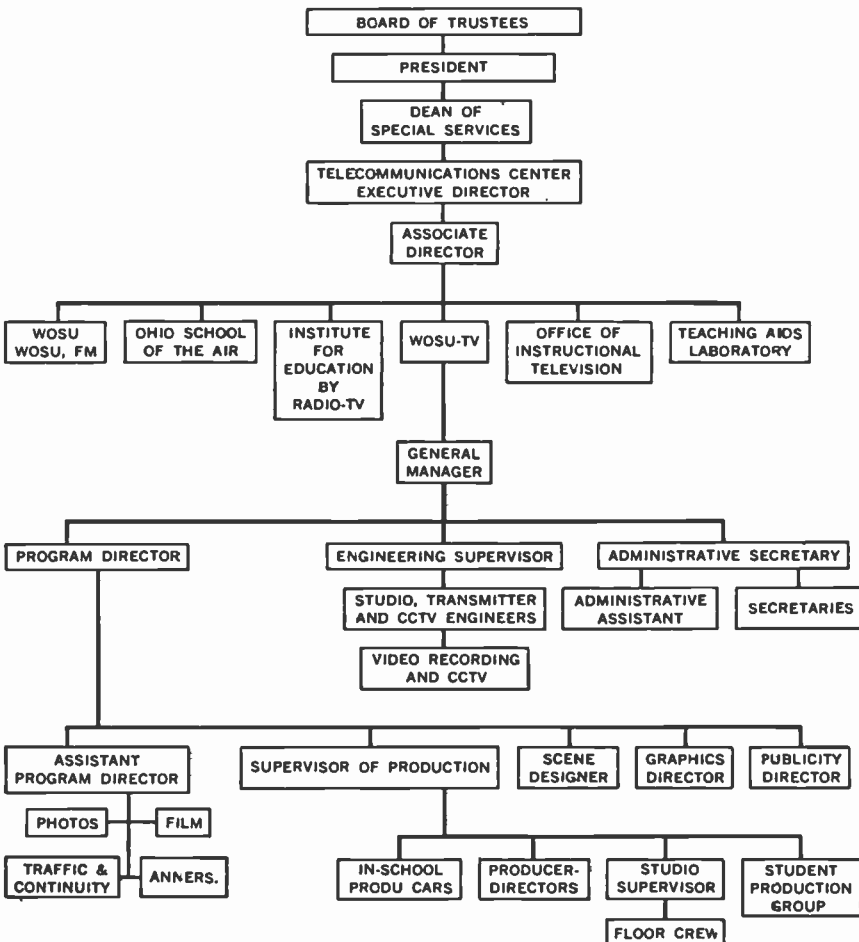
6. Music, drama, and other programs in the field of the arts, that are both entertaining and self-improving;

7. Programs which will add to the store of personal values which may contribute to better family life, and the long range welfare of the community and the country.

Figure 14-1.

Organizational Chart of WOSU-TV, Channel 34

The Ohio State University, Columbus, Ohio



INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS)

To supplement the channels reserved for ETV stations in the VHF and UHF bands, the FCC in July of 1963 opened 31 channels in the 2500-2690 megahertz range for use by educational institutions in presenting instructional, cultural, and other types of educational material. Unlike the school programs broadcast by regular ETV stations, the ITFS signals cannot be picked up by regular television sets in homes but are available only to receiving stations in schools which have specially designed sets. There is no limit on the number of ITFS stations which a particular institution may be licensed to operate, but it is allowed to use only four channels in one area and the power of the station is controlled to permit a signal that travels from five to 20 miles. The ITFS system is a boon to educational organizations of limited resources because it permits them to present television instruction more economically than is possible over regular ETV stations. The availability of four channels also makes a flexible broadcasting arrangement possible in which specific programs can be repeated many times to achieve maximum utilization. About 60 institutions are now using the ITFS system.

THE PUBLIC BROADCASTING CONCEPT

For many years those who have been engaged in what is generally known as "educational" broadcasting have been unhappy with the term because to many it connotes both dullness and forced feeding. Early in its existence the National Broadcasting Company reacted to this stigma by renaming its Education Division the Public Service Division. In 1959 officials of what was then the National Educational Television and Radio Center tried without success to devise a term that would make it possible to eliminate "educational" from their institution's name. They considered using the term the FCC uses in referring to channel reservations—"noncommercial"—but rejected it because it was awkward and negative in tone. Not until 1967, when the Carnegie Commission on Educational Broadcasting made its report, was the right expression found—one that harked back to the NBC solution—namely, public broadcasting. Educators rushed to embrace the term and commercial broadcasters, although arguing somewhat ruefully that they also were presenting programs for the public, seemed willing to let the term be used for this special purpose.

In its report¹ the Carnegie Commission on Educational Television distinguished among three types of television: *commercial television*, which

¹*Public Television—A Program for Action* (New York, 1967).

seeks to capture large audiences with programs mainly designed to relax and entertain; *instructional television* or ITV, which presents programs of instruction calling upon the viewer's instinct to work, build, learn, and improve and asks him to take on responsibilities in return for a later reward; and *public television*, which includes all that is of human interest and importance that is not at the moment appropriate or available for support by advertising, and which is not arranged for formal instruction.

The Commission urged immediate action to extend and strengthen instructional and public television including as main points in its proposal: 1. the establishment of a federally chartered, nonprofit, nongovernmental corporation to be known as the "Corporation for Public Television" (later changed to the Corporation for Public Broadcasting to include radio) which would be empowered to receive and disburse governmental and private funds in order to extend and improve public television programming; 2. the support of two national television production centers for the preparation of public television programs; 3. the provision of federal funds for the support of the Corporation through the establishment of an excise tax on television sets (beginning at two percent and rising to a ceiling of five percent); 4. the provision of additional funds through the Department of Health, Education, and Welfare for basic equipment and operating funds; and 5. the establishment of studies to develop better insights into the use of television in formal and informal education.

The proposal of the Commission was marked by a number of noteworthy recommendations. One concerned the nature of the funds needed to support public television. It estimated, for example, that the Corporation it recommended establishing would require \$104 million in annual revenues to operate properly. It also recommended that the Corporation be freed from dependence on annual Congressional appropriations by designating funds from a specific source—an excise tax on television sets—to be held in trust for public television purposes. This procedure was necessary, the Commission argued, to free the Corporation from the overseeing of its day-to-day operations by Congress that would be the natural consequence of annual budgeting and appropriations procedures. When the Congress established the Corporation for Public Broadcasting, it did not follow the Commission's recommendations on this point; the Corporation depends for most of its support on annual appropriations by the Congress. The Commission's fears that this procedure might lead to some degree of political control seemed to be justified by an incident that happened early in 1970. A Congressman who was shocked by a NET program featuring the civil-rights activist and comedian Dick Gregory wrote to the president of NET saying that if that organization continued to produce such programs, he would vote against any further funds for public television.

It should be noted that other proposals for supporting public television from designated sources have been made. The Ford Foundation advocated

the substitution of domestic satellites for the present system of microwave relay and coaxial cables as a means of providing network connections. The savings it said would result from this change could be used to support public television. A second proposal is to tax the commercial television industry a certain percentage of its gross revenues for the support of public television. Other proposals include the institution of a license tax on TV receivers; the use of advertising; a pay-TV system; and a tax on cable-TV companies. Before the Commission's report, the Congress had made a significant contribution to the development of ETV. In the 1962 Educational Facilities Act it appropriated \$32 million for disbursement by HEW to the various states for the establishment or upgrading of facilities, the maximum granted to any one state being \$1 million.

In addition to its stand on the way in which public television should be supported, the Carnegie Commission took strong positions on other matters. Although it recognized the importance of program production by national organizations, it also emphasized the importance of local production both for the local area of the station and for regional or national use. Also by implication it suggested that the networking function for national programs be separated from the production function. The public television network system, it argued further, should be used primarily for the distribution of programs which could be recorded and played later by stations, rather than for live interconnection, although such interconnection should be used when the nature of the programs demands simultaneous national reception.

ORGANIZATIONS IN PUBLIC BROADCASTING

The Corporation for Public Broadcasting

In November of 1967 President Johnson signed the Public Broadcasting Act, which established the Corporation for Public Broadcasting, an organization designed to promote noncommercial television and radio broadcasting. It was structured largely along the lines recommended by the Carnegie Commission. The Congress established four guidelines for the Corporation: 1. to develop programs of high quality from diverse sources; 2. to develop a system of interconnection for the distribution of the programs; 3. to strengthen and support local stations; and 4. to carry out its functions in a manner that assures maximum freedom of these stations from interference with or control of program content or other activities. Included in the law is a prohibition against editorializing by public TV and radio stations.

Frank Pace, a former Secretary of the Army, became the first chairman of the Board of Directors of CPB, which was incorporated in the District of Columbia, and John Macy, a former chairman of the U.S. Civil Service Commission, became its first president. The Corporation received immediate

support from private institutions, notably the Carnegie Foundation and CBS, each of which granted it \$1 million, but the support from Congress fell far below that recommended by the Carnegie Commission. Only \$5 million was appropriated in the first year and only \$15 million was appropriated in the second year. The Carnegie Commission's hope that a trust fund supported by revenues from a specific source would be established was also lost for the time being. It seems clear that CPB will depend on annual appropriations by the Congress and will be subjected to the political control involved in that system.

In its first year CPB spent its revenues in a variety of ways. It supported local television and radio programming for local areas and for national distribution; it contributed to the production of programs by NET; it issued direct grants to most of the ETV stations; it provided money for fellowships in educational broadcasting; and it supported instructional television through grants for programs and research.

Public Broadcasting Service

To carry out its responsibilities for establishing interconnection services for public television, the CPB established as a separate entity the Public Broadcasting Service with its own president and board of directors, made up of representatives from ETV stations. It took over the national networking responsibilities that were formerly exercised by NET. That organization used a system that depended largely on the mails and special delivery services rather than on interconnection. The PBS distributes programs over microwave and coaxial cable facilities and also arranges for live interconnection. This national service is supplemented by regional ETV networks such as the Eastern Educational Network and the Central Educational Network in the midwest. There are also educational networks in the south, Rocky Mountain area, and the far west. In radio, the National Association of Educational Broadcasters (NAEB) operates a tape network known as the National Educational Radio Network (NERN), and the Broadcasting Foundation of America, an organization financed by the Ford Foundation, maintains a similar type of network. The Corporation for Public Broadcasting established a radio network service, National Public Radio, that operates in much the same way as its television counterpart, PBS. Its function is to acquire, produce, and distribute radio programs of the highest quality.

National Educational Television

The predecessor of what is now National Educational Television came into existence in Ann Arbor, Michigan in 1954 as the Educational Television and Radio Center. It was supported by the Fund for Adult Education, a subsidiary of the Ford Foundation, and was conceived primarily as an exchange center

which would help ETV stations to use one another's programs. The Center shortly began acquiring programming from other sources, however, and it also began commissioning its member stations to produce special series for national use instead of relying only on what the stations might produce in their day-to-day operation.

In 1959 the main offices of the Center were moved to New York and the word "national" was added to its name. The distribution and tape duplicating services remained in Ann Arbor. The number of hours of programming made available to ETV stations rose to ten hours a week; the Center also provided leadership for new stations and helped existing stations in a number of nonprogram activities.

In 1963 a number of notable developments took place in the organization's operation. The Ford Foundation agreed to double its annual support of the Center from \$3 million to \$6 million and in return asked the Center to reduce its offerings to five hours of *new* programming of the highest quality each week, half of these hours to be in the area of public affairs. The Center gave up its work in station activation and its various other nonprogram services to stations, transferred its radio services to the Broadcasting Foundation of America, and turned over its in-school TV services to the National Center for School and College Television at Indiana University. It also changed its name to the one now used—National Educational Television. A further innovation was the use of its own personnel in the production of some of its programs. Previously all of its programs had been produced by other organizations. In 1970, NET joined forces with New York's public-television station, WNET, to become a program-producing organization known as the Educational Broadcasting Corporation. As we have noted previously, NET's function as a network was taken over by the Public Broadcasting Service, which uses interconnection instead of the mails as the main means of distributing programs.

National Association of Educational Broadcasters (NAEB)

One of the oldest organizations in educational broadcasting is the National Association of Educational Broadcasters, which has existed under that name since 1934 but actually had its beginnings in the Association of College and University Broadcasting Stations formed in 1925. The purpose of the NAEB is to provide direct and indirect services to the institutions of educational broadcasting, including educational television and radio stations, program agencies, teaching units, and the users of educational programs. It also serves individuals in the field. With its main offices in Washington, one of its principal responsibilities is to represent educational broadcasters in dealing with Congress and other governmental agencies. It produces no programs but it does administer some grants and, as mentioned previously, it provides a home for the National Educational Radio Network—which circulates

tapes of radio programs. The ETV station managers have also set up an Educational Television Stations Division within the NAEB to take over the station-relations functions which were dropped by NET. ETS also supervises the exchange of programs among stations. Another service of the NAEB is the provision of communication services through the publishing of a regular newsletter and a journal—*The Educational Broadcasting Review*. It fosters research in educational broadcasting, holds regular institutes and a yearly convention, and operates a placement bureau for people seeking positions in the field.

The Ford Foundation

One of the most influential organizations in educational broadcasting and particularly in television is the Ford Foundation, whose grants made possible much of the early development of ETV. Indeed it is difficult to see how the movement could have gained momentum without the assistance the Foundation provided. It helped in two important ways: it made grants to the early stations which permitted them to establish facilities and initiate a program service; and it supported the national program service which is now NET.

Between 1962 and 1970 the Ford Foundation was estimated to have contributed \$150 million to the ETV movement. Among its most important contributions are annual grants of some \$6 million to NET and participation in the underwriting of several program series, among them the enormously successful series designed for preschool children, *Sesame Street*. In 1966 the Foundation appropriated \$10 million to finance the first interconnection among ETV stations when it underwrote the Public Broadcast Laboratory, a two-hour, live, Sunday night series that dealt with political, cultural, sociological, scientific, and economic developments across the nation.

COURSES IN BROADCASTING

A great many colleges and universities now offer courses in broadcasting. Of these 173 offer a course of study that leads to a major in television and radio on the undergraduate level. On the graduate level, 87 schools offer a master's degree in broadcasting and 23 offer a doctorate. Many other institutions, although not offering majors, have a substantial number of courses in broadcasting.

Many institutions teaching broadcasting courses are affiliated with the Association for Professional Broadcasting Education, which operates as a part of the National Association of Broadcasters. The APBE holds a yearly meeting at the time of the NAB Convention, publishes a quarterly, the *Journal of Broadcasting*, and provides its affiliated institutions with regular information about developments in radio and television.

Some of the facilities for teaching broadcasting courses are rudimentary, being made up of simple public-address systems, tape recorders, homemade sound-effects trucks, and simple manual sound-effects equipment. Their production material consists of student-written scripts supplemented by scripts available in published anthologies. These workshops make it possible for students to develop elementary broadcasting skills and to set up intra-school broadcasting operations. Many of the low-powered educational FM radio stations were developed from simple broadcasting workshops. Often coupled with the production activity of a workshop are simple audience-research studies and the full range of on-the-air broadcast offerings.

Some broadcasting workshops, located at important universities, have a full complement of professional broadcasting equipment, better and more complete than that found at many small commercial broadcast stations. Their equipment often includes completely outfitted studios and control rooms, with two or three camera chains, motion-picture projectors, video-tape recorders, construction and storage rooms, and other basic facilities.

SUMMARY

To be successful, educational broadcasting must effectively combine showmanship and valid educational content. Despite certain inherent limitations, television and radio possess special characteristics that make them very useful for various educational purposes. Educational programs can be used for direct and supplementary classroom teaching, intra-school broadcasting, education for preschool children, for youngsters out of school, and for adults. Integrated education and entertainment describes the effort of commercial broadcasters to incorporate educational materials into the popular entertainment programs. Noncommercial educational AM, FM, and TV stations serve the special purpose of rendering a public service through the regular scheduling of programs of education, information, and constructive entertainment. With the report of the Carnegie Commission the term public broadcasting came into general use to describe the programming of noncommercial stations. Institutions that play significant roles in the area are CPB, PBS, NET, NAEB, the Ford Foundation, and APBE.

QUESTIONS FOR DISCUSSION

1. How can we best define an educational program?
2. How can television and radio be used effectively by the teacher in the classroom? What is required besides listening to or viewing the program?
3. How do the limitations of television and radio as educational media compare with their advantages as means for conveying information and education?

4. What types of programs are especially useful for educational purposes?
5. What functions, if any, can noncommercial educational stations serve that are not already served by commercial stations?
6. What kinds of programs should an educational station broadcast? How broad an appeal should an educational station make in its effort to win an audience?
7. How do educational programs over commercial outlets compare with educational programs over educational stations? Can you supply examples?
8. To what extent can we hope to develop better discrimination in listening and viewing through the classroom study of broadcast programs?
9. Compare the relative advantages and disadvantages of educational broadcasting by means of radio and by means of television.
10. Should educational broadcasts be limited to educational stations?
11. Should public broadcasting stations be prohibited from editorializing when commercial stations are encouraged to do so by the FCC?

CHAPTER 15

Standards of Criticism

ON WHAT BASES SHOULD television and radio programs be judged? By their popularity or by their artistic quality? By the amount of useful information they convey or by their effectiveness as vehicles for advertising?

Confusion over standards of criticism is not limited to the field of broadcasting, but is also found in other forms of practical and artistic communication. In the field of literature, for example, the popularity of novels can be measured by the number of copies sold, but judgments of their comparative quality as novels are never made by the yardstick of popularity. These judgments, which often have little or no relationship to matters such as immediate popularity, are made by critics who have read a great many books and who make their evaluations on the basis of criteria involving intrinsic literary merit. In arts like painting, music, and poetry, the enduring judgment is never based upon immediate popularity. Many works of art make an excellent first impression, but soon wear thin due to an essential superficiality; other works, of more enduring if less immediate popularity, encounter initial public and critical resistance, but manage to win increasing favor with the passage of time. In the field of practical communication, the newspaper or magazine with the largest circulation (manifestly the most popular publication) is not necessarily the "best" newspaper or magazine. In the legitimate theater, plays adjudged by professional critics to be of superior quality often fail to win immediate popular appeal, while plays considered by the critics to be inferior, occasionally become box-office hits. It is clear that the standards of immediate popularity and of inherent quality, both of which tend in casual conversation to be assimilated into a single critical concept of "good," are often quite different judgments—one made immediately by the public to

which the communication or work of art is addressed, and the other by individuals of professional repute who, through long and discriminating exposure to various forms of communication and works of art, have developed critical standards of judgment. When an immediate popular success is also a critical success, there is general satisfaction. In the course of time, popular and critical judgments are often revised; the ultimate test of quality is usually a single judgment representing enduring popular and critical esteem.

This cleavage in critical standards between immediate popularity and intrinsic quality is probably more evident in television and radio than in most other fields of practical and artistic communication. In broadcasting, the pressure for immediate popularity is overwhelming. Each program competes for an audience with programs broadcast simultaneously over other stations and networks. The elements of immediate enjoyment and breadth of appeal usually determine which program obtains the largest audience. On the other hand, each program, whatever its form—drama, comedy, documentary, or audience-participation—achieves a certain qualitative standard of performance in terms of its form and the potentialities of its material. In the day-to-day judgments of television and radio programs these conflicting considerations often spill over and confusion results. "That was a terrible show," remarks one person, to which another replies, "Not so, it had a great rating." Only through an understanding of the broadcasting media and a clarification of the criteria for criticism can we hope to remove some of this confusion.

We have said that television and radio programs in America are used to serve three fundamental purposes: 1. to conduct commerce; 2. to provide entertainment; and 3. to provide public service. Failure to acknowledge the validity of these purposes results, of course, in widely different judgments of an enterprise that involves business, artistic, and educational considerations. The critic who fails to appreciate the financial problems imposed on television and radio by virtue of their competitive nature and their sources of available income is reasoning from faulty premises no less than the broadcaster who looks upon his station solely as a means of making a personal fortune. Proceeding from opposite assumptions, it is easy to see how an advertiser might not be satisfied until his commercial message had been flaunted throughout an entire program, and how a sensitive writer or performer, on the other hand, might be unwilling to have his artistic presentation associated in any way with a commercial product.

COMMERCIAL STANDARDS

A common form of criticism of television and radio relates to the number and quality of commercial announcements on broadcast programs. Through long exposure the American people have come to accept com-

mercial messages as the price they pay for programs they like to see or hear. The code limitation for prime time of 10 minutes of nonprogram material in each 60-minute period appears to be within the tolerance of the American public. Raucous, unduly repetitive, and often stupid commercials do, however, arouse critical hostility that appears to many persons to be amply warranted. Inasmuch as clever commercials are not only tolerated but often enjoyed by the public, the question has been raised as to whether advertising agencies should spend more time, effort, and imagination to improve the quality of their commercial announcements. The question of whether stations and networks should protect the public not only from misleading and inaccurate advertising but also from grossly irritating advertising has also been raised. In order to avoid losing their audience, the broadcasters, who now pass judgment on the quality of all programs proposed by advertisers, may eventually be obliged to apply more rigorous standards of quality to the commercials as well. Clients who mistakenly believe that their commercials are more important than the program must be educated to the truth that their advertising is wasted without the circulation that can be provided only by effective programming. Broadcasters who mistakenly believe that their license to broadcast may be used solely for the production of quick profit to the exclusion of public service must also be educated to the truth of their public responsibility. In the long run, however, only those stations that operate in a successful business manner can provide the financial resources necessary to program effectively in the public interest.

ENTERTAINMENT STANDARDS

Most television and radio programs aim to entertain, but the overwhelming concentration on this one objective has been questioned. To determine what audiences think, CBS sponsored a study of people's attitudes toward television, a project that became the most thorough investigation ever undertaken in this field. The author of the report,¹ Gary A. Steiner of the University of Chicago, divided the subjects into two categories: average viewers, whose education did not go beyond high school, and what he called "average, non-average viewers," people with higher education, sophistication, and income.

The average viewer, Steiner reported, depends on his television set mainly for relaxation and enjoyment. He accepts the offerings uncritically, although he does wish vaguely that programs could be more informative and educational. The "average non-average" viewer is more critical of television and is more concerned with selective viewing, but when he turns on his set, it is usually to seek light entertainment. Although he expresses a wish for more

¹Gary A. Steiner, *The People Look at Television* (New York, 1963).

informational programs, he actually watches few of them. The big difference between these two groups, Steiner pointed out, is not how they use television but how they feel about it.

It would seem, therefore, that in making television primarily a vehicle for entertainment, broadcasters are meeting the public's demand. The question remains whether they are satisfying the public's needs. Some attempt has been made to provide programs that appeal only to minority tastes, but broadcasters are reluctant to present programs that few people view when they can gain larger audiences with programs of more general appeal. The result is that most programs of specialized appeal are broadcast in marginal time periods, such as Sunday afternoon, when program competition is less keen, although a few have been presented in prime-time periods.

The quality of the production in television and radio entertainment is likewise a subject of much concern. Due to the enormous volume of programs and the great expanse of production, it is impossible to assign to every program all the creative talent and the production facilities necessary to produce a top-quality show. In television the rate of production of the finished product has been faster than the rate at which quality raw materials have been developed. Nevertheless, there have been enough demonstrations of first-rate productions in all entertainment and informational forms to establish standards of qualitative judgment. Criticism of program quality must be based, however, on an understanding and acceptance of television and radio as media for the presentation of art forms of their own. It is no more justified to withhold praise from a television drama on the ground that it would not hold up as a two-hour Broadway play, than to withhold praise from a Broadway play on the ground that it would not make a good movie, or to condemn a short story on the ground that it would not make a good novel. The qualitative judgment should always be based on fundamental criteria such as, in the case of a television drama, the following: Did the production excite interest? Was the situation believable? Were the characters real and were their actions adequately motivated? Was the subject matter worthy of the time given to it? Was the production technically competent? Was the total effect emotionally and intellectually satisfying? In the case of informational programs, the criteria would be somewhat different: Was the subject matter worthy of a program? Was the information presented clearly? Was interest sustained? Was the material presented with sufficient effectiveness to cause the audience to remember the main points?

PUBLIC SERVICE STANDARDS

The obligation of broadcasters does not end, however, with the provision of entertainment. The people must be kept informed and the

broadcasting industry has a critical role to play in reaching this objective. In their concern over entertaining the public, many program producers often forget that their audience is made up of human beings and citizens upon whose political and social judgments depends the fate of our country. By virtue of the public license they hold, it seems hard to dispute the fact that broadcasters have an affirmative responsibility to see that the television and radio media are used for purposes of good citizenship through the dissemination of information and opinion on matters of public importance. Criticism of the public service performance of television and radio is usually related to four aspects: 1. the accuracy of broadcast information and the qualifications of those who comment on the news and express opinions on controversial matters; 2. the balance of fairness in the presentation of controversial points of view; 3. the quantity of public service programs in relation to the need for them; and 4. the broadcast time allotted to these programs. These are seemingly valid criteria. At CBS the following standards for news and public affairs programs have been established:

In news programs there is to be no opinion or slanting, the news reporting must be straight and objective. In news analysis there is to be elucidation, illumination, and explanation of the facts and situations, but without bias or editorialization.

Opinion broadcasts must be labeled for what they are. In particular, opinion must be separated from news. The listener is entitled to know what he is receiving, news or opinion, and if it be opinion, whose opinion. When opinion is expressed in any type of information program—excluding news and news analysis where opinion is not allowed—opportunity for reply is given to the person with whom issue has been taken, or to a responsible spokesman representing an opposite viewpoint.

An advertiser who sponsors any type of information program produced by us does not thereby purchase, or in any way gain, any rights to control the contents of the program.²

In an effort to break loose from the concentration of public service programs on Sunday afternoon and their exclusion from other, more desirable places on the broadcast schedule, the national networks have succeeded in arranging their commercial sales contracts so that they may from time to time broadcast important public service programs in prime evening time periods. News, documentary, and "actuality" Specials are also telecast during these periods.

THE RESPONSIBILITY FOR LEADERSHIP

Midst all the concern for programs that will immediately win broad popular appeal, there nevertheless abides with television and radio

²Address of William S. Paley, Chairman of the Board, CBS, at NAB convention, Chicago, Ill., May 25, 1954.

broadcasters a positive responsibility for leadership in the development of new creative talents and new program forms, in raising popular tastes, eliminating popular ignorance, and advancing public understanding of the world in which we live. To concentrate solely on the immediate problem of giving the public only what the largest single segment of the public currently wants is, in the opinion of some critics, equivalent to engaging in a form of cultural demagoguery that betrays the future of broadcasting and the promise of American life. As Lyman Bryson, one-time CBS Counsellor on Public Affairs, has said, the broadcaster has a responsibility not only to meet tastes as they are, but constantly to improve them:

The truth is that you raise your level of taste in music, drama, literature, or any other art, you find that you demand more, your expectations move up. Your taste gets to be more and more like the preference of listeners who have had more experience and training. This happens, of course, only if you are exposed to good things, to fine music, to drama that is stirring and real, to talk that is logical and thoughtful. If you have a chance to find out what fine things are really like, and you are an average person with average responses, you will demand them for yourself.

If nothing is on the air but what is dull to your ears, because you do not understand it and have not had a chance to get acquainted with it—if, in other words, it is outside your range of tastes, then you do not listen and you do not learn anything. You therefore do not get anything to enjoy. Above all, everybody's tastes in all the arts must depend on his enjoyment.

Since this is so . . . the broadcaster has a clear responsibility to keep music and drama and entertainment of all the decent kinds there are, on the air all the time to meet all the different tastes.³

Gilbert Seldes, a television and radio critic, argued in favor of the broadcaster's responsibility for leadership in this way:

The moment radio took entertainment into the home—which was the great social revolution of our time—a new concept began to take shape, and part of it is the concept of entertainment so copious and familiar that it becomes a necessity of life (as the telephone is). These necessities are not loved, but we cannot live without them. Let the broadcaster be happy that they have joined the other essentials of life—and accept the responsibilities of their position. Let them remember that the telephone company is not satisfied with satisfied customers, and it was not to satisfy public demand that the utility companies switched from direct to alternating current. When you deal with the necessities of life you are obligated to give all the people the best product you can develop, you offer it to them before they ask for it. . . .⁴

Frank Stanton, president of CBS, recognizes the responsibility of the broadcaster to present a wide range of programs, but he sees the public as

³ Lyman Bryson, *Time for Reason About Radio* (New York, 1948), pp. 41, 46–48. By permission of George W. Stewart, publisher.

⁴ Gilbert Seldes, "Satisfaction and/or Enthusiasm," in *The Saturday Review*, October 29, 1955, p. 23. By permission of *The Saturday Review*.

the final judge of what ultimately is to be broadcast. In an address given at the University of Pennsylvania, he said:

Chief among these fundamental problems is the arrival at standards for programming. Whose standards should they be? How should they be determined? Can you trust the people to know what is good for them? Or must they be told by some authority? Despite the diversity of taste, somebody has to set standards. Broadcasters have turned to the general public. Should we meet the standards set by *most* of the people *all* of the time? I think that the answer to that is clearly no. We must be constantly aware that ours is a most varied population, with a wide range of degrees of sophistication, of education, of interests, of tastes. We must make an effort to accommodate that endless variety. But we must do it with some sort of scale and balance in mind. . . .

I think that it would be a misuse of the air waves, for example, to carry very esoteric, avant-garde material that experienced observers know would be meaningless to all but a handful of the initiated. On the other hand, there is a great and restless potential in the American people to broaden their cultural horizons. Television can, and does, play an enormous role in stimulating that potential. . . .

We watch very carefully how the people react, because their acceptance or rejection influences our next move—and ought to influence it. We must remain primarily the servant of the majority, but at the same time, recognize the interests and values of significant minorities. We have to serve both. The people, whatever their temporary errors or inadequacies, are, in the long run, the best judges of their own interests, and they will make themselves heard.

PROFESSIONAL CRITICISM

While it was true several years ago that there was a "woeful dearth" of professional radio criticism in the United States, the situation has changed considerably since the advent of television. Although publishing media have not yet accorded professional television and radio criticism the same status or space accorded book, theater, or motion-picture reviews, the trend is clearly in that direction. Several important critics like Robert Lewis Shayon of the *Saturday Review*, Jack Gould of the *New York Times*, and Lawrence Laurent of the *Washington Post* and a syndicated columnist, review programs regularly and command the attention of the broadcasting industry. There are many other program reviewers less well known nationally who write for newspapers in various cities across the country. Unfortunately, some of these writers have no special interest or competence in program evaluation and rely mainly on press handouts or give vent to their personal pique.

Professional criticism of television and radio is also conducted through the issuance of various awards of merit. Among the more esteemed are the Peabody and "Emmy" citations that are awarded yearly to programs and personalities.

Still another form of criticism is that offered by organizations and committees specifically created for the purpose of evaluating programs. It is not

uncommon for local parents associations to set up television committees to review local children's programs. The Wisconsin Association for Better Radio and Television and the National Association for Better Radio and Television in Los Angeles are typical public councils whose stated purpose is, among other things, "to encourage the development of high individual standards of radio and television appreciation both in the schools and in the home, to encourage a cooperative attitude between the radio and television industry and the listening public, and to create and maintain patronage for sponsors who broadcast programs meeting with the standards recommended by the organization."

THE THEORIES OF MARSHALL MCLUHAN

No consideration of the cultural and social impact of broadcasting can omit reference to the ideas of Marshall McLuhan, the Canadian educator who in the 1960s became one of the world's best-known commentators on media effects. His main ideas were presented in three books published during that decade: *The Gutenberg Galaxy* (1962); *Understanding Media: The Extensions of Man* (1964); and *The Medium is the Massage* (1967). The meanings of some of McLuhan's statements are often elusive, but there is no question that he has suggested new insights into complex processes.

One of McLuhan's principal points is that Gutenberg's invention of movable type in the fifteenth century changed the way in which man acquires knowledge and in so doing revolutionized his way of thinking. Prior to that time man had lived in an ear-oriented society obtaining information mainly from other people as the members of a primitive tribe do. With the invention of the printing press, sight became the dominant sense and man's dependence on those in his immediate environment for information lessened greatly. A further influence of printing, McLuhan points out, was that it required that knowledge be acquired in a linear manner, with ideas being absorbed in sequence rather than simultaneously.

The development of the electronic media reversed this trend, says McLuhan, and returned man in some degree to the conditions that had prevailed five centuries before in the pre-Gutenberg days. Once more the ear became important as television particularly went a long way toward converting the world into a global village. The linear presentation of ideas that printing requires gave way to the simultaneous presentation of many ideas on different levels—a condition McLuhan compared to cubistic art in which we see all sides of an object without a sense of perspective. A further aspect of McLuhan's theories is that the media constitute extensions of man's senses in the same way that clothes extend his skin and wheels his legs. Thus, the telegraph extended the central nervous system and radio and television extend the whole cerebral-nervous complex.

This analysis of the nature of the electronic media and their impact on man's culture led McLuhan to the summary statement that captured world attention: *The medium is the message*. McLuhan believes that what an individual gains from a message is inherent in the medium that brings it to him, not in the content it transmits. Television for example, emphasizes sensory patterns different from those emphasized by other media. The essential message of television, then, is the medium itself. It affects one by what it is rather than by what it presents.

Another concept of great interest to those concerned with broadcasting is McLuhan's classification of media as hot or cool. A hot medium is one that requires little participation by the person receiving the stimulus. McLuhan places print in this category because it makes a one-level approach. Speech, on the other hand, is cool because it involves dialogue, feedback, and intricate patterns of personal relationships. As far as broadcasting is concerned, radio by providing sound that satisfies the ear discourages participation and is therefore a hot medium. Television, on the other hand, is a cool medium because its relatively poor sound and poor pictures invite participation and deep psychological involvement.

SUMMARY

Informed and intelligent criticism is essential to the advancement of the broadcasting media. Criticism must take into account the complex operation of television and radio as business enterprises, and as media for the communication of art and public service. The conflict between immediate popularity and broad appeal on the one hand, and inherent program quality on the other, is a fundamental problem in formulating useful standards of criticism. Television and radio programs should be judged in terms of the aesthetics of the broadcast media and the potentialities of the program forms. Broadcasters have an affirmative responsibility for raising public tastes.

QUESTIONS FOR DISCUSSION

1. How do you react to commercials in general? Do you like them, finding some better than the programs? Are you willing to put up with them in order to receive the programs? Or would you prefer a radio and television system without commercials?
2. On what bases should television and radio programs be judged?
3. Compare the practice of literary criticism with the criticism of television and radio programs.
4. Is there any difference between the concepts of "good" and "effective" in evaluating broadcast programs?
5. To what extent can we use audience ratings as a guide to the critical evaluation of programs?

6. Can we reconcile the conflict between artistic and business considerations in broadcasting? How?
7. How high a level of professionalism do we have a right to expect in television and radio programs?
8. What responsibility, if any, do broadcasters have for raising public tastes?
9. Do you think that cultural standards and tastes can be raised by broadcasting programs which may be considered to be of high cultural value but which do not interest the large mass of people?
10. Do you think that the public should be given the kind of programs it wants or the kind of programs it should have?
11. TV networks have been criticized for failing to present enough public information programs and for failing, in general, to provide for the interests and needs of minorities in the mass audience. Do you think that this criticism is justified?
12. What special problems, if any, are involved in the commercial sponsorship of programs covering political conventions, election results, and official ceremonies, such as the proceedings incidental to a Presidential inauguration?
13. Do you believe that the theories of Marshall McLuhan have contributed to our understanding of the mass media?

PART II

Television and Radio in the Studio

CHAPTER 16

Inside the Station

THE POWER TO MAKE or break a star, to keep a program on the air or to take it off, to enable a station to operate in the black or in the red, rests with the individual viewer or listener at home and what he decides to do with the tuning devices on his set. Program popularity, station circulation, and sales curves are dependent upon audience interest and reaction. As a result, what comes out of the loud speaker and is shown on the screen are not there by “happenstance,” but by definite planning and organization designed to meet the needs and interests of the audiences.

Let us tune in some stations for a short period of time and observe what is being offered. Then we can draw some conclusions about the people and plans involved, and go behind the program transmission into the stations to learn about the organization and functions of the station personnel.

It is morning. Programs are available to us from clear-channel radio stations across the state; from both a radio and television station owned by the same company in the next county; and a small local radio and television station also under joint ownership in our own community. Several programs we can tell are specifically to interest the farmer. Included are complete weather reports, market information, news of exhibitions and demonstrations, Department of Agriculture reports, an on-the-spot interview made via a tape recorder with a nearby farmer who has been particularly successful with crop rotation, films from the state land-grant college on silo construction, and sound-film interviews with winners in 4-H Club competition. The people handling the broadcasts are authoritative and experienced farm directors, they present the farm machinery and feed commercials in persuasive manner, the visual devices used are clear and informative, the filmed sequences have a professional touch, commercials between programs are widely varied—from

straightforward messages to elaborate filmed cartoons. There is a program of the general "wake-up" type with bright popular music and chatter, five-minute world and local news summaries and weather reports. Here is a program consisting of morning devotions, hymns, and Bible readings. Another program is a relay of a network TV presentation featuring a well-known personality who conducts informal interviews with people in the news or from the entertainment world, together with news summaries and film features from around the nation and world. And another is designed to entertain small children with cartoons and studio banter between announcer and puppet characters.

Later in the morning, we hear a newscast from the nation's capital by a single newscaster who engages in personal expressions of opinion about actions of certain legislators "on the Hill." "Hard rock" music on records is coming from one of the stations. A film feature popular 10 to 15 years ago has started; a "Breakfast at Home" husband-and-wife-interview program has a prominent regional novelist as its guest of the day; homemaking hints are given; reducing exercises are demonstrated; a telephone quiz on American history is in process; a rebroadcast of an instructional series on the psychology of the child is being projected via film or video tape; midmorning reruns of network shows and participation programs are competing for attention and the late-morning television daytime serials enter the competition for viewers.

This listening and viewing during a brief two-or three-hour period is such a simple matter that few people stop to ask what type of organization and planning is necessary to permit the smooth flow for hour after hour, day after day, week after week, on a split-second schedule of programs and announcements, varied in content, style, origination, and personnel.

STATION ORGANIZATION

While the particular organizational details may vary according to the size and type of station, affiliation or nonaffiliation with a network and an active or static program policy, the procedures and jobs to be done are such that the basic functional organization of a station is fairly well standardized throughout the country.

Determination of Station Policy

As has been explained in earlier chapters, each station operates on the basis of a license issued by the Federal Communications Commission. Usually the license is held by a corporation especially formed for the business of operating the station. The Board of Directors of the corporation is the final authority on station policy; it is responsible to the stockholders on the one hand for

efficient management and to the FCC on the other hand for operating "in the public interest, convenience or necessity." Stations may also be owned by individuals or partners. In some instances the corporation owning a station may be engaged primarily in other types of business, such as newspaper publishing, insurance, radio and television manufacturing, and motion picture production. Other stations, usually noncommercial, may be owned by colleges or universities, municipalities, public corporations, and religious groups.

General Manager

The person chosen to interpret in detailed fashion station policy as determined in general form by the Board of Directors is called the general manager or station manager. He has supreme authority in running the station. In many instances he is a member of the Board of Directors or an officer in the corporation. The success or failure of the station depends in large measure on the administrative skill of the manager in selecting and supervising an efficient staff, on the quality of his day-to-day programming judgments, and on his sense of responsibility to the community in fulfilling the obligations laid upon the holders of broadcasting licenses. This is a big order. There are no hard-and-fast rules for winning public favor. Television and radio combine show business, advertising, and public service. Programs must be interesting and entertaining to get audiences and to sell the goods and services advertised on the station. The manager must be aware of the likes and dislikes of his community; not only the existing likes and dislikes, but the potential ones.

Some kind of "station personality" must emerge. For example, to be effective in one area, a station may have to highlight a succession of disc jockeys, another station may find its place in the sun with an active farm schedule, a third may depend chiefly upon telephone talk shows, a fourth upon feature films, and a fifth upon news and sports. The primary responsibility for selecting and developing this station personality and winning acceptance for it in a highly competitive industry is usually in the hands of the general manager.

To carry out the operation of broadcasting, the general manager hires executive assistants to supervise the various departments set up in the station. In the average station these departments are program, engineering, and sales. Each executive has a staff to carry out the particular duties of the department. In a smaller station the general manager may "double in brass" either as the program director or as the sales manager. In larger stations the persons who hold these positions are often vice-presidents.

In instances of single ownership of both television and radio stations, management policy may call for separate television and radio departments. However, considerable intermixture of personnel may exist. Other com-

panies may integrate one department and separate others. Considerable variation exists throughout the industry.

Program Department

It is the function of the program director and his staff to plan and present the programs in a manner satisfactory to the management, the sponsor, and the audience. The program director supervises the following divisions: announcing, sports, news, film, staging, art, music, transcriptions and records, continuity, production, and talent. It is the responsibility of the program director to suggest ideas for sustaining programs; to work with the sales department in suggesting program ideas for the various advertisers on the station; and to keep a close check on the quality of production and overall balance of the station's program structure.

Announcing division.— In a small 250-watt local radio station, three or four announcers may handle the entire day's schedule, relief announcing being taken care of by other members of the staff. As stations grow larger and more complex, the announcing staff may increase to eight or ten and be headed by a chief announcer who has supervision over them. The staff may be supplemented by special announcers handling news and sports. It is desirable, for more effective showmanship, to schedule the announcers so that a man selected to handle a program will fit in with its format and style. A slangy, disc-jockey program conducted by a restrained announcer will annoy listeners.

The program director, aided by the chief announcer, tries to build a staff with different specialities and a range of vocal variety. Alternating announcers for consecutive programming is desirable. In many stations the announcers also handle the studio controls and play the records and transcriptions. When the same management operates both television and radio stations, announcers often are scheduled for assignments on both media.

Recalling the programs mentioned earlier in this chapter, we can note the parts played by the various announcers. They introduce the farm director, broadcast the news, present popular music with a light touch and serious music with a dignified one, chat with the cooking specialists, act as hosts for live introductions to film features, introduce the feature commentators and interviewers, conduct the quizzes with spirit and verve, and during station-breaks and programs, present commercials ranging in subject matter from farm machinery to soap.

As we listened we could draw these conclusions:

An announcer may be classified according to his main duties:

1. Introduction of featured program talent.
2. Master of Ceremonies (MC).
3. Featured personality in his own right.
4. Effective salesman.

News division.— The news has to be prepared in the station's news room for the newscaster or announcer. Preparation of the news may take nothing more than "scissors and paste" as the staff announcer tears off copy from the press association wires. The preferable practice is to have an experienced news editor prepare the copy with the particular area to be served in mind. In small stations, the news editor may also be a part-time staff announcer. In large television and radio stations several writers, still- and motion-picture cameramen, and film editors may be employed to cover local events, to process and rewrite the news dispatches, and select and edit newsfilm. Tape recorders, press cameras, and silent- and sound-film cameras are available for on-the-spot coverage.

The men who prepare the news may deliver it themselves. However, the general trend is for trained newsmen to write the news for presentation by announcers with a flair for effective delivery and with an attractive television personality, when that medium is used. "Name" newscasters who prepare their own copy, however, may be featured in their own right. Such persons usually are newsmen with either local or national reputations who acquire personality value for the station.

Music division.— Music is a very important part of the programs presented on radio. Most music is broadcast from records or transcriptions, but a few large stations still present some music performed "live" by soloists and small music combinations. Television stations do not use much music as basic program material. Large stations have a music director who has overall responsibility in connection with the music played on various programs. He is assisted by a music librarian who maintains the transcription and record library and is responsible for overseeing the copyright and clearance problems and for maintaining the records of music use necessary to determine payment to special music licensing agencies.

Continuity and script division.— In the early days of radio, most of the words heard on programs were written down ahead of time and were read from scripts. Now radio relies much of the time on announcers who *ad lib* their remarks from notes. Large stations occasionally employ one or two staff or free-lance writers to prepare music continuity and other special programs.

In radio, a script may be read without the audience's being aware of the prepared nature of the presentation. In television, the situation, of course, is quite different. Several methods of presentation may be used: 1. read from the script even though the audience is able to see the performer; 2. read from script when "off camera" and memorize material for "on camera" appearances; 3. rely upon "cue cards," large pieces of cardboard containing a word for word script or an outline, which are held at the side of the camera and thus within the performer's line of sight; and 4. refer to "TelePrompter"

or similar devices mounted on cameras or placed around the studio which reveal in large type several lines of the script in synchronization with the speed of delivery.

In cooperation with the sales departments, the continuity division may be called upon to prepare commercials. In small markets the local merchants may not have advertising agencies handling their accounts. The salesmen who service these accounts relay to the staff writer suggestions from the sponsor for the commercials. Often the continuity writers personally visit the merchants for consultation and ideas. It is not unusual in some small stations to find one of the announcers doubling as a continuity writer and assuming responsibility for preparing commercials. In large stations the continuity division has no responsibilities for writing commercial copy. Advertising agencies send the scripts, slides, transcribed, video-taped, and filmed commercials directly to the commercial department.

Production division.— With the concentration in most radio stations on news and recorded music, the production function has almost vanished. Such programs do not need the directing and producing that were necessary when radio stations were presenting “live” music, dramatic, audience-participation, and variety programs. Documentary programs, which some stations still present, are now produced with tape recorders on location rather than in studios. When studio direction is needed in radio, it may be handled by an announcer or engineer. Because television production is far more complex and important, direction is required. Even though some programs presented by local stations are not rehearsed before they are presented, they must be carefully planned, and they must be directed every second of the actual broadcast. Television stations generally rely upon full-time personnel as producer-directors or as studio directors. Many administrative details on programs may be delegated by management to producer-directors. Program talent may be selected and fees arranged, program ideas conceived, staging properties and film budget allocations determined, scripts edited, and script writers supervised. A producer-director also is in direct charge of rehearsal and air presentation. Studio directors in television have no primary budget or administrative responsibilities, but they supervise the various details encountered in putting a program together, the staging, graphics, music, costumes, properties, editing script or film, blocking action, conducting camera rehearsals, and finally “calling” the camera shots on the air.

Additional personnel involved in the presentation of a television program in the production division are the floor managers, also referred to as stage managers. They are the representatives of the director on the studio floor. They relay signals to the performers, and are in charge of the studio crew, the program assistants handling properties and title cards, stagehands moving sets, and other technicians changing lights and producing sound effects.

The directors may have other persons assisting them in the rehearsal and presentation. Assistant or associate directors time the program, make notes about performance and technical details that must be attended to before the broadcast, and render general assistance during the telecast such as reminders about camera movement, lighting effects, and upcoming signals. Some stations call these people "script" or "production" secretaries. Some stations consider that the TV cameramen are a part of the production division. On simple programs such as a local women's program the camera man may double as floor manager. In small stations announcers often act as floor manager or cameramen or direct programs during their schedule. In the larger stations the cameramen are generally considered part of the technical department.

Few TV or radio stations are active enough to require a full-time person in sound effects. When the sounds of newspaper presses, jet planes, or thundering herds of cattle are needed, records with these sound effects are played by the same person who is handling the recorded music. If the special effects are to be done in the studio, such as the closing of a door or a pistol shot, colleagues in the program department are pressed into service.

A card file, with photographs, audition reports, and other information about available talent is maintained in the production division for ready reference when actors, vocalists, dancers, talented youngsters, animal acts, baton twirlers, hog callers, bagpipe players, one-man-band acts, etc., are needed. One or two versatile performers may be put on staff. Generally such persons are employed as specific programs require their services for definite periods of time, ranging from a single appearance to a 26-week or a year's contract.

Film and tape division.— Television stations rely heavily on film and video tape of all types: full-length, 90-minute features; half-hour dramas; cartoons; travel shorts; documentaries; brief, filmed inserts; commercials; and educational or public service programs. One to four persons are employed to keep close track of film and video tape, to screen them for technical quality and standards of good taste, to schedule them for broadcasting, and to do what editing is necessary for insertion of commercials and correct timing. The persons who thread up the film projection equipment and supervise the actual telecast details are generally a part of the engineering department. The photographers and film cameramen who shoot film and stills for station use may be a part of the film and tape division or attached to another division such as news, or be employed on a free-lance or "assignment" basis.

Art division.— In television programs there is a great variety of prepared "visual aids": weather maps, charts to show farm prices, charts to indicate baseball standings, title cards at the opening and closing of programs which carry the cast and production credits, station identification slides, simple

animated devices, cartoon-type drawings, commercial slogans on the rear wall of the set, and even humorous or "cute" slides to tell the audience about the difficulties when the station loses its sound or network transmission gives a poor picture. These "visuals" are prepared in the art division. If a station prepares slides for local sponsors or is at all active in studio programming, at least two staff artists are needed.

Staging and facilities division.— Many of the individual programs have their own distinctive settings—ranging from realistic kitchens to abstract arrangements of light patterns on the floor and draped backgrounds. The responsibility for designing and building the sets, securing large and small properties such as furniture, tables, vases, getting the studio ready for use by putting up the scenery and placing the properties, and changing sets while on the air is given to the staging division. Lighting the sets may also be handled by staging although the general industry pattern is to look upon lighting as a function of engineering.

Specialities in the program department.— 1. Public Service Division. An important division of the program department is the public service division which deals with education, religious programming, political campaigns, public issues and safety, health, and bond-drive campaigns, Community Chest, Red Cross, and similar appeals. Announcements and interviews are scheduled, special interviews and documentaries prepared and presented, and transcribed or filmed programs from the organization's national headquarters presented. Some of this material is included in sponsored programs and some is donated by the station and presented on a sustaining basis. Everyone at the station may be involved in public service programs as an addition to his regular duties. One person, however, may be designated the coordinator or director of public service for convenient approach by outside organizations. In small stations this person is often the general manager; in somewhat larger stations the program director has charge of this division; and in a few of the very large stations, a specialist is hired. If a political campaign is in progress, the purchase of time by the various political party television and radio chairmen will be handled as any other commercial broadcasts, but the programs are supervised by a key person familiar with the FCC regulations on political broadcasting. Stations differ greatly in the amount of public service programming and in the choice of person to run the division.

2. Sports. Here again we find a great difference among stations. Some very small stations specialize in sports, with one or two people doing nothing but that. In metropolitan areas, an independent station may secure a consistently high rating whenever it carries play-by-play reports of sporting events, studio recaps, taped and filmed interviews with visiting sports

celebrities, or sports news periods. If the station does not have a separate division for sports, one or two of the announcers will usually be chosen to handle the programs.

3. *Farm Programs.* Many programs are especially designed to assist the farmer with complete weather and market reports, agricultural news, and information about new farming methods and refinements of old methods, by presenting authoritative talks, demonstrations, and interviews featuring government officials, state agricultural college professors, experiment station workers, and successful farmers. Except for a few stations in urban areas, practically every station includes some agriculture programs in its schedule and some make the farm audience their prime consideration. It is a very common practice to have attached to the program department a farm director who is an expert in agricultural matters. The press and film releases of the U.S. Department of Agriculture, State Agricultural Boards, and Agricultural Colleges are available to the station for programming purposes, but an effective series conducted by a farm director will include far more than these releases. The usefulness of a portable tape recorder and film cameras is never more evident than in farm broadcasts. News film and on-the-spot interviews with successful farmers, exhibitors at county and state fairs, and groups conducting various demonstrations are easy to obtain, providing the station's budget permits the farm director and technical personnel to attend these functions. Often the farm director operates the tape recorder or film camera by himself.

4. *Women's and children's features.* Women's programs may be presented by some stations. There are various ways in which these programs are prepared and presented. Medium and large stations may hire a woman to handle the women's features. She may edit and present a woman's program with interviews and homemaking hints. On small stations, a staff member regularly employed as a secretary or clerk may handle whatever women's programs the station offers. Another method is to employ someone outside the station as special talent. In many newspaper-owned stations, the paper's women's editor will double as a station women's specialist. Some radio stations develop a trade name for the women's editor so that in the event of change in personnel, the program may continue without having to be adjusted to a new name.

Children's programs fall into several general types. One emphasizes a children's talent revue. Children are auditioned and chosen to appear on the daily or weekly broadcast conducted by a broadcast "uncle," "aunt," or "cousin." Popular or semiclassical songs constitute the bulk of the program and are interspersed with ballet or tap dances, accordion, piano, or other instrumental solos or recitations. Some stations also rehearse and train vocal groups, from duos to huge choruses, and develop children's orchestras. Another general type emphasizes narrations of favorite stories, a clown or other distinctive personality introducing cartoon features or engaging in banter

with puppets who dance to records or dramatize stories, or a "kindergarten" type of show with stories and games.

Another favorite juvenile program is the quiz or stunt program, handled by a staff announcer or special-events man. A recent addition to a number of station's schedules is the teen-age MC handling a record show especially aimed toward the junior and senior high school audience.

Engineering Department

Although the members of the home audience are often unaware of the engineering department, a moment's consideration makes it apparent that this department is a vital link in station operation. It is headed by the chief engineer and is usually divided into studio and transmitter divisions.

Radio.— If a station has the transmitter and studio together at one location, a smaller staff is possible. Frequently the two are separated, sometimes by as much as fifteen miles. The studios may be located in the center of town and the transmitter outside the city limits. In a small station the studio engineer may be stationed in master control, while announcers take care of announce-booth equipment and recording turntables. The process may be further simplified by having combination announcer-engineers in a control room overlooking two other studios. In some large stations, engineers may play tape cartridges and records, but there is considerable variance in this practice. Many station managers feel that since records are a part of the program department, they should be played by someone in that department, usually the announcer.

Studio engineers are also responsible for transferring commercials on transcriptions to station tape cartridges and cassettes, splicing tapes, and servicing tape-recording equipment. Whenever a "nemo" or remote (a program away from the studio) is broadcast, an engineer or combination announcer-engineer is in attendance with the remote amplifying equipment and microphones. Since the FCC prescribes definite rules and regulations for maintenance of technical standards, it is the responsibility of the engineering department to follow these rules and regulations, to anticipate the replacement of obsolete transmitter, monitor, and studio equipment, and to maintain the required broadcast logs. Engineering staffs vary in number from four in small stations to over 20 in some of the large ones.

Television.— Many more engineers are required in television station operation. Some organizations that own both radio and TV stations may employ three times as many engineers in the TV operation as they do in the radio operation. All of the duties required of radio engineers are present also in television. Added to these are the responsibilities for camera operation in the studio, camera switching in the control room, making video tapes,

and regulation of the video controls in the control room, master control, and remote truck. The film projectionists and lighting supervisors may also be engineers. Keeping all of the complex electronic equipment in excellent working order requires considerable time and personnel who have extremely high levels of technical knowledge.

COMPARISON OF RADIO AND TELEVISION PROGRAM PRODUCTION

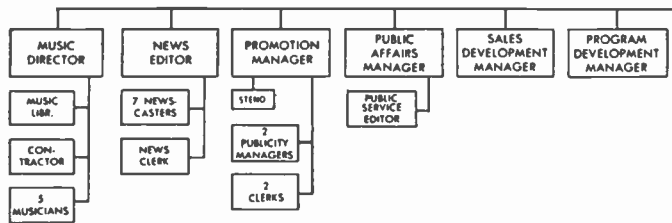
Without dipping too deeply into the techniques of television production for the moment, let us observe the same program in both radio and television studios in order to make a comparison.

Radio.— here is a woman's afternoon-shopper's guide program, an everyday affair. In the studio at a table, ready for the radio broadcast, are the commentator, her guest for the day (a celebrated chef), and the announcer. The commercial announcements on the program are in the script together with the notes for the interview. In the control room is a studio engineer. Such production-direction as is needed is taken care of by the announcer who gives simple three-, two-, and one-minute warnings before the show ends. Two production or program people therefore are sufficient to handle the broadcast.

Television.— in the studio we find the commentator, her guest, and the announcer, but added to the group are two cameramen, one for each of the two cameras, who move the cameras into position and change lenses as instructions come from the control room over the telephonic communication system; one floor manager, to relay signals from the control room to the talent and to coordinate on-the-air activity; one studio assistant who handles the lights required to illuminate merchandise displays, talent, and the settings (which consist of a comfortable living room set for part of the program, and a kitchen set for the interview); and one studio assistant, in charge of properties, who manipulates the title cards at the opening and closing of the program, places the proper piece of merchandise in its place for an effective camera shot during a commercial, and assists behind the scenes during the salad-tossing demonstration by the chef. In the control room we find the same engineer handling the audio equipment, turning on the microphones and supervising the voice levels throughout the broadcast, but he has been joined by a video engineer who handles control units for both cameras and controls picture quality; a second video engineer or technical director (abbreviated TD) who communicates with the cameramen in the studio on camera placement and lens selection for long shots, medium shots, medium or big close-ups as instructed by the director, and who does the actual switching from camera to camera; and the director, who is re-

Figure 16-1.

**Station Personnel Chart,
*The Detroit News,***



responsible for coordinating the entire operation in the most effective manner. In another room is still another technician (a film projectionist) who, on cue from the technical director in the program control booth, runs the commercial films or video tapes used by some of the cooperating sponsors on this shopper's guide.

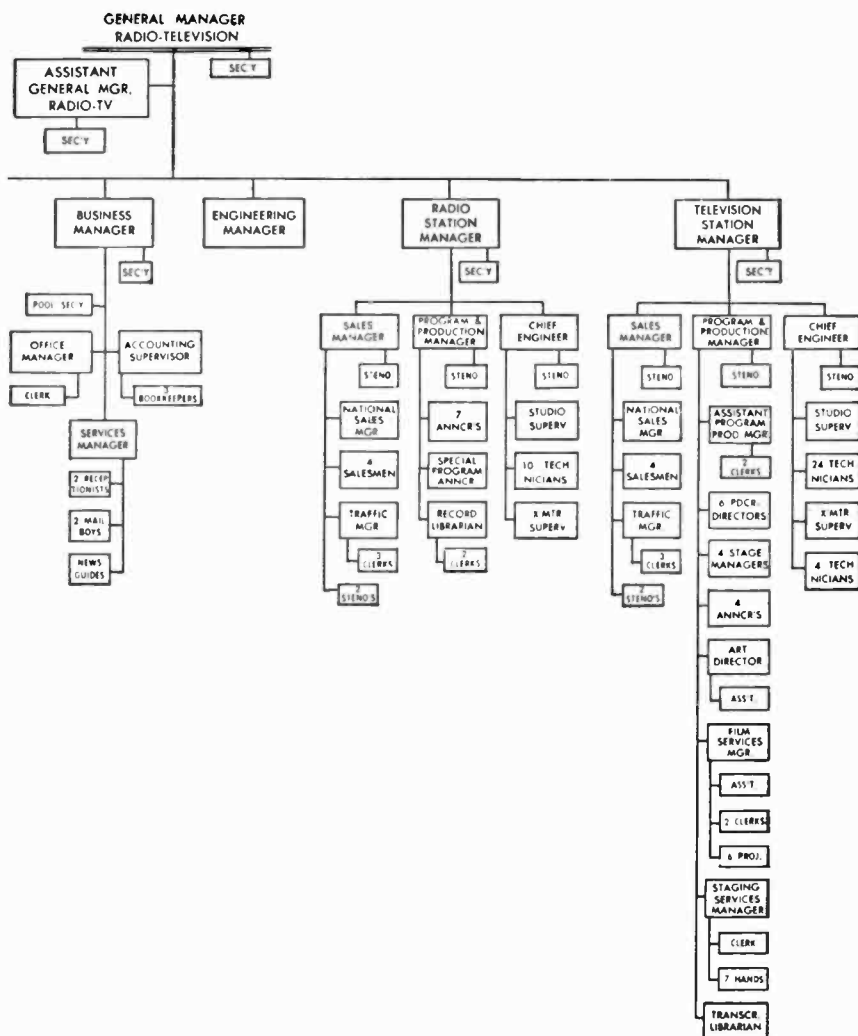
In the case of the radio broadcast, two people were sufficient in the immediate area to put the woman commentator's program on the air. In the telecast of the same program 11 were used. The production of the television program could be more elaborate with an additional camera and cameraman, and special engineers to maneuver the dolly camera and boom microphone, more studio assistants for special effects and sets, and an assistant director. When one tries to televise a simple production like this with a bare minimum of personnel, it may be possible to cut down on studio people from six to five or even to three (announcer and two cameramen) and to reduce the control room personnel by letting the director do his own switching, but you will still have a minimum of four or five contrasted to radio's two.

The same general increase in staff requirements is true for remote television broadcasts, in contrast to radio pick-ups of the same event. Whereas an announcer and an engineer, with an occasional production director to supervise the unit, are quite satisfactory in radio, the remote crew for television, on a minimum basis, will generally consist of:

1. *Two cameramen*, one for each of two cameras, stationed to overlook the event being telecast.

WWJ (AM, FM, TV)

Detroit, Michigan



2. One audio engineer, whose duties are much the same as those of the radio engineer mentioned above.

3. One video engineer, to control picture quality on the two cameras.

4. *One announcer*, whose general duties are similar to those in the radio counterpart although he uses different techniques.

5. *One director*, who coordinates the production, monitors the camera not on the air and calls the shots to be telecast.

6. *One TD*, or "switcher" who supervises the technical aspects of the video pick-up and the microwave relay transmitter and does the actual switching from camera to camera.

Sales Department

The sales department is the revenue-producing department. Station-break announcements and program commercials are the result of a representative of the sales department having obtained a contract covering the presentation of a sponsor's message over the station's facilities. The two major sources of advertising contracts available to independent stations are local advertising and national spot-advertising; network-affiliated stations have an additional source of revenue: network advertising. The sales manager with the assistance of one salesman may handle all sales negotiations for a small station. Medium-sized and large stations keep a full-time sales force of three to six salesmen.

The salesmen and sales manager work closely with the program department in building programs and writing copy. In small stations the salesman may also be a part-time announcer. To have information available on time-periods open for sponsorship, and to schedule the announcements and programs correctly according to the terms of the contracts, stations rely on a traffic division, generally a branch of the sales department although in some organizations it comes under the program department.

The traffic manager and his assistants are responsible for preparing the final program log which itemizes exactly what is to be broadcast for which client, at what time, in which studio, by which announcer, and indicates what facilities are to be available, necessary switching cues, and which directors are to supervise. Each member of the station's staff concerned with operations, as well as the executives, receives the program log for ready reference throughout the broadcast day.

Many stations have installed automation equipment into which the program log is fed and which then controls the daily schedule. In radio, tape recordings, cartridges, and cassettes provide the program and commercial elements. In television they are provided by films, slides, and video tapes. The development of the television cassette, containing program and commercial elements recorded on film or video tape, will simplify automatic broadcasting processes for television stations and cable-TV systems.

Before the compilation of the final log, the program director supplies information to the traffic department listing sustaining programs to be logged, indicating if originations are local (live or recorded) or network, and necessary production coverage for sustaining or commercial periods.

Figure 16-2. Portion of Program Log KTTV Los Angeles

DAILY PROGRAM LOG												KTTV				5 / 15 / 70				PAGE 44												
AUTOMATION COMMANDS												ADVER NUM				VIDEO NUMBER				CONTRACT				ACTUAL ON AIR								
TIME ON		DURATION		VID SOURCE		EFF		AUD SOURCE		LOG		ADVER NUM		VIDEO NUMBER		CONTRACT NUM		CONTRACT LINE NUM		EVENT		MET WORK		VARIANCE CODE		ACTUAL ON AIR						
HR	MIN	SEC	MIN	SEC	A	B	C	A	B	D	SEC NO																					
08	05	14	00	08	S5		T	C4	T	0030	0001																					
08	05	23	00	00	V2		T	V2		0040																						
08	08	23	07	24	V4		T	V4		0050																						
08	13	47	00	03	S5		T	J		0090	0001																					
08	13	50	00	30	P3		T	P3		0070																						
08	14	20	00	30	P4		T	P4		0080																						
08	14	50	00	30	P3		T	P3		0090																						
08	15	20	00	30	P4		T	F4		0100																						
08	15	50	10	11	V4		T	Y4		0110																						
08	26	01	00	50	P4		T	V3		0120																						
08	26	51	00	10	P4		T	A1	P4	0130																						
08	27	01	00	00	P3		T	P3		0140																						
08	28	01	00	33	V4		T	V4		0150																						
08	28	34	00	20	V3		T	V3		0160																						

Courtesy of KTTV, Los Angeles

The sales manager supplies bookings for commercial announcements and programs according to contractual agreements. Specific transcriptions, tape cartridges, slides, tapes, or films are noted. Before or after the final typing or duplication of the log, the chief announcer names the announcers to handle the specific announcements and programs. The chief engineer assigns personnel to cover the programs according to technical needs. A master book of a loose-leaf notebook style containing all copy to be read on the air, is assembled in chronological order corresponding to the program log. Transcriptions, films, tapes, and slides are made ready. After the broadcast, the announcer signs the announcing copy in the master book and the final "as-broadcast" program log. The traffic department uses these records to bill clients and advertising agencies. Another function of the traffic department is to work out analyses of program types when required by the FCC. The sales department also includes the bookkeeping or accounting division which enters accounts, renders statements, makes out the station payroll, and pays bills.

Promoting the station's program schedule and individual programs, is an essential part of station operation. This is handled by the promotion department which often reports directly to the general manager. Promotional announcements on the air, billboard, transportation and newspaper advertisements, direct mail, window displays, booklets, blotters, book matches, bread wrappers, collars on milk bottles, movie trailers, listing in the newspapers and magazines, public relations work with organizations, publicity campaigns in the press, and talent appearances before local clubs, are standard methods for promoting program schedules.

PROJECTS AND EXERCISES

1. Tune in the radio and television stations which are received well in your immediate area. On the basis of this observation, estimate the staff organization each station needs. Each student should take a different period in order to survey varied hours of station programming.

2. Visit one or more stations for "behind-the-scenes" tours. Ask a representative of the station to discuss the actual organization. Discuss later how nearly correct your estimate of the organization staff was.

3. If a class tour is not possible, invite a representative of the station to come to the school and speak.

CHAPTER 17

Technical Aspects of Radio

RADIO COMMUNICATION INVOLVES the transmission of sound through space to a point of reception not connected by wires to the point of origin. To accomplish this, microphones are used to convert sound waves into patterns of electrical energy. This energy is amplified and modulated by transmitting apparatus and broadcast on radio frequencies into the ether. At the point of reception, the electrical patterns are converted back to sound waves which emerge from the loudspeaker.

For an elementary understanding of the technical aspects of radio, it is helpful to examine each stage of this process and to describe the equipment which makes radio communication possible.

MICROPHONES

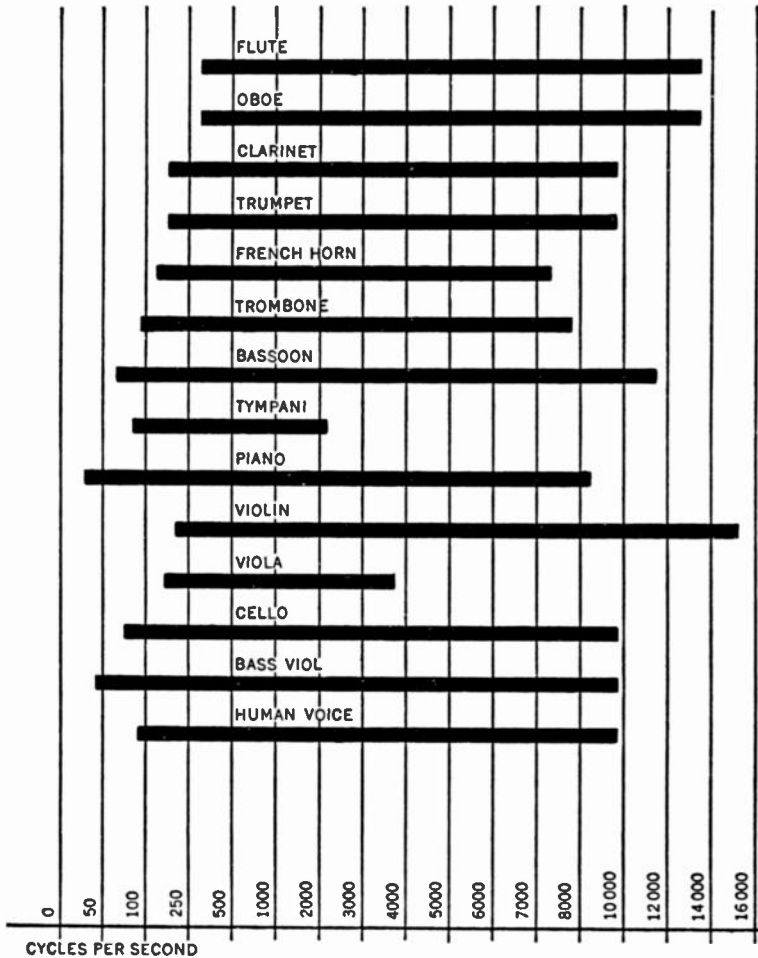
The Nature of Sound

Sound consists of waves of air particles in motion. When one speaks, the air expelled by the lungs passes through the vocal folds, which set up vibrations of the air particles. These are amplified by resonators in the head and throat and the resultant product emerging from the mouth and nose is called voice. Musical sound is produced in a violin by vibrating a string with a bow, using the box of the violin as the resonator. Thus sound is a physical product, brought into being by physical energy, and limited in its radius of transmission by the physical strength of the sound and the existence of intervening barriers. Sound produced by a violin or the human voice is usually periodic, or regular in pattern, and thus pleasing to the ear; often, especially among

younger violinists or persons with vocal defects, aperiodic sounds are heard; these are irregular and unpleasant, and to them are ascribed such qualities as rasping, noisy, and scraping. Sound is perceived through the ear; the physical movement of air particles caused by the sound vibrates the membrane in the ear which then transmits the pattern to the brain where, through various complex nervous processes, meaning is given to the perception of sound.

The sound itself has a frequency, which we perceive as pitch, determined by the number of its vibrations—the greater the number per second, the

Figure 17-1. Frequency Range of Musical Instruments and Human Voice



higher the pitch; a regularity or irregularity of vibrations—with simple to complex patterns—which we perceive as quality; amplitude of vibrations which we perceive as intensity or loudness; and has an existence in time which we perceive as duration.

The more sensitive the reproduction of the full sound, in all its range of frequencies, quality, intensity and duration, the fuller and more satisfying will be the experience of hearing.

Microphone Fundamentals

The purpose of the microphone is to convert sound waves into electrical impulses as faithfully as possible. There are four general types of microphones: 1. pressure or dynamic, 2. velocity or ribbon, 3. combination pattern; and 4. condenser. Microphones may also be classified by their pickup of sound: 1. nondirectional or a 360-degree area of pickup; 2. unidirectional or a pickup on one "live" side, 3. bidirectional or a figure 8 pickup area, two opposing sides being "alive", and 4. polydirectional, in which the area of pickup can be adjusted in various ways. These adjustments for the polydirectional microphone give three, or six, or twelve variable patterns based upon the first three basic response patterns, nondirectional, unidirectional, and bidirectional.

Pressure or Dynamic Microphone

The dynamic microphone receives sound vibrations on a diaphragm and translates them into electrical impulses in a moving coil. The moving of the coil in the magnetic field, proportional to sound pressures acting on the diaphragm, generates a small electric current. Dynamic or pressure microphones used in many stations include the RCA BK 1A "Commentator," the Electro-Voice RE 15, a unidirectional microphone, and the Electro-Voice 635A, a nondirectional microphone. Common characteristics of these microphones are ruggedness of construction, small size, light weight, good frequency response, and relative freedom from the effects of wind and moisture which makes them very useful for remotes. Many stations use them for studio work as well, particularly as announce microphones. They are nondirectional in pickup area and are used for round tables and interview programs.

Velocity or Ribbon Microphone

This microphone has been widely used in the past for studio work because of its high fidelity. It is live in two directions, and dead in two others. This bidirectional characteristic provides opportunities for subtle shadings of sound perspective as performers move around the microphone, a technique that is useful in the production of radio commercials. The velocity micro-

phone consists essentially of a thin duraluminum ribbon suspended between two magnetic poles. Small electric currents are developed when the ribbon is set in motion by sound vibrations. For many years, the standard velocity microphone was the RCA 44 BX, which can still be seen in many radio stations, but it is no longer being produced and has been replaced by the RCA BK 11A and the BK 5B. Generally, the use of velocity microphones is declining with condenser microphones taking over their functions.

Combination Pattern

Another type of microphone also declining in use is the type that combined a ribbon and a dynamic unit to provide the characteristics of both the velocity and the dynamic microphone. The standard microphones of this type were the RCA 77-DX, and the Altec 639 B, which are no longer being manufactured. These microphones could be adjusted to provide three types of pickup: unidirectional, bidirectional, or nondirectional, and in the first two of these settings provided a wide heart-shaped pickup pattern, in contrast with the narrow beam of the velocity microphone, a characteristic that caused some people to refer to them as cardioid microphones.

Condenser Microphone

The condenser microphone was used in the early thirties, but its lack of ruggedness imposed certain limitations. Recent improvements have eliminated this difficulty and have made the condenser microphone perhaps the most widely used today. It comes in various directional patterns, or in a variable pattern, does not distort under sudden blasts of sound, and has excellent frequency response. Some of the best condenser microphones are manufactured in Germany and Austria, among them the German Telefunken and Neumann and the Austrian AKG. The Altec is the chief condenser microphone manufactured in the United States. In addition to being widely used in radio broadcasting, the condenser microphone is the one most often used for making high-fidelity recordings.

Public Address (PA) and Tape-Recorder Microphones

Broadcast microphones are generally not used with inexpensive public address and portable tape recorders. "Crystal" and low-cost dynamic microphones are commonly substituted. These microphones are "high impedance" in character, matching the PA and tape-recorder amplifiers. However, the high-impedance microphones are not only subject to hum, but they also lose high frequencies when long microphone cables are used. Therefore, when a high-fidelity (and expensive) public address system is installed, transformers may be included so as to permit use of comparable high-fidelity broadcast

(low-impedance) microphone pickups. Some models of tape recorders are designed to allow either a high-impedance or a broadcast microphone to be used. A transformer is included in the recorder in the latter instance.

STUDIOS

As radio programming in the television age was reduced mainly to the presentation of music recordings and news, the elaborate studios which large stations and networks built when they were producing dramas, music, and variety shows were no longer necessary. In those days studios were built to "float" as a room within a room to prevent transmitting shocks and noises generated in other parts of the building. Special acoustic treatment was applied to assure optimum production of sound and some studios even received variable acoustical treatment that resulted in more reverberation at one end of the studio than at the other. Programs could then be produced in the live end or the dead end depending on the acoustical environment that was most favorable to them. These studios have now been converted to other uses. What used to be the main studio of a Detroit station, for example, serving as the source of a constant stream of music, variety, drama, and documentary shows in the 1930s and 1940s, is now the station's newsroom. Radio



Courtesy of RCA Broadcast Systems Division, Camden, New Jersey

Radio console with adjoining automated programming equipment with audio tape cartridges.

broadcasters now use a combination studio and control room in which records are played, announcements are made, and news is presented. Some stations operate a separate studio for news broadcasts and a few large stations, such as WJR in Detroit, which produce some live music and interview programs, maintain studios separate from control rooms from which to originate these broadcasts. But elaborate radio studios and control room setups have virtually disappeared. They can still be found, however, in music recording studios which flourish in cities like New York, Los Angeles, Detroit, and Nashville.

A sound lock, or indirect entrance to a studio or control room, designed to prevent the broadcast of unwanted sound, originated in radio and still survives. This plan of construction places a small entrance or foyer between the studio or control room door and the corridor doors. The doors are of extra heavy construction and fit tightly. In entering, the corridor door closes before the studio door is opened, thus preventing the seepage of corridor noise into the program. To prevent control room noise from entering a studio, the same device can be used; the windows between the two are made of double panes of glass with space between, a method of construction that prevents sound going in either direction through the window area.

CONTROL ROOM

The next step in tracing the broadcast circuit is in the control room. The microphone in the studio or control room turns the sound into minute electric waves (audio current) which travel through a special microphone cable to the control room console. Here a preamplifier strengthens the weak audio current and it passes through a gain control known as a "fader," "pot," or "mixer" which regulates the volume of the audio current. Referring to clock numerals as many engineers and directors do, at a point at bottom left, about where "7" would be, the fader would be closed and no audio current from that microphone would pass. By turning the fader in a clockwise fashion to the right, audio current is passed according to the distance the fader is turned. *Fading up* the microphone means that the control console fader connected to that microphone "channel" is turned to the right or on. *Fading down* or *off* is the reverse. The console contains a number of these faders, located in parallel series near the bottom, convenient for easy manipulation by the engineer or announcer as he is seated at the console. Each input into the console has its corresponding fader: microphone, turntables for playing records, tape player, and tape cartridges. The operator is responsible for maintaining the appropriate level of volume on these various inputs, a technique that is known as riding gain. The console also had audition speakers that permits the cueing of records before they are broadcast. A speaker in the control room permits the announcer to hear what is being

broadcast when he is not actually on the air himself. Supplementary equipment found in some control rooms are jack panels with their associated patch cords. These are used to extend the flexibility of the console by terminating the inputs and outputs of all amplifiers on the jack panels. This allows rapid rerouting of the signal in case of trouble, variation in distribution of the various channels, or the use of filter or echo devices to change the quality of the signal.

In addition to the individual faders the usual console has a master fader, shortened to "master," which has overall control of the other faders. With the master, the engineer can fade up or down all the component parts of the program at the same time.

From the microphone faders, the audio signal goes through additional amplification to strengthen the signal enough to boost it along the wire to the master control room or directly to the transmitter. There must be enough amplification for proper transmission, but not so much that the equipment will be overloaded and the sound distorted. A volume indicator, on the face of the console, translates visually the amount of signal being sent. This is a meter which contains a needle that moves across the scale to indicate modulation percentages in black figures arranged in a scale from 0 to 100 and volume units in decibels shown in red figures arranged in a scale from minus 20 to plus 3. *The more gain or volume being sent, the more to the right the "needle" moves across the meter scale in direct proportion to the variations in strength of the signal.* This instrument is referred to by a variety of terms: volume indicator or "VI" is very common due to a carryover in terminology from an earlier meter; the use of the vu, after the new meter, is more authentic and generally trade-accepted. If the incoming level is too low for proper amplification and transmission, so that the listener at home will not be able to understand it easily, the engineer "riding gain" will turn the fader up; if the vu needle "peaks" over 100 to plus 1, 2, or 3 consistently, the level is too high and the fader has to be turned down. Otherwise, distortion will result as automatic compressors in the transmission equipment go into action to prevent overloading.

An announcer who works in a control room as a "disc jockey" (DJ) must have great dexterity as well as considerable talent. His duties include cueing up records, operating the tape cartridge system, making announcements, answering the telephone, and in some stations he is even required to keep the program log. At the same time he must maintain effective communication with his audience. Many stations require that he do all of these things without permitting the constant flow of sound to be interrupted by a single moment of silence. Only the highly skilled can meet this challenge.

MASTER CONTROL ROOM

Stations which originate all their programs from a single point find a master control room unnecessary. Where the operation is more com-

plicated, however, the master control room serves as a coordinating center. Here the various studio outputs, or program feeds, are received and amplified. The master control room may range from a simple extension of the control room to an extremely complex arrangement with relay racks lining the walls. These racks contain power supplies, program and monitor amplifiers feeding several speakers, and jack panels for routing any channel in a countless variety of ways. They also have equipment for receiving and equalizing network and remote channels and sending them into the appropriate studio at the right time, and to the transmitter; and elaborate systems of preset switches, push buttons, signal lights, and countless other pieces of equipment known only to the technicians who expertly and calmly make the necessary adjustments for smooth operation.

TELEPHONE NETWORK

The reference to network channels coming into the MCR or master control room should be supplemented by a brief description of how network programs get from origination centers to stations affiliated with them. It could be more descriptively termed a "telephone network" because of the thousands of miles of specially leased telephone lines which are used in network broadcasting. Programs go from the network master control room by special telephone circuits to the "long lines" division of the American Telephone and Telegraph Company where they are routed north, east, south, and west. Booster amplifying equipment is located along the lines or at microwave relay stations and at switching centers to keep the volume at proper level. Upon receiving the signal in its master control, each radio station relays the program to its respective transmitter by similar high-fidelity telephone lines. The telephone network can reverse the circuits to receive program feeds from affiliated stations along the network and redistribute the programs in regular fashion.

RECORDINGS

The radio industry today relies for much of what it broadcasts on recordings. Recordings are of two main types.

Disc Recordings

Most of the music broadcast today is produced from recordings which are also sold in music stores. Many stations receive regular supplies of the latest releases from record manufacturers, who hope that the station will help to make a particular record popular. These records are of two types: the 10-inch

albums that contain a number of selections and play at $33\frac{1}{3}$ rpm and the singles, seven-inch records, that play at 45 rpm.

In addition to these sources, radio stations also play transcriptions that are produced only for broadcast use. These transcriptions, some of them 16-inch records, mainly contain music programming or commercials and play at $33\frac{1}{3}$ rpm.

Tape Recordings

The radio industry is a major user of tape recordings, either the regular type that run from one reel to another at $7\frac{1}{2}$ or 15 inches per second, or tape cartridges containing commercials and program elements, which can be cued instantaneously. Most stations also make tape recordings for use on programs and produce tape cartridge material for insertion into programs, particularly newscasts.

The development of tape recording after World War II brought many advantages to the broadcasting industry. The mechanism is so arranged that succeeding recordings wipe off previous ones. In addition, the tape can be spliced quite easily so that changes can be made in the program before it is played on the air, without loss of fidelity. This opportunity to "edit" a program, eliminating faults in production, the portability of the equipment, and the convenience of making tape recordings ahead of scheduled broadcast times have induced many stars and program producers to "tape" their programs. Less expensive versions of instantaneous and tape-recording methods are available to schools and universities.

Turntables

Transcriptions at $33\frac{1}{3}$ rpm and commercial recordings at $33\frac{1}{3}$, 45, and 78 rpm are played on turntables similar in function to phonographs. Turntables must be carefully designed and constructed with special filter controls and extremely light pickup arms. At least two tables are needed to enable the operator to "cue" one record while the other is on the air.

Remote Pickups

When programs originate away from the studios, a special telephone circuit is ordered from the telephone company. This circuit goes from the point of pickup to the master control of the station. An engineer uses portable remote amplifiers similar in design and function to the control-room console. Suitable microphones are placed for the best pickup of the program, the engineer mixes and balances the microphones and sends the program along the special telephone circuit to master control. A second circuit may be ordered for communication between the control room and the engineer at

the point of pickup. After a period of test transmission, time signals are given up to the time the program is due to go on the air. The control room at the station may give a "take-it-away" cue, the remote may start on a time basis or immediately following a prearranged word cue included on the program.

For special remote pickups, when telephone service is not available, a shortwave transmitter is used instead. The announcer follows the action, using a portable "walkie talkie" to broadcast to a mobile truck which sends the signal by special short-wave transmission to master control.

TRANSMISSION

The equipment at the transmitter sends out radio waves according to the licensed power and frequency of a station. The methods of transmission are Amplitude Modulation (AM) and Frequency Modulation (FM).

The Broadcast Spectrum

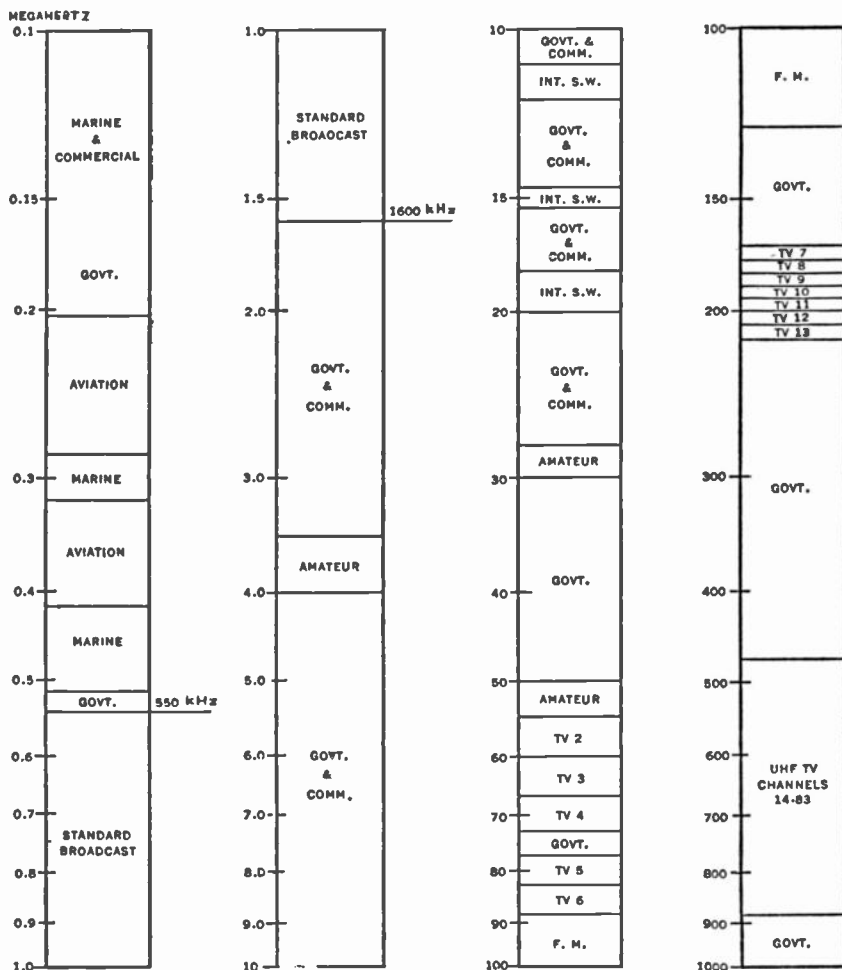
Let us compare radio and sound waves. Radio waves are caused by electrical vibration or "oscillation," whereas sound waves are air particles set in motion by physical action. Radio waves travel, as do sound waves, in all directions, similar to the familiar illustration of water waves activated by a stone, but they go faster than sound, with a speed of light or 186,000 miles per second instead of the sound velocity rate of 1,090 feet per second, and, of course, travel much farther than sound, to the moon and back, for instance. Whereas sound to our human ear varies in frequency from approximately 16 cycles to 20,000 cycles, various broadcasting services utilize radio frequencies beginning at 10 kilohertz (10,000 cycles) and rising to 1,000 megahertz (1,000,000,000 cycles). As we noted in an earlier chapter, the term "hertz" is now used to designate a cycle per second in honor of Heinrich Hertz, the German physicist who helped to develop the science of radio. A kilohertz (kHz) is 1,000 cycles and a megahertz (MHz) is 1,000,000 cycles.

With a receiving set possessing no frequency discrimination, a listener would receive a jumble of signals due to the great use of these radio waves for communication: control tower to airplane, ship to shore, amateur to amateur, and commercial and governmental messages, for example. As stated before, different frequency bands are assigned to various kinds of communication services by the Federal Communications Commission. The standard broadcast or AM carrier frequency band extends from 535 to 1,605 kilohertz. The United States, following international allocation agreements, has available a total of 107 channels in this band.

Below the standard band are various communication services. The very low frequencies, from 10 to 100 kilohertz, are useful for long-distance com-

munication; those from 100 to 500 kilohertz are used for distances up to a thousand miles. Above the standard band are other communication services, international shortwave, FM and television, and radar and experimental research bands. The VHF television band, numbered for convenience, ranges from an assigned frequency of 54 to 88 megahertz for channels 2-6 (in channels of 6 megahertz each) and from 175 to 216 megahertz for channels 7-13. The FM bands, ranging from 88 to 108 megahertz, are in between the television channels. The UHF band ranges from 470 to 890 megahertz.

Figure 17-2. The Broadcast Spectrum



Transmitter and Antenna

Modern transmitters are almost entirely self-operated. Engineering science and manufacturing skill provide instruments to insure accuracy and sustained transmission. Except for some small stations, transmitters and antennas are usually located in outlying areas. This is due to intense radiation of energy from the antenna, which tends to "blank out" listener reception in the immediate area, and the need for extensive ground systems consisting of thousands of feet of copper wire buried from six to twelve inches deep. Another important consideration is the electrical interference when the transmitter is located in a thickly populated district.

Transmitters have two functions:

1. Generation of a powerful radio wave initiated by a vacuum tube oscillator and amplified until it reaches the assigned power of the station. This wave is termed the carrier wave because it carries with it on its path the audio signal produced in the studio.

2. Modulation or superimposure of the audio signal upon the carrier wave. A homely illustration is that this process is like putting coal into a truck and having the truck carry it to your home. The two methods used for this process are:

- a. Amplitude modulation or AM. The power or amplitude of the carrier wave is varied. The frequency is the same.

- b. Frequency modulation or FM. The frequency of the carrier wave is varied. The amplitude remains the same.

Unless one possesses a great deal of engineering knowledge, a discussion of AM-FM methods of transmission is confusing. A preferable method for nontechnical people is to consider the effect of the two types of transmission. Reception of a wider range of frequencies is possible in the FM system. Lightning, summer heat storms, electrical appliances in the neighborhood, building elevators, and other such disturbances do not interfere with FM reception. As a result the fuller frequency range makes the program seem more lifelike. This is especially true with live music. Another characteristic of FM transmission is the decrease in station coverage, due to the tendency for FM to travel in "line-of-sight" paths instead of following the earth's curvature as does AM transmission. The sky wave does not normally reflect in FM, with the resultant decrease in station interference; more stations, therefore, may be assigned to the same FM channels than is possible with AM. In reaching remote and rural areas, however, AM is the only satisfactory method as yet developed.

The antenna tower serves as the jumping-off place for the modulated carrier wave. It may be a single symmetrical tower reaching hundreds of feet up into the sky with the upper portions containing TV and FM extensions; or it may be a series of vertical spires so placed as to complement or

interfere with each other in order to change the pattern of radiation. The latter is referred to as a "directional antenna," and is used to prevent an overlap of coverage with another station on the same frequency, or to direct transmission away from a section of land or water the station does not care to reach, in order to intensify the strength of the station's coverage in another area.

RECEPTION

The next and final step in the broadcast process is the reception by the home receiver. The radio waves sent out by the transmitter via the broadcast antenna are received at home on whatever antenna system is used. The receiver amplifies the weak signal, separates the audio current from its carrier wave, amplifies it some more and out it comes from your loud speaker as sound waves, with relatively the same characteristics they had when they entered the microphone as voice or music in the studio. The "coal truck" has delivered the coal. The entire process is completed with great speed. The transmission of radio waves through the air takes place at the speed of light; the audio waves going through lines and amplifiers travel somewhat more slowly but the entire process occurs so rapidly that a word uttered into a microphone is heard instantaneously by a listener tuned into a radio set.

STEREO AND AUTOMATION

A recent development in broadcasting is the presentation of stereo programs on FM. This type of broadcasting requires dual channel consoles, special turntables and tape recorders, and special microphone techniques. The two stereo signals are transmitted by means of a supersonic or subcarrier signal superimposed upon the main program channel. Special FM receivers are required for reception of the program as a stereo broadcast, although regular FM receivers will pick up the two stereo signals and present them to the listeners as a blend.

Another recent trend in station operation is the use of equipment that permits a station to broadcast for an entire day on an automated basis. This is accomplished through the use of tape machines that provide the program elements to be transmitted by the station. The signals from these program tapes are interspersed with signals from other tape machines that carry the commercial messages, which are usually inserted into the machine in the form of cartridges. The operation of the various tape machines is accomplished automatically through the use of tones on the tapes. These tones, which cannot be heard by the listening audience, act as cueing signals to stop tapes and start tapes when the program elements or commercial messages recorded on

them are scheduled for the station. Specialized clock mechanisms regulate insertion of station-break announcements at appropriate times. It is possible through the use of these automatically cued tapes to broadcast an entire day's schedule without involving an announcer or engineer. A station featuring news or weather reports could not, of course, depend on a completely-automated system if it wished to present up-to-date reports, but a large share of its program day could be broadcast automatically.

PROJECTS AND EXERCISES

1. Classify the microphones in your studio according to their respective areas of pickup—nondirectional, bidirectional, unidirectional. Conduct experiments to determine the operational characteristics of your microphones which give the best results. Use different speakers and musical instruments.

2. See whether it is possible for your class to visit a radio station to observe a "disc jockey" at work. If the equipment in your control room permits it, set up and announce a disc jockey program of your own.

3. Practice "riding gain" on a single voice. Then practice on two voices and move into riding gain on two or three microphones. Open and close faders on cue or script markings. Follow hand movements by instructor in fading up or down to acquire dexterity in manipulation of the faders. Play a professional recording and observe the vu meter readings.

4. Practice "patching up" the various combinations possible in your control room. Clear the board after each try for the person who follows.

5. Play a recording and listen to it critically for fidelity and balance as it is patched first through a highly sensitive loud speaker and second through a small "home-type" speaker. Compare the results and draw conclusions about the differences in quality and perception which influence control-room operation. Compare, for example, the difference in level for a sound effect of night noises needed to assure clear-cut recognition over the small speaker as contrasted to the level needed when heard over the more sensitive speaker.

6. Observe and practice recording technique using the equipment available at your studio.

7. Make a field trip to several station transmitters.

CHAPTER 18

Technical Aspects of Television

TELEVISION INVOLVES two simultaneous operations: the transmission of sight and sound. The audio (sound) part of a television program is transmitted as a frequency-modulation signal; the video (sight) part is transmitted as an amplitude-modulation signal. The audio which accompanies video has been traced in the preceding chapter. The same path is followed by audio in television utilizing the upper one-half megahertz in the assigned frequency band (channel). Turning to video, let us first explain the television process from camera to home and then analyze elements in the "program chain."

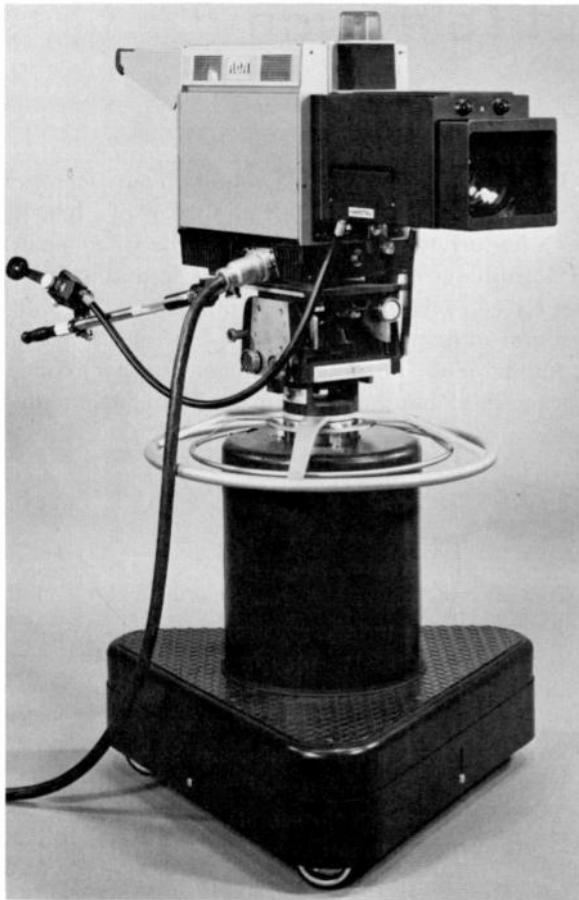
GENERAL EXPLANATION

You may recall sitting in the movies when a "follow-the-white-dot" singing short was presented. The audience was shown one line of the song at a time with a little white dot moving across that line from left to right indicating which words the audience was to sing, and how long the word was to be held. When it reached the final word at the right, the dot jumped back quickly to the left side of the screen to start again with a new line of lyrics now in view. This is a very rough illustration of the first step in the telecast journey: the action of the electronic camera which scans, moving as the white dot from left to right but at a constant speed, the object or scene to be televised.

The scene in front of the camera is focused by means of a lens on a light-sensitive surface. In this way the optical image is converted into a pattern of electronic charges. Where the light is brighter in the studio scene, the elec-

trical charge is stronger; where there are shadows, the electrical charge is weaker. An electron gun sends a scanning beam across the pattern of charges at the amazing speed of 525 lines from top to bottom every one-thirtieth of a second (a frame). The scanning beam is altered by the pattern of charges in terms of scene brightness—the result being the video signal. At this point it is very weak and must be amplified many millions of times on its journey to the control room, transmitter, and receiving set. A number of different types of light-sensitive pickup tubes are used in contemporary television, among them a lead-oxide tube called the Plumbicon® (registered trademark of the N. V. Philips Company of Holland, the inventor of the tube), the vidicon, and the image orthicon.

The television receiving system consists of a special antenna, a combina-



Courtesy of RCA Broadcast Systems Division, Camden, New Jersey

RCA TK-44A Color Camera with Plumbicon tubes

tion of tuning and amplifying circuits in the set to select and strengthen the signal, and a kinescope, a picture tube, on the face of which the original scene is recreated by a reverse process of the original action by the camera in the studio. Here an electronic beam scans the inner surface of the picture tube at the synchronized rate of 525 lines every one-thirtieth of a second. The image is thus reassembled in the home receiver for direct view or projection on a screen.

As was noted earlier, the very high and ultra high frequencies used for FM and television transmission do not normally permit much more coverage than "line-of-sight." The station antennas therefore are as high as possible, utilizing skyscrapers in metropolitan centers or nearby heights of land, in order to reach as much area as possible.

The telephone lines used for network radio broadcasting cannot carry the television signal. Special coaxial cable, capable of doing so, has been developed. In conjunction with such cables automatic microwave relay stations are used extensively to provide television network service throughout the country. The original signal is picked up by one relay, amplified and directed in a straight air line to the next point, and so on until the destination is reached. These relays generally are no farther apart than about 25 miles.

"Organized chaos" might be the reaction of a casual observer visiting a studio scene during the progress of a live program of moderate complexity. He would see a great variety of types of lighting combined to create a blaze of light; massive movable platforms or "dollies," which support boom microphones, moving left or right and extending forward or drawing back as the operators follow the action; additional cameras with pedestal bases being moved around by the cameramen, tilted up and down or swinging right or left; a huge "boom dolly" camera electrically raised up and out in space like a steam shovel ready to take another mouthful of dirt; stage settings, special device mechanisms, and props; milling performers and production personnel; camera, light, and mike cables, and intercommunication wires covering the nonplaying area like a mass of snakes. However, when this casual observer becomes more familiar with the details of program production, he realizes that there are definite reasons for the patterns of activity and the various elements and soon becomes aware of the highly skilled team play which is in operation.

What are the primary technical facilities which are required for television? they are:

1. Studios
2. Microphones
3. Cameras
4. Staging
5. Control room
6. Film, slide, and video tape
7. Master control
8. Transmitter and antenna

An introductory discussion of these facilities follows, excluding staging, which is treated in a separate chapter.

STUDIOS

Many early television studios consisted of reconverted radio studios. Many of these were in downtown office buildings high above the ground floor. As program schedules expanded, the required equipment, cameras, microphone booms, sets, lights, and numbers of people involved demanded more and more space. Makeshift expansions into halls and adjoining offices became the rule. Numerous difficulties and excessive expenses were encountered in transporting large props and sets up narrow stairs or small service elevators. Although these conditions still prevail, stations generally have recognized the need for specialized design of television studio buildings.

One key principle developed is that of *horizontal* (ground floor) rather than *vertical* planning in order to permit easier and more economical movement in and out of raw stock, finished sets, equipment, and properties. A display of automobiles in the studio is simple when cars may be driven through doors directly into the studio. Station WBAP-TV in Fort Worth has a novel "video-lane" feature which permits movement of autos, trucks, elephants, and even "herds of cattle" across its large studio right before the cameras. Two huge doors (15 × 12 feet), one on each side of the studio facing each other, open directly to the outside of the building. The Budweiser commercial which utilized an 80-foot-long wagon and team of horses was presented "live" in this studio. With the development of film, however, the use of studios for such purposes has declined. The scenes are now usually shot on film in locations more appropriate than a television studio.

Another principle which is highly important is *traffic flow* or *circulation*. "Such close scheduling of TV broadcasts is necessary, in order to make maximum use of the costly space and equipment, that circulation assumes paramount importance," writes J. P. Allison in the *Architectural Record*. "People and things must flow through the building; control is essential." Functional design is essential to keep the various kinds of groups from interfering with each other as they move in and around the studios. The diagram below lists the types of people and things to be considered. Effective design for plant utilization should not only provide for separation of these groups, but also plan for the shortest possible interior traffic paths. Engineering workshops close to the technical areas, news machines near studios used for news programs, directors' offices near control rooms, and set construction space adjacent to studios are examples of this type of design.

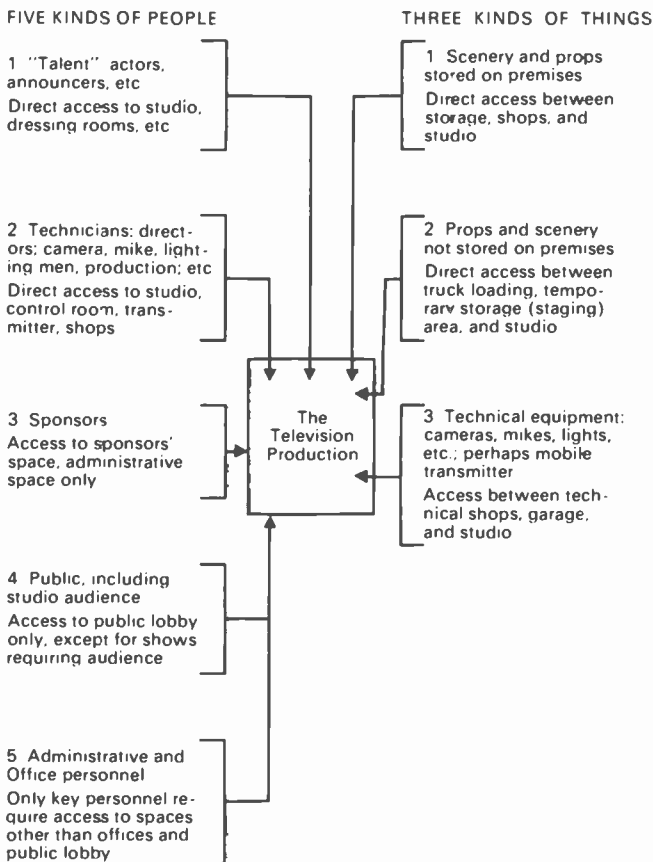
The third key principle in studio design is a provision for *expansion*. It is a commonplace experience for many stations that additional space is needed before the building is finished. Many architects and building consultants recommend an advance overall, step-by-step development which permits flexible growth in stages as the station increases its program production. Such a

master plan may avoid haphazard space additions as temporary expedients which impose serious limitations on future program production requirements.

Studio buildings are generally constructed on the outskirts of cities in order to secure adequate ground space at less expense and to provide ample parking facilities for station personnel and guests. When existing structures are secured for remodeling, the search for needed space has led officials to take over such buildings as riding academies, dance halls, creameries, garages, motion picture sound stages, theaters, armories, and, as the University of Michigan did, a mortuary.

The size and number of the studios depend in large measure upon program activity. A station relying basically upon network schedules may have only one small studio approximately 15 x 30 feet with a 12- to 14-foot ceiling which permits some local live programming and advertising display.

Figure 18-1. Circulation Problem in a TV Studio



The controls may be placed in the master control room to conserve on the number of staff men required. The next step may be for a separate control room, then substitution or addition of a larger studio. A combination of one good-sized studio 50 x 80 feet and a smaller studio 25 x 35, with 14- to 18-foot ceilings, seems to be adequate for a station planning a fair amount of local live productions which include some programs with studio audiences. It is implicit that such a two-studio arrangement must also have allied storage, workshop, dressing room, and rehearsal areas.

Figure 18-2. University of Michigan Television Studio

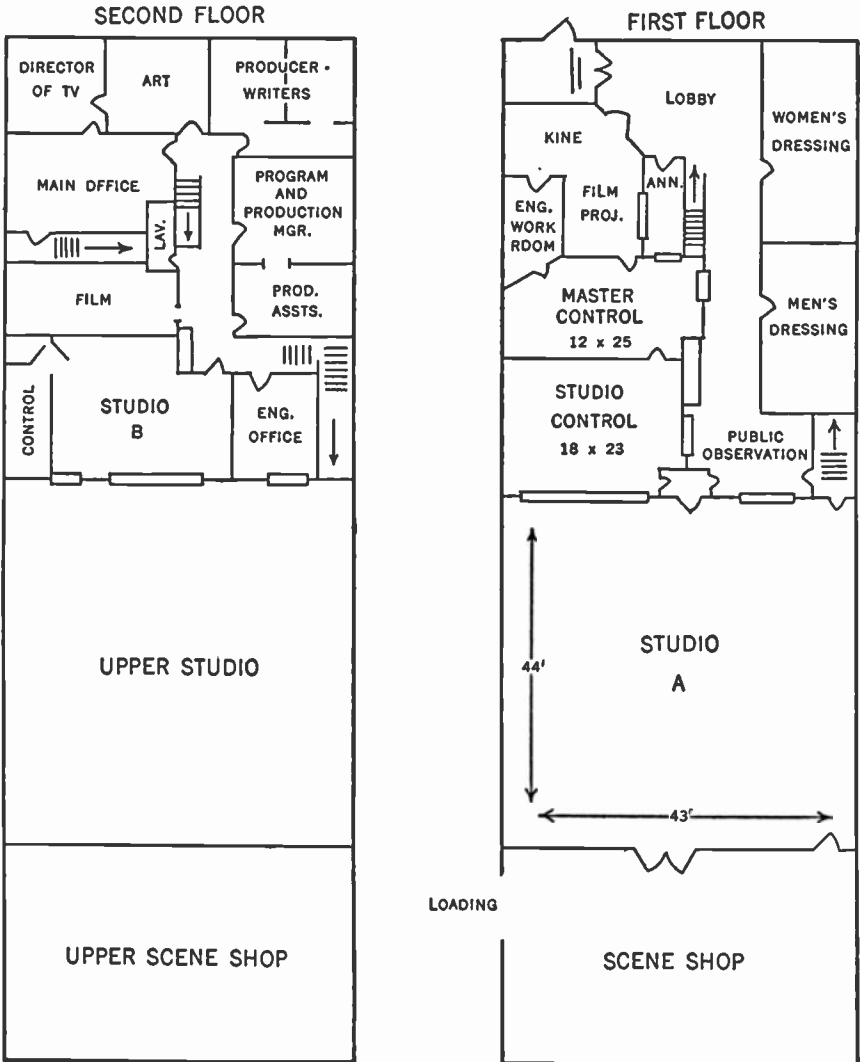
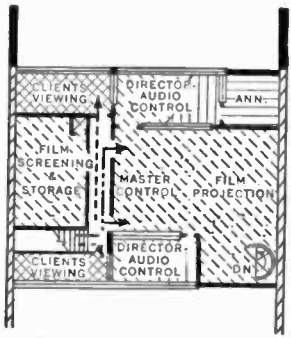
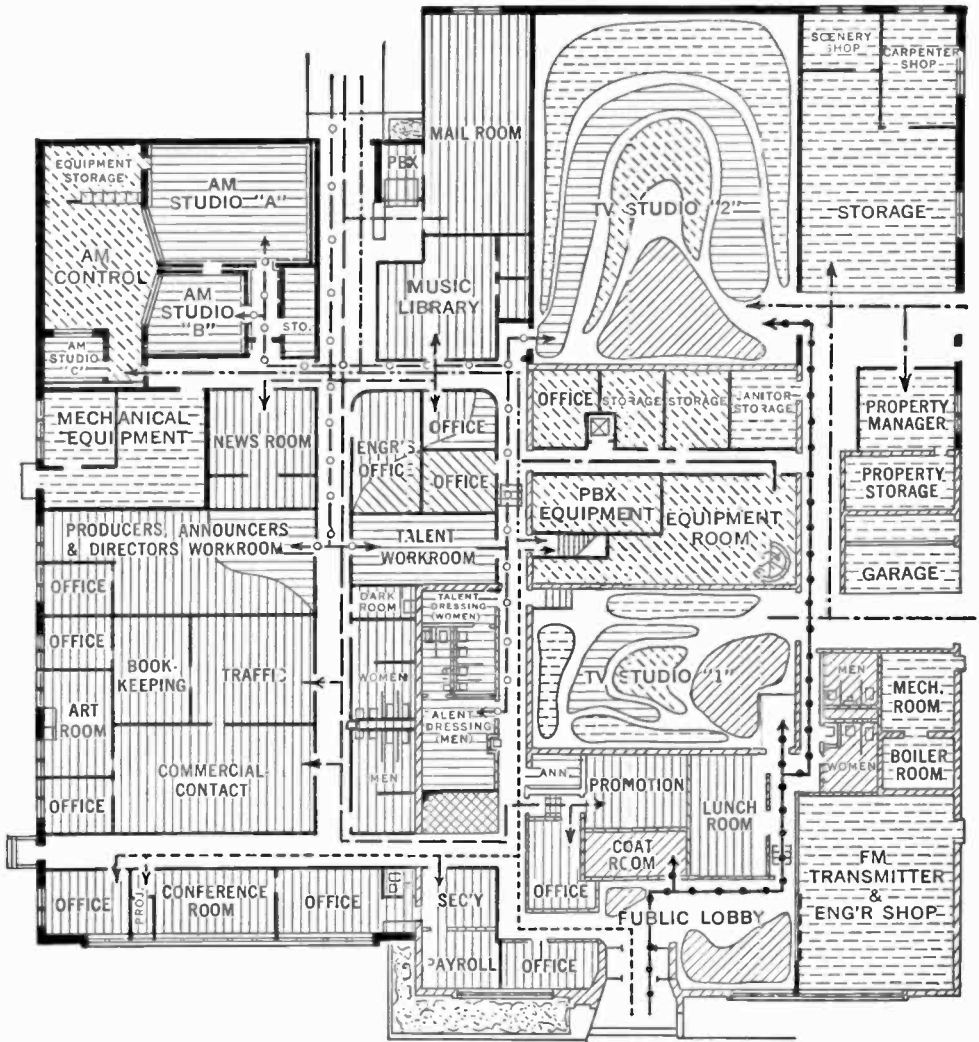


Figure 18-3. WHIO Studio and Office Building



MEZZANINE FLOOR
(OVER STORAGE AND EQUIPMENT AREAS)

- CIRCULATION**
- PUBLIC
 - BUSINESS & CLIENTS
 - GENERAL STAFF
 - TALENT
 - PROPS & SERVICE
 - TECHNICAL PERSONNEL
- EXISTING BUILDING** (diagonal hatching)
- NEW CONSTRUCTION** (solid black line)

The acoustical requirements of television studios differ from those for radio. Size and shape and wall and ceiling treatment are important factors in radio studio acoustics. In television, however, these factors are reduced in importance due to the many different sets which occupy portions of the studio. Unlike radio, in television there is a necessity for a great deal of physical movement of personnel, properties, and equipment as sets are struck and erected and cameras and microphone booms are changed in position during the actual airing of the program. This activity causes incidental noise. Since microphones are usually kept out of camera range, they are farther from talent and may pick up such undesirable noises. As a consequence, television studios should be "deadened" through use of draperies and considerable sound absorption material on walls and ceilings. Brightness and reverberation when required are frequently obtained through the use of "echo" chambers or electronic devices.

The avoidance of noises from the outside is needed in television as in radio. Similar sound locks and floating-type construction of studios may be employed. Location of studios in suburban areas decreases the traffic noise, but unfortunately sometimes increases the airplane noise potential.

WHIO Studio and Office Building, Dayton, Ohio

Radio and television studios and general offices are contained in a single building occupied by WHIO since March 1955. It was planned that each operation could be run independently and that certain common facilities would be available to more than one unit. "Traffic segregation" to promote station efficiency has been followed. The circulation legend describes the normal traffic patterns by different groups. Television operations are concentrated in the entire right half of the building. AM operations are located at the left rear, while business offices occupy the left front portion of the building. The television technical area is a two-story section located between the two TV studios. Studio 1 is 30 × 50 feet, studio 2 is 50 × 63 feet. Ceiling clearance is 20 feet. The building, which is situated on the Wilmington Pike, about five miles from downtown Dayton, was originally constructed in 1948 to house a single television studio. The design and construction of the expanded facilities was carried out by The Austin Company, which built the original building. A floor plan of the facilities appears on page 295.¹

MICROPHONES

In radio the performers move, but the microphones remain stationary; in television the usual pattern is for the microphones to follow the talent. The two microphones used most generally for this suspended and

¹ Courtesy of Miami Valley Broadcasting Corporation and The Austin Company.

flexible boom operation are the RCA BK 5A and the Electro-Voice RE 15. The unidirectional pattern is preferred in order to eliminate as much of the incidental studio noise as possible. RCA introduced its Uniaxial BK 5A as a microphone primarily designed for television. The standard microphone boom permits continuous variations in the length of the boom. It may be extended forward 17 feet into the set and retracted 10 feet; it may be swung in an arc from side to side to follow action; and it has a special attachment which enables the boom operator to rotate the microphone itself in any direction. The latter feature is useful when two persons who are separated in the set are talking to each other. The operator directs the boom to the person speaking. If both are speaking, the distance between is divided and the boom is adjusted so that the beam covers both. Counterbalancing permits easy movement of the microphone down to the floor and up above the heads of the performers. The boom is usually mounted on a large boom dolly which is movable, has a platform for the operator, and a device for raising the boom pivot position vertically from a height of $6\frac{1}{2}$ feet to $9\frac{1}{2}$ feet. A lighter-weight combined boom-and-tripod base, which is less flexible but which may be moved physically around and in and out of the set, is used in many smaller studios and for supplemental microphone pick-ups in larger studios.

The same types of microphones used in radio are available for off-camera musical accompaniment, announcing, and narration. In the early days of television, it was assumed that microphones must always be out of sight. With maturity and more critical attention to improvement of the audio portions, it became fashionable to show microphones in discussions or forums where a number of microphones were needed, on news programs and interviews, for MCs, and for occasional vocal selections. Smaller and less conspicuous microphones have found favor with producers. Some of those frequently selected are the RCA BK 1A and 6B pressure types, and the Electro-Voice 635A dynamic. The RCA BK 6B and the Electro-Voice 649B are used as lavalier microphones.

Concealed microphones placed in hollowed-out books, flower bouquets, false telephone bases, hidden behind stage properties, or tucked away in costumes, may also be used. In addition to the small microphones noted above, tiny crystal microphones, such as the Turner, similar to those used in home tape recorders or public address systems but with higher fidelity, may be preferred for concealed pickups.

CAMERAS

Those engaging in black and white programming use the image orthicon camera, but as color broadcasting increases, the "orth" is gradually disappearing from the broadcasting scene. The original television camera was

the iconoscope, which Dr. Zworykin invented in 1923. Until the end of the 1940s, the iconoscope was the basic camera of television. Now the basic studio camera is a three-tube color instrument which uses a lead-oxide tube. This tube is particularly well adapted to color broadcasting because it provides an accurate representation of color brightness and intensity.

Another type of television camera, the vidicon, although not used in normal studio operation, is widely used in industrial and military work and for closed-circuit laboratory instruction. A number of schools and colleges have turned to these smaller and less expensive versions of studio cameras for teaching television techniques. A few stations have tried them for studio or "remotes." Special electronic synchronizing equipment is required for such broadcast use. Vidicon cameras are employed in film projection.

Earlier cameras used a number of lenses of fixed focal length. The camera could be switched to various lens positions during the course of the program. Now cameras use zoom lenses which permit an infinite variety of focal lengths and image sizes.

Factors affecting mobility and flexibility of cameras in the studio are 1. smooth floor, usually asphalt tile floor covering over carefully leveled concrete; 2. camera friction head which enables the operator to tilt the camera



Courtesy of RCA Broadcast Systems Division, Camden, New Jersey

RCA PK 300 Black-and-White Vidicon Camera

up and down and swing (pan) in a wide horizontal arc; and 3. camera support units with wheels, tripods, pedestals, and cranes.

The tripod is rather difficult to maneuver smoothly, but it is inexpensive. Many stations have all or some of their cameras mounted on tripods. Camera height is fixed. The Houston-Fearless pedestal, called "the workhorse of the studio," was especially designed for television work. Like the tripod, it may be handled by only one person. The camera, however, can be steered easily in any direction while on the air through the synchronous alignment of all wheels. It may be raised and lowered between 37 to 60 inches above the floor by a hand crank (earlier model) or by pressure on the steering ring. Networks and larger stations also use crane dollies which were adapted from the movie prototypes. The one most frequently encountered has a small camera boom or "tongue" extending out from a turntable on the base of the dolly and which may be swung in a complete circle. The cameraman may ride the boom or pull the tongue to the side and stand on the platform or studio floor. The services of a dolly pusher who wheels the unit in the desired direction are required. The crane range in height is from 23 to 74 inches. Other more elaborate cranes are made, with the largest one utilizing electric-driven motors to move the unit and large enough to permit the cameraman to be seated with a camera on a special platform extending out from the end of the crane. Two or three dolly assistants are needed to maneuver the "monster." Only the largest studios can accommodate this crane, but when ceiling height and floor space are ample it is very flexible, camera lens height ranging from 2 to 10 feet, and 360 degree rotation of the crane boom is possible.

CONTROL ROOM

The control room is often referred to as the nerve center in television program production. The persons gathered here are responsible for unifying the many separate elements into a smoothly blended program.

The selection of the particular camera shots is determined by the director of the program. He monitors each camera that is in use by looking at monitor screens, one of which is assigned to each camera. The director, therefore, is able to see what is to be telecast before the picture is sent out. Final "pre-view" adjustments in focusing and framing the picture, and changes in the shading and quality may be made, together with any rechecking of the lens for the proper shot and shifting of angle of pickup. The major work, for such directorial duties, should have been accomplished during the camera rehearsal with only refinements remaining to be made during the actual telecast. This does not apply, of course, to situations when the director and technicians are ad libbing or "winging" the program, that is, doing a production without previous rehearsal, or in emergencies when one camera blanks out or develops

"bugs" and goes out of commission, leaving one less camera available.

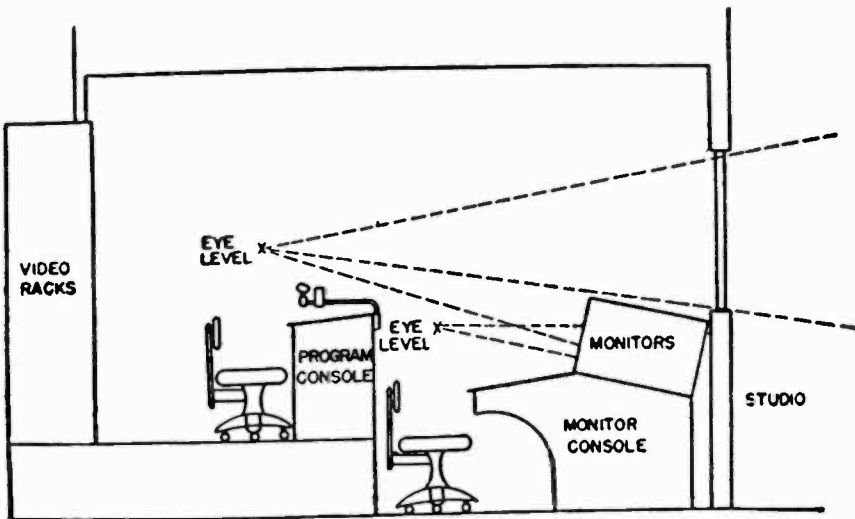
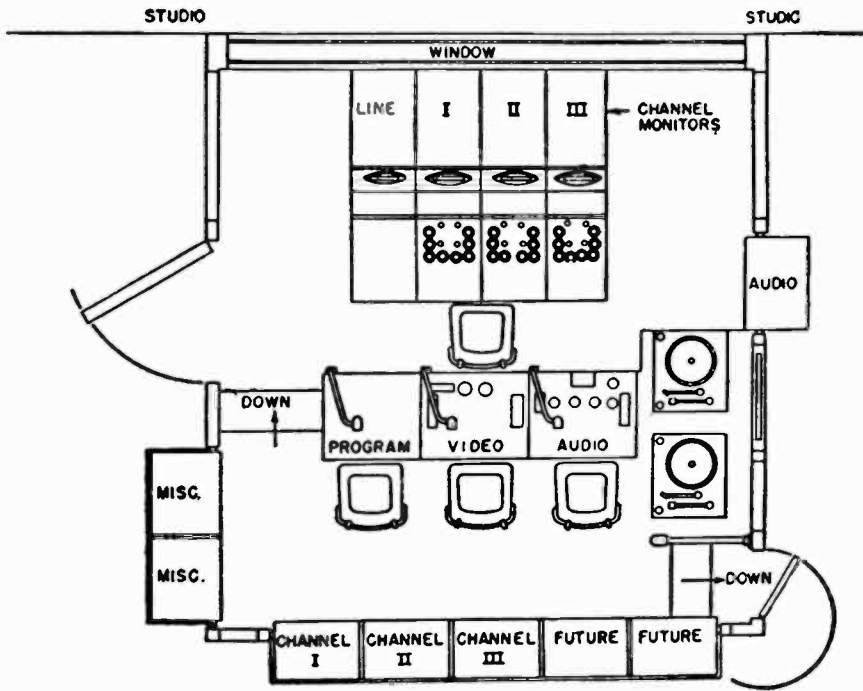
The director calls for the camera he wants by using such expressions as "take one," "super slide over three," or "dissolve to two." The technical director (TD) manipulates the controls at the video switching console to accomplish the desired effect. Bright tally lights placed on studio cameras and on control-camera monitors indicate which camera is "hot." A final check of the program is possible by reference to another screen, the line monitor, on which appears the picture actually being telecast. Occasionally an "off-the-air" monitor also is available for inspection. The process of camera-shot selection is similar to motion-picture editing in principle, but quite different in execution.

The camera controls, with viewing picture tubes and oscillograph tubes which reproduce the picture in signal-wave form, are operated by the video engineer; and the audio controls, console, and turntables are handled by an audio engineer. An assistant or associate director (AD) may also be in the control room following the script closely, giving warnings of upcoming shots and prearranged switches. He relieves the director of the need to look for every detail in the script.

Constant communication is necessary between the control room and the technicians in the studio as well as with film projection, announcer's booth, audio control, and master control room during the telecast. Such commands by director or TD as "roll film," "stand by to dolly back when guest enters from right," "cue announcer," "flip card," "show him camera three," "boom in the shot" must be made to appropriate technicians. Special wired telephone (PL) circuits with clamp-on head sets and mouthpieces or walkie-talkie radios are used to reach the studio floor, and various types of public address intercommunication or private telephone lines (PAX) are utilized for reaching film projection, announcer's booth, and master control. A talk-back speaker arrangement which is used in rehearsals for general studio directions has a cutoff switch to prevent use during the broadcast.

The control room is often situated so that it looks into the studio. Size, location, and design differ from station to station with no definite and generally accepted pattern as yet. Many people favor the separation of audio from the rest of the personnel and equipment units. These people believe that by this design the engineer may maintain a more critical evaluation of the audio portion. Some stations which operate with small staffs eliminate the TD, permitting the director to do his own switching, and consolidate the video and audio engineering positions. The use of master control as a studio control room is a system which allows for a minimum technical staff. Some stations have only audio, monitors, and switching facilities in the control room with the video controls in MCR. A two-level design with director, TD, and audio engineer on a raised level overlooking the video controls is perhaps the most common approach. However, if a separate bank of monitors for the director is not provided, he must be shifting position constantly

Figure 18-4. Design of a TV Control Room



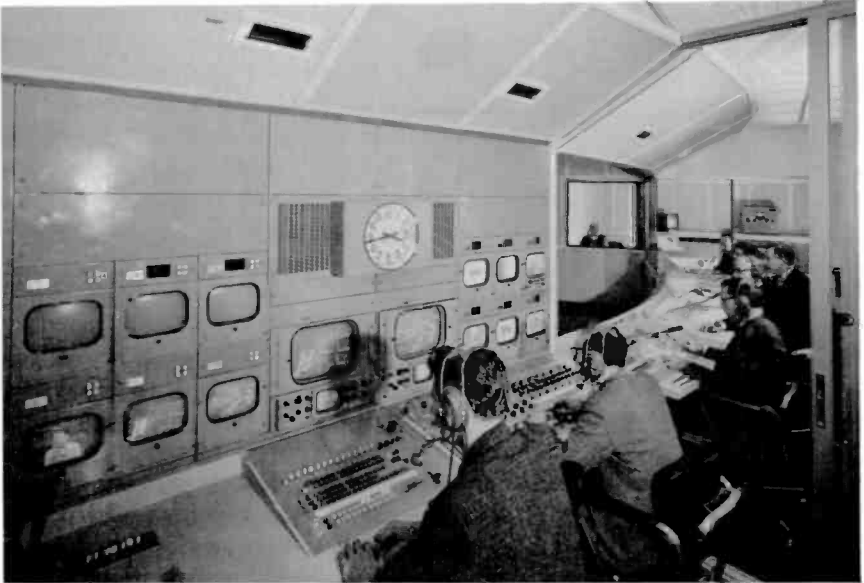
Courtesy of the General Electric Co.

Stations using this design often provide separate monitors mounted above window for the director.



Courtesy of National Broadcasting

Control Room in NBC Color Television Mobile Unit



Courtesy of CBS Television Network

Control Room—CBS Television Network



Courtesy of RCA Broadcast Systems Division, Camden, New Jersey

TV Station Master Control Room, KRON-TV

and craning his neck to view the monitors. More space in the TV control room is required than for radio. It is obvious that far more primary operating personnel are required as well as a much greater amount of equipment. Additional program personnel such as script secretaries, lighting directors, costume and makeup supervisors, choreographer, graphics supervisor, together with writers, producers, agency representatives, and observers are frequently present.

A brief discussion of basic shots and editing techniques available to the director is appropriate at this time. It is in the control room that the series of visual images intended for the home viewer are selected, constantly changed and modified.

1. Distance Between Viewer and Scene May Be Varied

Three general types of camera shots may be classified in this category; "long shot," "medium shot," and "closeup." An overall perspective of the setting for the viewer is supplied by the long shot. It is sometimes referred to as an orientation or establishing shot. It aids in indicating "the lay of the land," and the relationship of the various elements. It informs in general

terms how many people are on the panel and whether we are in a Western frontier bar or a modern office in New York City. When the audience is comfortable, knowing where it is and who are involved, it is ready to draw closer and join the group. The long shot cannot give much detail, being restricted by the size of the screen on a home receiver. The closeup shots are used to single out details, focus the attention, clearly inform and heighten dramatic emphasis. A combination of a closeup and long shot is often seen. A vocalist, in closeup, might occupy a portion of the screen with a dance group in the background. A new character might enter the side of the frame close to the lens while the camera is on a long shot. The new character can dominate the scene because of his larger size in comparison to the rest of the group. Interesting composition effects may result from such combination arrangements. The medium shots ranging between the two extremes have many graduations. They are utilized heavily in following the action of the main characters and permit arrangements of people and things in good pictorial composition to enhance the mood. It has been estimated that in dramatic programs, medium shots are used about 70 percent of the time.

Directors, in actual practice, use descriptive functional requests for desired camera pickup areas such as a "three shot," which will frame as much of the setting needed to include the three performers on the set, "cover shot" to include all of the specific set or action, or "one shot" for a pickup of a single person. When a shorter distance between viewer and character is wanted terms such as "waist shot," "bust shot," or "shoulder shot" indicate where the bottom edge of the picture frame is to be. "Head shot" or "close-up of hand on the dagger" are examples of pinpointed directions to bring segments of the scene into "big closeup."

2. Position of Viewer May Be Modified by Camera Movement

We are standing in an exhibit hall dedicated to American Business and Industry. On the floor is sketched an outline of the United States with symbols indicating outstanding contributions by the various cities and states: an auto in Michigan, oil derricks in the South and Southwest, motion picture studios in California, grapefruit in Florida, salmon and lumber in the Northwest, etc. Directly ahead lining the wall are tables containing working models of new machines. At the left are salon photographic prints of industrial scenes. On the ceiling is a huge mural depicting famous inventions. Our physical actions in walking directly forward to one of the models is, in terms of camera movement, a "dolly in"; if we stop and look down to the outline on the floor the head action corresponds to a "tilt down"; looking up to see the mural would be a "tilt up"; as we turn slowly keeping the same physical position looking at the working models and then the photographs it is a "pan left"; or if we walk along the tables of the working models looking at each in turn as we walk it is a "truck shot." The mobility of the television

camera permitting a duplication of the freedom of movement by a spectator is one of the medium's unique characteristics. The director is able to guide the viewer's field of view for desired interpretation and emphasis. The sweep of movement also gives to the viewer an emphatic sense of "belonging," of being an active participant and intimately involved in the proceedings.

3. Position of Viewer May Be Modified by Camera Angle

The direction from which the viewer observes the scene may be changed by placement of cameras. The discussion of the various camera-support units described the extent of vertical movement by pedestals and cranes. Variations from the normal eye-level, horizontal plane to "low angle" and "high angle" shots may be called for by the director. The use of two or more cameras also permits the easy shifting of direction of view in a horizontal plane. Angle shots from left or right of the subject may be chosen for variety and psychological effect. When two cameras are shooting the scene at approximately 180 degrees, as is frequently done in dialogue scenes between two characters, it is referred to as "reverse-angle" or "over-the-shoulder" shots.

4. Camera Switching Methods May Be Varied

In addition to the almost infinite number of different camera shots available through various patterns of distance, movement, and angle, the selection of different transitional techniques or switching methods may also affect visual impressions, tempo, and mood. The "cut" is most frequently employed during dialogue within a scene in drama and for sports, interviews, news, and forums. The change from one camera to another is instantaneous. Care must be taken to keep the audience from becoming aware of the transition from picture to picture. An unusual difference in distance or angle between the shots, a mismatch in focus, or different light intensity may jar the viewer. Cutting in the middle of a sentence or vocal phrase calls attention to the shift.

The classic example of an unwanted, disorientation shock effect through poor cutting occurred during a network coverage of a horse race in the early days of television. One camera was located in the grandstand, the other on the track infield directly opposite. As the horses came down the homestretch, the director called for cutting from one camera to the other. The horses apparently reversed direction, running first one way then the other, with each cut. An amazing effect, but one which unfortunately was extremely distracting. A "dissolve," the fading of one picture out as the other fades in, is a common technique in variety and music programs during the performance of a vocal or dance selection, in commercial demonstrations, and in dramatic programs, to indicate a shift in locale or the lapse of time. Such dissolves may be extremely fast, approximating a cut, or take a number of seconds to execute. The latter type is sometimes called a "lap dissolve."

The rhythm of the dissolve is easier, slower, and smoother than the cut. Sometimes a "matched dissolve," going from one object to a similar object such as going from an alarm clock to a factory time-machine clock, is used to bind two scenes tightly together. The "fade out" and "fade in" are generally used to indicate a definite break in the progression of the program. It has been compared to the use of a curtain in the theater to end an act or to indicate a lapse in time. In variety programs this switching method is a standard transition between program segments and commercials.

5. Special Electronic Effects Are Possible

The director may have many effects at his disposal through specialized equipment in the control room. The "superimposure" is used most frequently. A "super" is achieved by making two cameras "hot" at the same time. One signal is superimposed over another. Many opening and closing titles and credits are supered over the setting or action. Commercial announcements use supers to emphasize the price or particular qualities of the product. Trick dramatic and novelty effects are feasible through utilization of this technique in dream sequences, appearances of ghosts and "magic people," transformation of a vocal trio into a sextet, close up of a tap dancer's feet simultaneously with his entire body, rain and fog, an apparent reduction in a person's size to only two or three inches in height when compared to other people or objects in the scene.

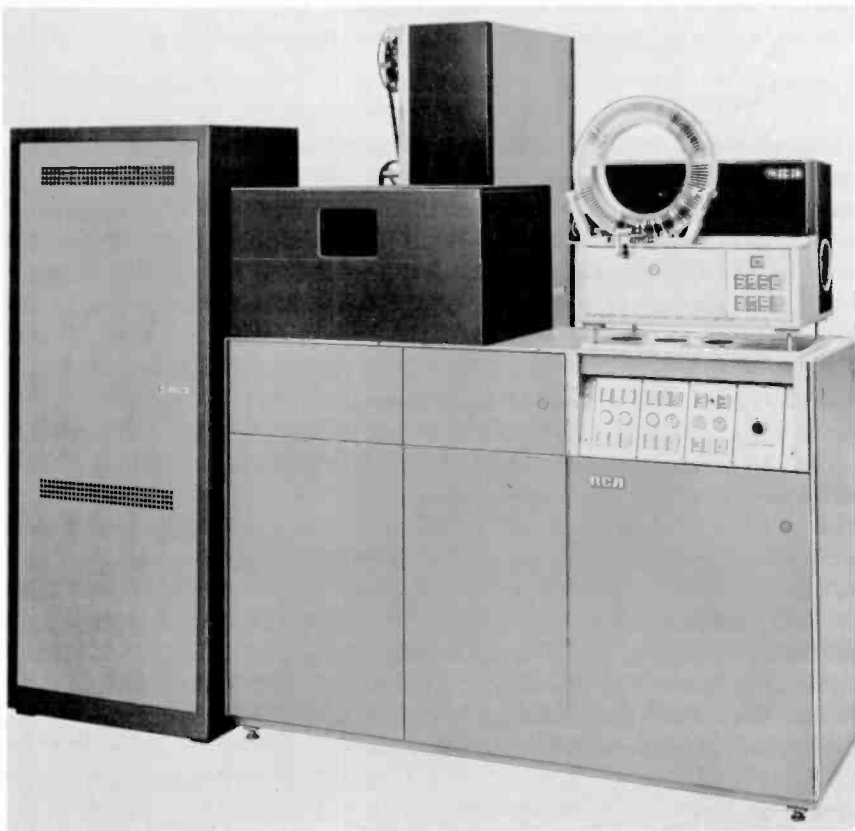
"Split screen" describes the effect achieved when separate camera images are not supered, but actually occupy adjacent portions of the same screen. An example of dramatic usage of the split screen is where two people in a telephone conversation may be shown. Dialogue between a newscaster or MC in one location and other people in another city is an example of non-dramatic usage. In picking up four correspondents from different parts of the country, for an election coverage, NBC used a four-way split screen. When one picture replaces the other in a horizontal, diagonal, or vertical direction this action is called a "wipe." Corner or specially shaped "inserts" allow one picture to replace a portion of the screen. Using this technique, a figure can be inserted into a scene. Thus a figure of Andy Williams, previously recorded on a video-tape machine, can be inserted into a scene in which Andy Williams is singing, giving the impression that Andy is singing to himself.

PROJECTION AND VIDEO TAPE

The area where a majority of films, slides, and opaques start on their transmission path is referred to as the "telecine" or film projection room. A discussion of the various equipment items which are found most generally in the telecine area follows:

16mm. TV Film Projector

The 35 mm. width film has been standard for use in theaters for many years. Although the networks and a few stations have 35 mm. TV projectors, the television industry has established the 16 mm. width as its standard. Many large film-production companies shoot with 35 mm. and reduce the width to 16 mm. for prints distributed to stations. Lower cost of equipment, raw stock and processing, combined with the existence and availability of many documentary, educational, and industrial films in the 16 mm. width were important factors in establishing the 16 mm. standard. The many local fire laws calling for the maintenance of special film vaults when 35 mm. film is used, based upon the inflammable nitrate base formerly used in 35 mm. stock, were also influential in settling upon the smaller size film which has always



Courtesy of RCA Broadcast Systems Division, Camden, New Jersey

RCA Film chain with multiplexer, slide projector, 16mm. film projector, and TV camera.

been the "safety" type. Specialized film-projection equipment has been designed to improve the picture and sound quality for 16 mm. television transmission. Film which is to be projected has been exposed at 24 frames per second. This simply means that the camera shooting the scene has a mechanism which causes the film to pause as it goes past the lens 24 times a second for a series of individual exposures. A shutter keeps the light from the film during the move to the next frame. When the strip of 24 still pictures or frames per second is presented at home or in the theater, it is projected a frame at a time via a "pull down" mechanism. However, it has been noted earlier that television transmission in this country operates at 30 frames per second. This rate is due to the need to synchronize with the standard 60-cycle AC electrical power supply. Normal film projection at 24 frames—television transmission 30 frames! The conversion of 24 frames into the TV 30-frame system is accomplished by the special TV film projector which scans each frame in multiples of 2 and 3 in sequence in order to arrive at the first common denominator of 24 and 30, 120. Thus the first film frame is scanned two times, the next frame three times, the next twice, etc.

TV Film Camera

At one time the camera most frequently used for the televising of film, slide, and opaque materials employed the iconoscope tube. This tube was large enough to permit focusing the picture from the lens of the projection machine directly onto the positive surface (mosaic) of the camera tube. The iconoscope tube was replaced by the vidicon tube for projection purposes, and the smallness of the vidicon tube, with its $\frac{1}{2} \times \frac{3}{8}$ -inch face as compared with the iconoscope's 3 × 4-inch face, makes it difficult to focus from the projection machine directly onto the face of the tube. Instead the picture from the projection machine is focused on an intermediate field lens from one side and the vidicon is focused on this lens from the other side. The vidicon tube, unlike the iconoscope, can be used for color transmissions. The camera transmits color by using three vidicon tubes, one for each of the primary colors. Other advantages of the vidicon tube are its excellence of half-tone reproduction and freedom from the necessity of constant shading by a technician.

In closed-circuit installations where broadcast quality is not required, the regular studio camera may be used as a film camera. A special film projector is placed in the studio. The film is projected through a boxed enclosure (a shadow box) on a small translucent screen. The TV camera picks up the picture from this screen and transmits it.

Slide Projector

Many slides are used in the day's operation. A varied assortment of models are available for purchase by stations from the inexpensive 2 × 2-inch

projector as used in classrooms to elaborate automatic devices permitting remote operation, dissolves from slide to slide, and accommodations for $3\frac{1}{4} \times 4$ -inch lantern slides as well.

Opaque Projector

The equipment is often referred to as the "telop" or "balop." Small opaque cards containing lettering, art work, or credit "crawls" are projected on the air from the telop instead of using the live studio cameras. Stations also employ the telop to show the face of an actual clock in operation during time signal commercials, as well as to project Polaroid news pictures, book illustrations, map sections, news ticker-tape, and small objects. Stations may construct homemade opaque projectors or order models specially designed for TV work. The use of mirrors permits horizontal placements of cards and objects in the telop.

Kinescope

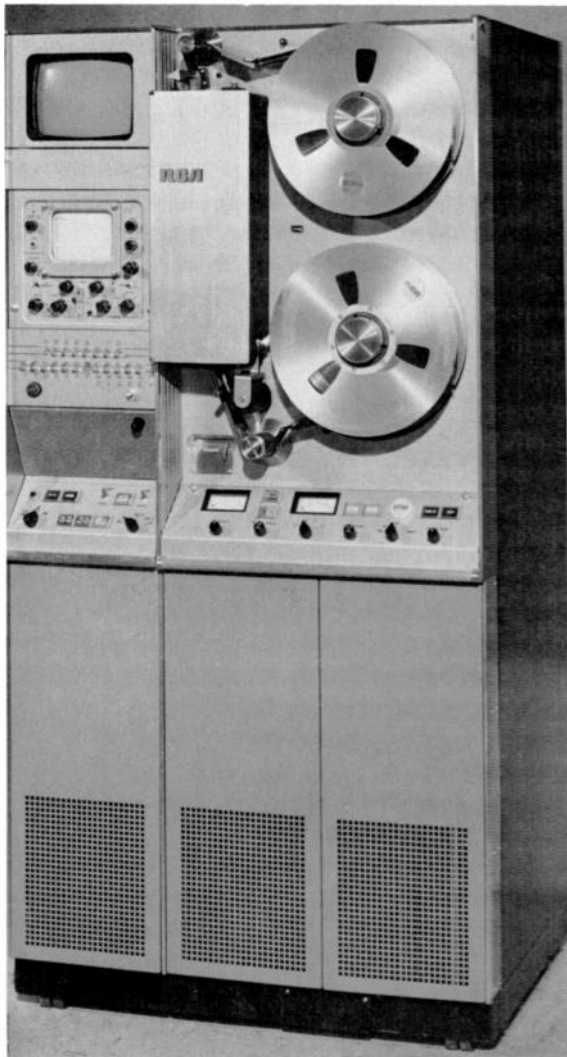
Before the development of video tape, the recording of television programs was accomplished through the use of the "kinescope" process. By this method 35 mm. and 16 mm. films of television programs were made by filming a kinescope directly off the viewing tube. The film was processed, and then projected by the station. Kinescopes are seldom used in this way anymore, but taped programs are often transferred to film. (The CBS system for providing recordings of television programs for home use, known as Electronic Video Recording (EVR), uses an adaptation of this system. A purchaser of the system buys a device that can be attached to his television set through which films of television programs can be played.)

Video-Tape Recorder

A machine that has assumed a position of paramount importance in television is the video-tape recorder. Machines capable of making magnetic tape recordings of either black and white or color television emerged from the laboratory in 1956. Because the making of a video-tape recording of a television program is entirely an electronic process, the intermediate step of film processing that is necessary in the production of a kinescope is not required. This means that the video-tape recording can be played back as soon as it is made. Another advantage it has over the kinescope is that the quality of its picture is so high that most people cannot distinguish it from a "live" production. Moreover, a video tape can be used, erased, and used again a number of times. It can also be edited easily using an electronic system. Adaptations of the video-tape recorder have been developed for special uses. One is the video disc which keeps a constant recording of the

last 20 seconds of a sports event. If a goal is shot in hockey, a homerun is hit in baseball, or a touchdown is scored in football, the disc can instantly replay that section of the event. It can also slow down the action or freeze it into a still picture.

One video-tape machine can both record and play back commercial and program material, but many stations have more than one machine so that recording and playing back can go on simultaneously. In some stations



Courtesy of RCA Broadcast Systems Division, Camden, New Jersey

RCA TR-60 High Band Color Video-Tape Recorder



Courtesy of Ampex Corporation

Two Ampex VR-2000 High Band Color Video-Tape Recorders

the video-tape machines may be installed in the same room with projection equipment, or they may be in a separate space. The video-tape recorder contributes greatly to the flexibility of station operation. Programs and commercials can be video-taped when studios and personnel are most conveniently available and then presented at the scheduled air time from the recording. Network programs that come at the same time as a local program can be recorded and presented later in the same way.

A recent development is the production of TV programs packaged in containers called either cartridges or cassettes. We have already noted the EVR technique developed by CBS, which permits films of television programs to be played through a device attached to conventional television sets. Other techniques use video tapes for this purpose. Outside of the broadcasting industry the first use of this technique is likely to be by institutions such as hospitals, which will use the programs to entertain patients, and by educational institutions and corporations, which will use the cassettes for educational and training purposes. It is also likely that TV cassettes will become a major source of entertainment in the home. People can acquire libraries of TV programs and feature films from which they can play what

they want to see at any time they choose without having to depend on a station or theater. TV cassettes can also provide material for carrying on educational activities in the home.

The development of the TV cassette is likely to have a major impact on the broadcasting industry. The availability of cassettes will provide strong competition for the programs broadcast by networks and stations. CATV systems can use cassettes for program material which they can make available to their customers. In the operation of TV stations, an automated computerized cassette or cartridge system is used to eliminate human errors in split-second timing during groupings of announcements at station-break times. Cassettes can also provide regular program material for TV stations.

MASTER CONTROL, TRANSMITTER, AND ANTENNA

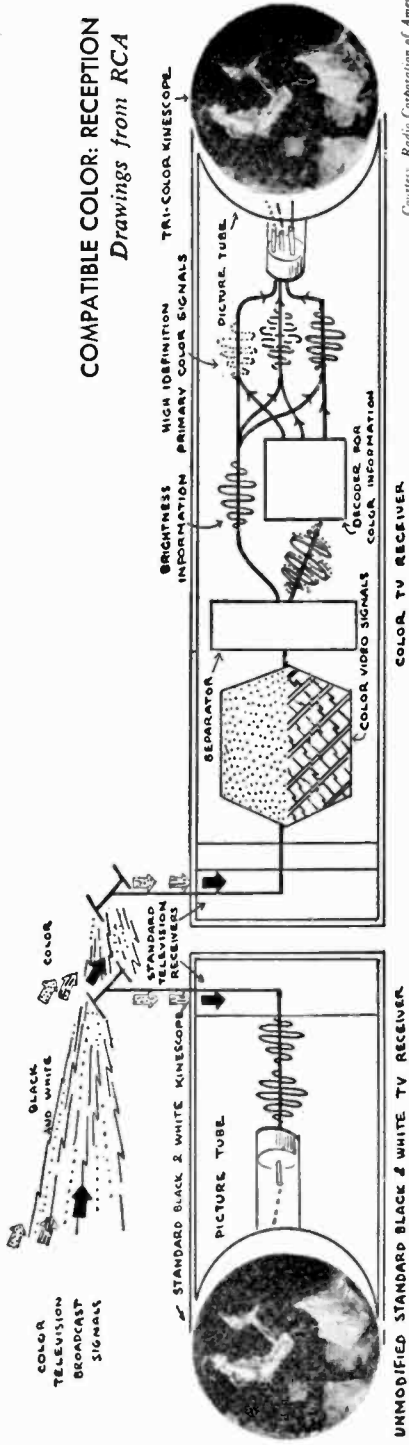
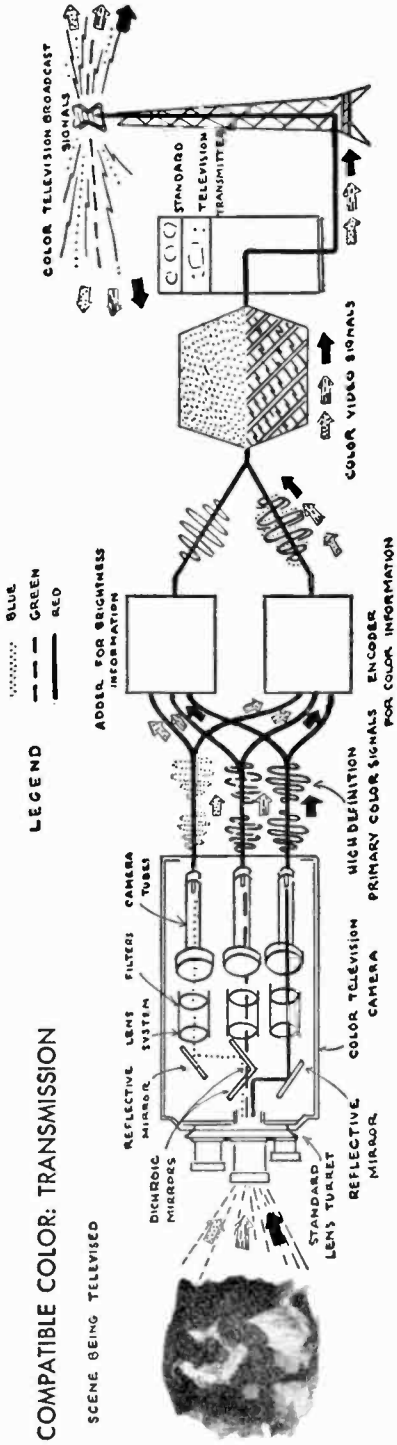
As in radio, the master control room is needed when more than one studio and announcing booth are used. MCR takes care of rerouting of the output from studios, tape, and film-projection, amplifies the signals, and makes additional checks on the quality of the pictures. It was noted earlier that occasionally the video controls, instead of being in the studio control room are located in MCR. The transmitter and antenna perform the same function as in radio: transmission of the video and audio signals into the ether. In an effort to obtain as much height as possible, thus increasing the coverage area, transmitting towers ranging from 300 to 400 feet upwards to 1,500 feet have been constructed to support the antenna. In some instances several stations may share the same location or tower, each with its separate transmitter and antenna. Equipment for receiving microwave signals from remote pickups may be located on the tower.

COLOR TELEVISION

In 1953, compatible color television was authorized for commercial telecasting. Compatible color means that the color programs can be received in black and white on standard black and white television sets without special adapters or modifications.

The cameras used in color television productions have not one but three pickup tubes, one for each primary color: red, green, and blue. They are larger than monochrome cameras. The light from the original scene reaching the camera lens is separated into the three primary colors with the aid of reflective mirrors or prisms and color filters and directed to the corresponding color-sensitive pickup tube. The action of scanning and amplification in each tube is similar to the process described earlier. The video signals from the tubes have separate electronic controls available on the

Figure 18-5.



Courtesy, Radio Corporation of America

corresponding camera control in the control room. Technicians adjust and regulate the separate signals before they are merged by the encoder (color-plexer) into a composite color signal for actual transmission over the air and reception on home receivers in color or in black and white.

Virtually all network programs have been broadcast in color since 1967. Most local stations can present slides and films in color and carry network programs in color. Many now possess color cameras that permit them to originate their own shows in color.

PROJECTS AND EXERCISES

1. Visit a television station for a behind-the-scenes tour.
2. Clip and post on a bulletin board television-programming pictures from magazines and newspapers. Compare studio, microphones, camera types and placement, and control-room design.
3. Arrange for committees or class-viewing periods at television studios for reports to the class. Discuss and comment on camera shots, editing techniques employed, and use of slides, telop cards, and film.

CHAPTER 19

Elements of Television Production

AS A VISUAL MEDIUM, television calls on a whole range of theatrical services that are wholly foreign to radio. Program production in television can be a complex operation, as in a major network musical Special, involving as many as 400 people for one program, or a relatively simple operation, as in a local station's interview program involving perhaps 8 or 10 people. Whether the program is large or small, however, certain basic functions are essential to television production. In this chapter we shall attempt to explain these functions in an introductory way so that the discussion of specific production problems covered in later chapters will be understood more clearly.

"ABOVE-THE-LINE" ELEMENTS

There has developed in television a convenient division of program production services into "above-the-line" and "below-the-line" elements. This division, suggestive of a bookkeeping arrangement, serves to distinguish production elements for budgetary and cost purposes and for matters of artistic control. Above-the-line elements in television production refer primarily to writing, performing, and producing talents. Included in above-the-line elements are usually the following:

- Star performers
- Supporting cast, including actors, singers, dancers, and speciality acts
- Executive producer
- Producer

Associate Producer
Production Assistant
Script Girl
Director
Writers
Script Editor
Choreographer
Choral director
Musicians
Conductor
Music composing, arranging, and copying
Script mimeographing
Announcer
Art Director (in special cases)
Set Designer (in special cases)
Costume Designer (in special cases)
Rehearsal halls and office space
Mail answering service

From this list it can be seen that the above-the-line elements include the main creative talents that make one television show different from another.

“BELOW-THE-LINE” ELEMENTS

“Below-the-line” elements refer to the physical elements necessary to mount a television production and to get it on the air. In this area, the difference between television and radio is almost complete, with television adopting many of the practices used in other visual entertainment media, such as the legitimate theater and the motion picture.

Production Facilities

Production facilities refer to the following among others:

1. Studio usage.— A television show requires the use of a television studio not simply for air time, but for several hours, and in some instances for days, of “dry” rehearsal and camera rehearsal. Local television shows may go on the air with no rehearsal at all, but network variety and dramatic shows usually rehearse in the studio for at least a full day. This makes it possible to have one dry rehearsal without cameras, a session of camera blocking, a camera run-through of the show, and finally a full dress rehearsal. Television studios are usually rented on an hourly basis; a basic camera complement of three or four cameras is normally included in the studio rental. The rehearsal

situation has changed from what it was when television broadcasting first began. In those early days programs not produced on film originated in television studios and were produced as they were being broadcast. This "live" method of production meant that the program had to be ready by air time for an uninterrupted presentation. Now most studio programs are produced the way films are: in segments with rehearsal preceding each segment. These units are then recorded independently on video tape and are linked for broadcast by an editing process. Except for newscasts, special events, and sports almost no programs are now produced "live." A few dramas, however, are recorded without interruption on tape for presentation without editing. This process known as "live-on-tape" is often used in the production of daytime serial dramas, commonly called "soap operas." Audience-participation, game, and panel shows are also produced in this fashion.

2. *Special technical equipment.*— Additional cameras, microphones, special camera cranes, mike booms, split screen and "chroma-key" devices, and additional studio monitors are included in this category.

3. *Rear-screen projection.*— If a show uses rear-screen film or slide projection, the equipment, manpower, and space must be provided.

4. *Mobile units.*— If a show calls for a remote live pickup from outside the studio building, a mobile unit housed in a truck will be required. The mobile unit has two to four cameras, with its own camera crews and directors. A mobile video-tape unit may be needed.

5. *Radio studios.*— Television dramatic shows using live music often require a separate radio studio to house the orchestra. The conductor watches the program on a monitor and over headphones hears the music, integrated with the voices of the actors.

Engineering Personnel

The number of engineers required in a television production varies with the type of show and the number of cameras used. Included in the engineering personnel are the technical director (TD), the lighting director engineer (LDE), the audio and video control men, the cameramen, microphone boom operators, boom pushers, camera dolly pushers, cable men, and utility engineers. When the show has a studio audience, a video PA (Public Address) man is often required to operate the large television screen on which the audience sees the show.

Staging Services

Staging services include all the activities involved in designing and preparing the physical elements of a show, other than engineering elements, transporting them to the studio, setting them in place, and then, after the show, striking the set, repacking the materials, and removing them from the studio. Among the main elements included in staging services are the following:

1. *Set design.*— The services of a scenic designer are required to design the physical layout of the show, just as in the legitimate theater and in motion picture production. The scenic designer is a creative artist who works closely with the writer, director, and producer. He conceives the settings for the production and prepares floor plans and elevations to indicate how the sets should be installed. He also supervises all activities involved in preparing the sets and he orders the furniture, draperies, and set dressings required for the show.

2. *Construction of scenery.*— On the basis of the instructions received from the scenic designer, carpenters construct scenery. Whenever possible, scenery already in stock is adapted to the designer's orders. As in theatrical production, "flats" or "wings" are the basic elements of most sets. Flats are sectional framed units, covered with muslin or canvas duck, with a standard width of five feet, nine inches. For dramatic, comedy, and musical shows, sets are usually quite elaborate and considerable special construction is involved.

3. *Painting of scenery.*— Scenic painting is used to suggest perspective and to simulate natural or man-made textures as part of a decorative or definitive background. The work of the scenic painter ranges from flat "lay-in," a priming coat of paint which dries without any special texture, to various devices such as stippling, glazing, and stencilling.

4. *Draperies, drops, and cycloramas.*— For staging purposes, scenic designers also make extensive use of draperies, drops, and cycloramas. Draperies may be used to decorate a set or, in the form of a painted drop, may serve as the background for a scene. "Scrims," drops made from gauze, are useful because, with properly adjusted lighting, they can be made transparent or opaque. Studio cycloramas are curved drops suspended from pipes or a curved track. They can be used to suggest the sky or simply as a neutral background, depending upon their color and the way they are lighted.

5. *Properties and set dressings.*— Whether it is a simple kitchen set with decorative trivets on the wall or an elaborate imaginative setting for a music program, furniture and set dressings of some sort are required. Even a simple

television discussion program requires a table and several chairs. Most properties and set dressings are rented from commercial warehouses or are taken from stock at the station or network. Hand props, such as special-type telephones, firearms, dummy packages or letters, and innumerable other small items required by the script are rented, purchased, borrowed, or constructed in the prop shop. Large network shows often have a unit property man to obtain the necessary props for each week's show.

6. *Trucking.*— Sets, draperies, furniture, set dressings, and properties often represent considerable bulk volume that must be transported from warehouses and scenic construction shops to the studio and then returned for final disposition. Because of the heavy trucking expenses involved in these movements, stations and networks prefer whenever possible to have their construction shops in the same buildings that house their studios. At present it is common at network headquarters in New York, where it has not been possible to consolidate operations, to see trucks lined up outside studio buildings ready to unload the sets for the next day's show and to take back the sets from the current day's show.

7. *Stagehand labor.*— Of key importance in any television show are the stagehands in the studio. Three groups of craftsmen comprise stagehand labor: carpenters, property men, and electricians. The carpenters and property men set up the show under the direction of the scenic designer; the electricians arrange the lighting for the show according to the instructions of the lighting direction engineer. While the show is on the air, the property men hand the props to performers off camera as instructed by the stage manager.

8. *Graphic arts.*— Graphic artists are employed to prepare special art work or lettering required for a show. On most shows this includes, at the minimum, the art work for the title of the show and for the closing credits. This may appear on special "flip" or art cards usually 11 × 14 inches in size, on 2 × 2-inch glass slides, on long vertical or horizontal "pan" cards, and on "crawls," long vertical sheets of black paper. The flip cards are placed on flip stands (easels with loose-leaf type binders at the top) and the art cards are placed on easels. In both instances two flip stands and two easels are usually used so that with two cameras it becomes possible to cut or fade directly from one card to the next. Slides are handled by slide projectors in a projection room. If a show has obtained projection facilities for another purpose, using slides instead of flip cards frees the studio cameras from having to cover the opening titles and the closing credits. With pan cards, the studio camera simply pans horizontally or vertically to reveal the credits. A crawl is fastened to a drum and is slowly revolved, either manually or electrically, in front of a studio camera. Stagehands operate the crawl and handle flip cards.

Graphic artists are also used to prepare special visual materials, such as identifying slides that can be used to establish a locale (e.g., a doctor's nameplate set against a representation of brickwork sets the scene for a doctor's office), nameplates that can be used to identify members of a panel, and visuals such as maps, sketches of persons or scenes for rear projection or electronic insertion on news programs.

9. Costume design.— Big network dramatic and variety shows usually require the services of an expert costume designer to design special gowns and period costumes for star performers. Most shows, however, cannot afford special costume design and manage instead with a fashion consultant who arranges to borrow gowns without charge from leading retail outlets in return for a credit on the show.

10. Wardrobe handlers.— To help performers in and out of costumes, especially where quick changes are involved, male and female wardrobe handlers are employed. The handlers also are responsible for packing and unpacking costumes used by the show. On nondramatic shows and on dramatic shows not requiring period costumes, actors wear their own clothing whenever the clothing is appropriate to the part; in those instances wardrobe handlers are unnecessary.

11. Makeup development.— Special makeup is occasionally required on dramatic shows, such as the makeup used to portray Julie Harris as Queen Victoria changing from youth to old age in the Hallmark production of "Victoria Regina." When elaborate makeup creations are involved, a make-up development artist is needed.

12. Makeup artists and hair stylists.— More common than the preparation of special make-up is the application to performers of standard and character makeup. This is handled by makeup artists. Hair stylists are employed when unusual hairdos are involved.

13. Assistant directors and stage managers.— During rehearsal the assistant director works closely with the director of a show, assumes responsibility for timing the show, lays out positions for actors on the rehearsal floor, and performs similar related duties. While the show is on the air, the assistant director sits next to the director, advises him of cues coming up, checks the timing of the show, and stands ready to take over direction of the show should the director be suddenly indisposed. The stage manager, on the studio floor, receives direct communications from the director over a special battery-operated shortwave radio receiver or over wired telephoned circuits (PL). The stage manager cues the performers and directs the stagehands.

14. Sound effects.— Television production requires sound effects in the same way that radio production does. As needed, a sound-effects man with a

sound-effects truck works in an out-of-the-way spot in the studio, with a special on-the-air monitor to show him the action he must support with sound.

15. Prompting devices.— On most programs except dramatic shows, prompting devices are used. These may be no more than “cue cards,” large white cardboard cards on which the script is printed in large letters. A more efficient device is the electrically operated “TelePrompter” system described earlier. TelePrompters are mounted on each camera and are remotely controlled by a special operator. The script, which appears in large type on TelePrompter, is advanced according to the rate at which the performer reads the lines.

16. Special effects and devices.— Special effects refer to such matters as producing rain, snow, and fog, or simulating a burning fire in a fireplace. The NBC Special Effects Department publishes a whole catalog of special effects equipment devised for television. There are other devices, such as the “H-R Cellomatic” which produces effects of semianimation through the use of transparencies. Rear-projection (RP) is another device commonly used in television production. With slides or moving pictures projected on the rear of a latex or lucite screen, it becomes possible to establish a locale or to suggest motion without constructing expensive sets or actually moving on stage. Most scenes set in a moving automobile are actually shot in a stationary car with an RP screen, seen through the rear window, showing traffic in action. With appropriate sound and lighting effects, the impression conveyed to the audience is that of a moving automobile.

All of the below-the-line services described here do not, of course, figure in every television production. Simple television shows require a minimum of production elements; large musical shows require a vast number of services. At NBC the unit manager of a show orders the necessary production facilities and personnel and maintains budgetary control. Working closely with the show producer, the unit manager represents network management. Most of the below-the-line personnel are union craftsmen: the stagehands, make-up artists, and wardrobe handlers are members of the International Association of Theatrical and Stage Employees (IATSE); engineers are usually members of NABET, IBEW, or IATSE. A strict union shop applies to television production in New York, Hollywood, Chicago, and other important television centers.

PROJECTS AND EXERCISES

1. Observe closely a television panel quiz program and a television musical variety program. Compare the production elements utilized in each, in terms of facilities and personnel.

2. Watch a daytime soap opera, which is produced in a television studio, and a drama produced on film and compare the two in terms of production values and the production techniques which you observe.

3. Observe in a succession of television programs the various ways in which closing credits are handled. Which ways seem most effective?

CHAPTER 20

The Announcer

THE ANNOUNCER OF a station plays many parts. To many people he is the station's spokesman. Behind the scenes at the studio he has other duties and responsibilities. He is, of course, a performer, doing straight announcing, presenting commercials and demonstrating products, newscasting, acting as MC or as straight man to a comic, handling sports, interviews, discussions, quizzes, and narration. In addition, in evening hours he may be studio manager; he is frequently a writer, preparing his own material except for commercials; and he may put to effective use supplemental skills such as cartooning or puppet manipulation. The announcer in radio stations is often the person in charge of program production and, in conjunction with announcing assignments, often he is a technician, handling the controls, placing microphones, joining and breaking away from the network, and playing records and transcriptions. The announcer in small local television stations may also assist the director by serving as floor manager, operating a camera, or handling the boom microphone when he is not actively performing on the air. In this chapter, however, we shall concentrate primarily on the announcer as a performer. In this area there is much in common between the work of the announcer in radio and the announcer in television.

The station announcer may join the staff through a "front or side entrance." The procedure at most stations is to audition prospective announcers with varied copy of music continuity, commercial announcements, news, descriptive material, and extemporaneous or ad-lib assignments. Versatility, salesmanship, ability to respond quickly, and basic vocal equipment are judged in this way. Aptitude for on-camera effectiveness may be evaluated in the initial interview or by observation during the microphone audition. Tryouts before the cameras are usually reserved for those applicants who have satisfied all other requirements.

A "side entrance" may be used when a member of a station staff regularly employed as a salesman, engineer, clerk, elevator boy, or writer, to mention but a few, becomes interested in performance and demonstrates that he has an aptitude for announcing. An occasional brief appearance on commercials, woman's hour, or variety program may lead to regular assignments. Persons who are originally hired for positions which involve techniques akin to announcing, such as acting or singing, may also enter announcing through a side entrance. These people may decide to change their professional capacity because of new interests or recognition by program officials of their particular talents. It is true that women have found more opportunities in television than in radio, but their appearances as announcers are usually restricted to program MC roles or specialized commercial presentations. Women generally do not serve as station staff announcers.

AN ANNOUNCER'S KIT OF WORKING TOOLS

Voice

The basic equipment needed by an announcer is a good voice. A clear, resonant, and relaxed speaking voice is desirable. A low pitch range, the lack of which automatically excluded many candidates from consideration as announcers, is no longer the chief consideration. The intimacy of the broadcasting medium does favor relatively low, rather than high, pitches in the overall range of an announcer's voice, but clarity and resonance are more important than pitch alone. Unpleasant qualities such as hollowness, harshness, or marked nasality limit opportunities for announcing work. Training and exercise may enable one to increase vocal range and gradually lower average pitch. If extensive work is required for these changes, it should be supervised by a competent voice teacher.

Attitude

The keynote of an announcer's personal attitude should be confidence. He must be poised and confident on the air. Audiences quickly detect nervousness or uncertainty. When attention is focused on the way one speaks instead of on what one is saying, effective communication ceases. Leadership in the announcer-listener relationship must be assumed by the announcer. He must be a dominant, not a retiring, personality. Everything about his delivery must give the listener or viewer the feeling that the announcer is confident of the product's ability to live up to the claims for it, and of the talent's ability to be as good as the announcer claims. Broadcasting has no place for the timid, "Why am I here today?" announcing approach. What the announcer does and says from "The following was recorded earlier for broadcast at this

time," to "Shop at Blanks and Save!" must be spoken with assurance and dominance. *A note of caution:* When this confident and self-assured manner becomes exaggerated and merges into a bullying, shouting, and superior style, with an undercurrent thread of "See how good I am" running through it, then one has become afflicted with "announceritis," a swelled head. Controlled confidence is the desired goal.

Style

This may be referred to as the announcer's "air personality." One announcer may have sincere warmth and vitality and seem like an interested friend; another may capitalize on a homey approach, talking as one neighbor to another over the back fence; another may rely on a quiet authoritative assurance, apparently unruffled by anything or anybody; another has worked out a bouncy, breezy manner. Other approaches are those of the soft, professional sympathizer; the circus barker or pitchman; the staccato, human machine gun; and the naive "It's-simply-wonderful" style. This list could be extended and modified, but it illustrates the impressions listeners receive. Each announcer has to determine for himself the particular style best suited to him. An added responsibility of a station-staff announcer is to develop a multiplicity of styles or approaches according to the various programs he handles. It is in flexibility and adaptability that many young announcers fail. To be familiar and jocular on a popular music show, then serious and sincere on a hymn period, then informal and kidding in an audience-participation period, and then dignified and authoritative on a classical music program requires skill and concentration. Conversely, the demand for general adaptability, a program "chameleon," may be dangerous to an announcer concerned with a long-term professional outlook. The better paid network and free-lance positions call for specialists with distinctive "air" personalities. If individuality, or show-business "color," is lacking, audiences may accept the message without remembering the person. *Again a note of caution:* The style should not become so important that communication suffers.

Understanding

It is possible for an announcer to present his material without actually understanding its meaning. If he does deliver his script as a mechanical mouthpiece, however, he may get by only in less critical situations. An announcer should strive to understand the significance of the material he is reading. He should not become absorbed with the mechanics of the vocal process, listening to his own voice and speaking with a pride in how he is saying it, but should "think the thought" instead.

Pronunciation

Many are the discussions on "correct" pronunciation among network personalities and in stations throughout the country. So much attention is given the subject because these people know they are considered authorities by listeners. Broadcasting is effective, along with the movies, in furthering a trend toward standardization of American pronunciation. Even station personnel in regional areas tend to follow the lead of their contemporaries on the networks, and to eliminate their regional speech habits. The type of pronunciation labeled "General American" appears to be the standard radio and television speech, with individual differences according to the regional background of announcers. It is an accepted custom among many announcers to check the latest complete dictionary recommendations, keeping in mind that the dictionaries record the prevailing usage deemed best by social standards; to compare these recommendations with actual pronunciations by personalities in the public eye who might be considered "authorities"; and to double-check by their own reactions the appropriateness of the pronunciation for them as individuals, and for the program.

Foreign place names and proper names create special problems. The press services and the networks compile word lists as the names appear in the news. The general practice is toward Anglicizing foreign names. Two reference volumes, other than recognized dictionaries, which are of special value, are *ABC Handbook of Pronunciation* and CBS's *World Words*. These volumes are consulted by many announcers.

The question of which of several pronunciations is "right" cannot always be decided with any finality. The pronunciation "preferred" by the reference works, by public figures, and by coworkers should guide an announcer. When you choose a pronunciation, use it with assurance and confidence. *Caution*: Overly precise, pedantic pronunciation will cause the audience to react negatively to the announcer and to his message.

Articulation

Articulation is concerned with the utterance of vowels, consonants, and diphthongs. Good articulation aids in effective communication. Articulation must be distinct and pleasing without calling attention to itself. Consider again the position of the listener or viewer in relation to the person on mike. The microphone is only a few inches away from the speaker. The person at home is really just as close to the speaker, due to the electrical increase in speaker volume. Very few people, except relatives and intimate friends, ever get as close to a person as a microphone does. The microphone reveals much about speech and personality that is hidden by distance. As a microscope brings out minute flaws and rough spots in material which to the eye is

apparently flawless, the microphone highlights what might be disregarded in other situations. The amplifying system serves to bring the voice to us in magnified detail for "microscopic" *sound* examination. The listener does not expect a high degree of careful articulation from the casual performer, but he is quick to detect slovenliness and indistinctness in indifferent or untrained announcers.

Good articulation demands: 1. an ample supply of air, 2. a relaxed throat, 3. the use of head, throat, and chest resonators in correct proportion, and 4. the strong and agile movement of lips, tongue, and jaw. You may be familiar with the announcer who uses *dubya* for *double u* or *git* for *get*, *proibly* for *probably*, *godder* for *got to*, *kuz* for *because*, *jest* for *just*, *gonna* for *going to*, *I'll* for *little*, and *in'* in *ing* endings. You may be familiar too with the overarticulation of "stage-trained" or "platform-minded" announcers who carry over speech habits from their activities in fields where it is necessary to project to the rear of a theater without electrical amplification.

Both sloppy and exaggerated articulation adversely affect judgments of an announcer's personality. When one is as frequent a caller in the home as is an announcer, minor faults of articulation may grow into major irritations.

The following appears frequently in announcer's audition copy. Try it as a challenge:

SHE: (TO PLUMBER) Are you copper plating those pipes?

HE: No Mum! I'm aluminuming 'em, Mum!

Or, for a change of pace, five standbys:

1. "Is this the sixth sister's zither?"
2. The seething sea ceaseth, and it sufficeth us.
3. He thrusts his fists against the posts and still insists he sees the ghosts.
4. The green glow grew, a glowing gleam, growing greener.
5. Geese cackle, cattle low, crows caw, cocks crow.

And an announcement which completely threw an announcer when he read it at sight:

Rome wasn't built in a day...and you can't serve a good cocktail or good punch in a minute...that is, not unless you serve Piccadilly Cocktail or Picadilly Punch, the bottled cocktail and punch that the famous house of Old Nobility has made available to smart hosts everywhere. Old Nobility Piccadilly Cocktail and Old Nobility Piccadilly Punch come bottled...ready-prepared for you to chill and serve in a jiffy. Your neighborhood dealer has Old Nobility Piccadilly Cocktail and Old Nobility Piccadilly Punch at only \$1.45 a large bottle.

Emphasis

The announcer uses emphasis to point out for the audience the important and unimportant ideas in the spoken material. A platform speaker, of course,

uses gestures to give emphasis and clarity to ideas, but radio listeners cannot see an index finger pointed at them on the sentence, "*This is important news for you,*" or "*Shop at Blanks . . . and save!*" accompanied by a nod of the head and a smile of satisfaction on *save!* Television, of course, permits the viewer to see the gestures. However, a radio announcer may profit by using gestures, even though they are not part of the audible code. Speaking with gestures is very common in good conversation; incipient radio announcers who avoid gestures break their conversational speaking patterns and risk a dull and lifeless presentation of their material.

One method of emphasis is vocally to underscore key words:

Your tea is easier to make, more delightful to taste, more flavorful and satisfying.

Another method is to separate key words or phrases with appropriate pauses:

The orchestra plays a favorite of yesterday...Lady Be Good.
Remember the address...Main and Second.

Climactic emphasis may be achieved by increasing or decreasing force.

It's priced to save you money. Don't delay--buy today!
It's mild...mild...mild.

A note of caution to the announcer: An emphatic and enthusiastic treatment is acceptable if it is in keeping with the product and the program, but if the announcer resorts to "shouting" or "barking" for emphasis, he may make the audience weary of him.

Word Color

Word color is closely related to emphasis. Emphasis is concerned primarily with volume, and word color with quality of tone and emotional undercurrents. Not only the generally accepted denotations, but associated impressions, attitudes, and mood are communicated.

Consider the narrative setting for Hawthorne's "Ethan Brand": "Within the furnace were to be seen the curling and riotous flames, and the burning marble, almost molten with the intensity of the heat . . . while outside, the reflection of the fire quivered on the darkness of the surrounding forest." This selection requires care and skill in setting a mood through word color.

In musical continuity, word color is the announcer's stock in trade:

Hold on to your hats, here's Jimmy Lunceford's treatment of "Runnin' Wild."

An Irish medley...first a lively jig..."The Irish Washerwoman"
...then, the tenderly nostalgic "Danny Boy"...and finally "Come Back to Erin."

Majestic, resplendent with regal beauty and appeal, the orchestra's interpretation of "Pomp and Circumstance."

Music Sweet...Music Hot...the Rhythm Parade!

In announcing commercials, consider the implicit meanings brought out in word color by:

The lowest-priced...The car of the year...Blank pipe tobacco smokes sweet and fragrant...It's smart to wear a Blank hat.

Rate

There are two factors involved in rate. One is the overall pace, the line rate or number of words per minute; the second is the speed with which individual words are spoken. Announcing requires variety in pacing, because of the many different types of material broadcast. Mood and pace are closely related. Consider the following:

Jones leads with a right to the jaw. Brown brushes it off before it reaches him...Jones gives him a left hook...there's another left hook...and now Jones is following Brown...a short jab by Jones a right to the jaw...Brown blocked it...There's a clinch...they're apart...Now Jones gives a left to the stomach...another left...a straight right lead...and a powerful...but powerful left hook.

With variations in pacing, an impression can be given of a slow, extremely tense, or a fast bout.

The choice of pace can influence the degree of comprehension. Consider this narrative description of ways of detecting counterfeit money:

- NARR 1: The best way to recognize illegal money is to know what genuine bills look like. Open your purse--that's right --now take out a dollar bill. Go ahead--there--hold up the side with Washington's portrait...now look at the numerals in the upper corners.
- WOMAN: Why they're set against a pattern of fine lines--it's almost like a lace doily. And--the lines are traced along the entire border.
- NARR 1: The tracing is much more complicated than most of us realize from a quick glance. Made by a skilled craftsman using a geometric lathe.
- NARR 2: This type of geometric lathe is a special engraving machine capable of cutting precise lines into a steel die--the designs it makes are so involved they can never be reproduced. These machines were developed solely to defeat counterfeiters.
- NARR 1: Now look at the portrait of Washington. This part was done by hand. Those fine lines--even the ones around the eyes and mouth--were cut into hard steel by the skilled hand of an expert engraver. A counterfeiter cannot produce work of such high quality. If he could he would demand a legitimate job at very high pay.
- NARR 2: Actually there are only about twenty-five men in the world who could be called competent in this work. These engravers must have the delicate touch of an artist and the sense of precision of an engineer.

NARR 1: If you ever see a bill where the portrait is dark--or the eyes dull--or the hair lines blurred--that bill is a counterfeit.¹

If this selection is read at a fast clip, it will communicate nothing. The auditor must feel close to the narrators, as though they were right at his shoulder, examining the same bill with him, in the same intimate manner a golf professional might give instructions on how to grip a club. Knowing when to slow down, how to capitalize upon contrast in rhythm, how to use pauses, are refinements and subtleties which give announcing professional flavor.

Examples of Television Narration

"Those Thrilling Days of Yesteryear"²

The following passage is the opening narration from a television program about the *Lone Ranger* series. The tone of the writing is conversational and nostalgic; in reading it, the narrator should attempt to communicate his own appreciation of the golden days of radio with the aim of stimulating a similar response among those viewers who remember the series to which he refers.

NARRATOR: (IN SET WITH OLD RADIOS OF DIFFERENT TYPES--CRYSTALS, CONSOLES, TABLE MODELS, CAR RADIOS)

Radio drama is more than a part of the past. It began and developed into a true art form in America, crossing three decades. It affected every facet of our lives. It helped us laugh our way through the worst depression in history; and became our chief source of entertainment. It helped the housewife forget her problems for a while and escape into the world of soap operas; through radio we all were able to travel around the world with Jack, Doc, and Reggie in I Love a Mystery; we could swing through the jungle with Tarzan; cloud men's minds so they could not see us with The Shadow; and of course we rode the plains with the Masked Man and his faithful Indian companion, Tonto. We as the listeners, took part in developing those dramas. We saw the handsome hero, the pretty heroines, and the vicious villains. We saw the old west, the steaming jungle, or bustling city. We saw it all on our own bigger than life, full color screen of imagination. Regardless of whether we listened on a crystal headset, a table model, car radio, or a beautiful console, the only boundaries came from the ability to let our imagination soar.

"Vincent Van Gogh: A Self Portrait"³

The narrative passages in this special program were prepared to be read over pictures and films and over paintings produced by Van Gogh and other

¹ Courtesy of the author, Rollin Quimby, and University of Michigan Department of Speech.

² Courtesy of Jack R. Stanley and the University of Michigan Television Center.

³ Courtesy of Lou Hazam and NBC. The letters quoted first appeared in *The Complete Letters of Vincent Van Gogh* (Greenwich, Connecticut, 1958), 3 volumes; and subsequently appeared in *Van Gogh: A Self-portrait, Letters Revealing His Life as a Painter*, selected by W. H. Auden (Greenwich, Connecticut, 1961).

artists. This material, written in a poetic style, calls for the utmost in professional skill for effective presentation. The program, written and produced by Lou Hazam, won Peabody and "Emmy" awards. It was produced under the auspices of the News Department of NBC.

AUDIOVIDEONARRATOR:

This is he,
 Vincent Van Gogh--
 Eighteen now,
 But soon -- at twenty-three --
 Desperate to be a preacher.
 He does not know it
 (He cannot know it)
 But upon reaching that decision,
 He will have left
 Only fifteen years of life
 Wherein to shape a totally
 different career.
 His story best begins
 When --
 As a boy --
 He wandered the moors of his
 father's parish
 In Zundert, a little village in the
 south of Holland...

DISSOLVE TO (PHOTO) VINCENT

START ZOOM INTO EYES

DISSOLVE TO (PHOTO) YOUNGER
VINCENTMUSIC: ZUNDERT VARIATION UNDER DISSOLVE TO L.S. FIELDS,
CHURCH IN BACKGROUNDVAN GOGH:

"Zundert, I can see again the
 radiant blue sky with the white
 clouds in it...Every path...The
 views of the fields outside...The
 church...The graveyard."

MUSIC: FADE OUT UNDER

PATH THROUGH FIELD
 BROOK AND FIELD
 CHURCH TOWER -- PAN DOWN
 TO GRAVENARRATOR:

Yes, especially the graveyard.
 For when as a child,
 He passed these monuments
 On his way to church,
 He looked down upon this grave
 Bearing his own name --

WALKING SHOT TO GRAVE

CU GRAVE

SOUND: BELLS UP LOUD AND FULL

(NARRATOR - CONT)

The grave of his elder brother,
 Still-born
 A year before himself,
 The same day of the same month --
 March thirtieth

CU GRAVE -- PULL PACK

MONTAGE GRAVE AND CHURCH
 BELL

SOUND: BELLS DOWN UNDER

(NARRATOR - CONT)

And because of his parents' grief HOLD ON GRAVE
 The living Vincent --
 All during his early years --
 Lived in the shadow of SLOW PAN CU NAME ON STONE
 The dead Vincent
 Beneath this tombstone.

MUSIC: BELLS, AND OUT

MUSIC: ENGLAND THEME, DISSOLVE TO ESTABLISHING
 IN AND DOWN SHOTS OF ENGLAND

(NARRATOR - CONT)

It was here in England,
 As a young man
 In pursuit of the love of God,
 That -- Vincent PAN DOWN TOWER OF CHURCH
 At Isleworth, up the Thames,
 Took his place in this church,
 And --
 As he ecstatically wrote his PAN ESTABLISHING SHOT
 brother Theo... ISLEWORTH

MUSIC: ORGAN, REVERENTLY, IN
 AND UNDER FAINTLY

VAN GOGH:

"Theo, your brother preached for
 the first time last Sunday!"

VAN GOGH (ECHO):

"Let us not forget that we are INTERIOR CHURCH FROM PULPIT
 strangers on earth, but we have a
 God and father who preserveth
 strangers, and that we are all
 brothers. Amen".

"When I was standing in the PULPIT
 pulpit, Theo, I felt like somebody ZOOM INTO STAINED GLASS
 who, emerging from a dark cave
 underground, comes back to the
 friendly daylight."

MUSIC: ORGAN, UP AND OUT FULL.
 ORCHESTRA, IN WITH
 PROGRESS THEME AND
 UNDER

NARRATOR:

In December of 1878, DISSOLVE TO ROAD TO
 After a three-month course BORINAGE
 At a school for evangelists,
 in Belgium,
 Vincent set out along this road
 To the coal mining district of the
 Borinage,

On probation as a lay minister.

From this point on,
Vincent's letters --

Among the most remarkable in
literary history --

His letters to the one person on
earth

To whom he felt close,

His younger brother Theo --

Who was commencing a career as an
art dealer in Paris --

These letters

Are Vincent's only bridge with life
As normal men knew it.

DISSOLVE TO CU LETTER

DISSOLVE (PHOTO) THEO

DISSOLVE AND
ZOOM INTO LETTER

MUSIC: SEGUE MINING PASSAGE
UNDER

VAN GOGH:

"Dear Theo -- here in the
Borinage, Life goes on underground
instead of above. One might live
here for years and never know the
real state of things unless one
went down into the mines."

"I should like to make rough
sketches of the things I meet on
the way, but it would probably keep
me from my real work."

DISSOLVE TO MINE TOWER

ELEVATOR RISES
FACES

TOWER, FAN DOWN TO MINERS

MINERS WALKING

MUSIC: ORCHESTRA JOINS AND
UNDER

NARRATOR:

In such a setting,
Vincent plunged wholeheartedly
to work.

But soon the whole district buzzed
With his extraordinary behavior...
He gave up his warm room,
Moved to a hut meaner than the
miners'...

And -- amid the ash heaps --
Lived on scraps...
As he nursed the sick,
Comforted the lowly.

HIGH SHOT BORINAGE

STREET SCENE
CU HOUSES

HIGH SHOT HUT
MEDIUM SHOT HUT
CU ROOF
MS BUCKETS OF ASHES
CU BUCKETS OF ASHES

(NARRATOR - CONT)

These reflections
Were made later,
After he was dismissed by the
missionary society

DISSOLVE TO (PAINTING)
WOMEN CARRYING SACKS

For "Carelessness in dress and bearing...
Want of dignity." (DRAWING) MINERS TO WORK

MUSIC: FADE OUT

VAN GOGH:

"Theo...It is not merely the question of dress, it is a much more serious question I assure you...It is simply that I have different ideas." (DRAWING) MAN WITH SHOVEL

MUSIC: SAD, IN AND UNDER DISSOLVE TO MARSH, PAN TO HOUSE OF DECRUCQ

Inflection

The English language has its own characteristic melody patterns. An incident widely quoted in the broadcasting industry illustrates this. On a dramatic broadcast from Hollywood, the usual practice was to have a star reappear after the play, to give an "oral trailer" about the program to come. This continuity sometimes did not get rehearsed due to exigencies of time, or late confirmation of broadcast details. A prominent star began the following trailer in good form. It read:

Next week this program will feature in the starring role the very talented and brilliant young actor, John Blank!

Just as he was about to give the name of the person he was lauding, the star saw it for the first time. His amazement and horror at such praise for this particular actor of little standing or prestige in the profession was perfectly reproduced by the melody pattern, a questioning snort, with which he uttered the words: "John . . . Blank?" He had never spoken a more expressive phrase in his entire acting career.

Students of speech should be familiar with the drills in variation of meaning and emotion; saying "Oh" or "Yes" in many different ways. The physical "nearness" of the auditor to the broadcaster permits extensive use of inflection to signify minute shades of thought and feeling. The attitude of the announcer towards the product he is talking about, towards the talent, musical selections, and the personalities mentioned in the news broadcasts are revealed in the melody patterns of his speech. His state of health, his poise or confidence in his ability, and clues to his personality are suggested by his vocal inflections. It might be well to mention three very common melody

patterns which are particularly distracting: 1. a mechanical, transitional vocal hold, 2. singsong, and 3. recurrent up-or-down patterns.

1. *Mechanical, transitional vocal hold.* This is the result of the working conditions in many radio studios. The announcer, in addition to reading copy, may be cueing in records while one turntable is on the air, filling out a program and announcement log, editing news for the next program, checking outgoing program levels, auditioning microphone placement for a studio program, pulling records from the transcription library, and answering the phone. In television studios some of the same duties are his, together with signals for film projection and watching the monitor as he reads the copy. With all of this responsibility and activity the announcer may not have sufficient time to rehearse his continuity and commercial announcements. He may be obliged to read from sight. Therefore, to insure himself enough time to glance ahead quickly and get some general sense of the copy, an announcer may fall into the habit of mechanically lifting his voice at ends of phrases and holding the final note. While holding this note he may look aside to check a title or the console controls. After a time the habit is firmly established. Consider the following:

You know, Mothers, every child going to school needs lots of energy to do good work. If your child comes home after school feeling tired and worn out maybe it's because he's not getting the right kind of food at lunch. Now bread is a very important part of any lunch...and it's important that the bread you use... be full of all the food energy that children need so much.

This is a straightforward commercial announcement. It needs a direct and friendly approach. An announcer who has fallen into the mechanical, transitional vocal hold habit may read it very unevenly. The underlined words below indicate the trouble spots for such announcers.

You know, Mothers, every child going to school needs lots of energy to do good work. If your child comes home after school feeling tired and worn out maybe it's because he's not getting the right kind of food at lunch...and it's important that the bread you use...be full of all the food energy that children need so much.

The habit of separating phrases and sentences by three and five dots used indiscriminately by some copy writers, tends to encourage this faulty reading style. The announcer is never certain where the end of the thought comes unless he studies the script carefully.

2. *Singsong.* This is sometimes referred to as "ministerial" pattern. Translating the announcement into singsong style, indicating pitch levels and relative stress, we might get something that looks like this:

You know Mothers, every child going to School needs Lots of energy to do good work.

3. *Recurrent up-or-down patterns.* Another melody trap is present when the performer gets past the word-by-word style of delivery and into the word-combinations phrase. With a close correlation to breathing rhythm, usually short half-breaths, the inflections always go up, or always go down, at ends of phrases and sentences. The melody curve can be plotted if one follows it with a pencil in hand. The same announcement is read:

You know Mothers.....every child going to school.....
 needs lots of energy.....to do good work.

Or, the curve may be just reversed and will go up instead of down. This style leads to monotony.

Resourcefulness

Adroit ad-libbing by the announcer may be needed when unforeseen contingencies arise in radio or television. A notable example occurred during the initial appearance of a woman announcer substituting for a vacationing colleague on a top network TV dramatic program. One of the characteristics of the new-model refrigerator being advertised was the ease with which it opened when the homemaker was laden down with packages. One of those horrible and frustrating nightmare situations resulted. The woman described its "finger-tip" opening action and confidently pressed the door plate. Nothing happened. The woman tried again and again, but the refrigerator door refused to swing open. The remainder of the announcement dealt with the features inside the refrigerator. Without apparent discomfiture the woman announcer ad-libbed a vague reference to the fact that the refrigerator power outlet had been disconnected after the show rehearsal, and went on to point out desirable features of specific areas behind the closed door which the viewers *would* have seen. Moving slightly away from the stubborn machine she continued to talk smoothly about the refrigerator while the camera moved in on a close-up. At the conclusion of the announcement, upon signal from

the floor manager that the refrigerator was tractable again (without permitting the audience to see that she had received such a signal), she moved back to the refrigerator door, gave it only the slight pressure she had mentioned as required, and, with the viewers, watched the door swing ajar. Never once did she lose her poise.

STRICTLY TELEVISION

Appearance

This factor has no bearing on effectiveness in radio or in those phases of TV announcing where no one is seen on camera. Much live TV and film work by station staff announcers never demands personal appearances. However, as soon as the announcer moves into specialized and feature assignments on camera, appearance is extremely important. In the early days of network telecasts one prominent announcer who was completely bald except for side fringes worked a transformation in his appearance by the purchase of a series of toupées, each with a gradual increase in the amount of hair until he attained the "well-groomed" look. It was first assumed that announcers would need to have the "Hollywood" gloss, and program producers attempted to hire announcers on appearance alone. Agencies handling photographer's models were approached. The casting files of agencies handling actors for motion pictures were examined. Men who looked handsome and distinguished, women who were striking and glamorous, were in demand.

Soon, however, the absence of the many other factors which make for effectiveness became apparent when these persons were entrusted with responsibilities for persuasive broadcast salesmanship. A study by the National Association of Broadcasters of the viewpoints of station managers regarding jobs in television points out that

most TV station managers have found that the great majority of their radio announcers are sufficient on this count [appearance] to handle a TV job. Most TV station managers feel that an honest sincere pleasant face will stand up best over the long haul. . . . However those with physical defects which show up before the camera, also those who are extreme physical types—for example, very tall, very short, very fat or very thin—are not acceptable for television. It is important to keep in mind here that these are characteristics of general applicability. Exceptions may and do exist.

Related to appearance are good grooming, naturalness of posture, facial expression, gesture, and movement. Announcers must not possess irritating facial or gesture mannerisms distracting to the viewer, and they must sit and move gracefully. Since much of the camera shooting will be in close-ups, extreme gestures, where hands and arms are extended towards the camera, may lead to considerable distortion as well as to distraction. Crossing one's

legs towards the camera may exaggerate their length and size. The appearance of the announcer is, of course, also related to his age. Many radio announcers are quite young. Their vocal qualities alone may give an impression of maturity. When these announcers appear on the screen, however, the viewing audience takes its primary cue from what it sees. As a result, many advertisers and program producers prefer announcers who "look" as well as "sound" mature. Announcers may compensate somewhat for their "youth" by paying careful attention to their choice of clothing and of hair cut in order to avoid a "collegiate" appearance.

A minor yet specialized aspect of appearance is in the "freeze" of the facial expression following the conclusion of the announcement. The director frequently will hold a closing shot of the announcer for a few seconds before taking the next shot or ordering a slow dissolve. The announcer must not move or take on a "sickly" self-conscious or "blank" look during this period. A break in mood might completely ruin the effect of the message just concluded. This subtle yet professional skill takes practice.

Memorization

Commercial announcements and program continuity are sometimes committed to memory, although this practice is now much rarer than it was in the early days of television. When material is memorized, any mental struggle to remember specific words must be concealed from the audience. Since pictures and words must be synchronized, a process that requires careful camera work, the announcer should present the commercial on the air in the exact sequence as rehearsed. The announcer usually depends on automatic prompting devices for recall of the material, or on cue cards which display the copy to be presented. The announcer should try to use these aids without making the audience aware that he is using them. Accomplishing this objective demands considerable practice and may, in fact, require that the announcer have the content practically memorized by broadcast time.

Synchronization

We have said that the radio announcer must imagine that the listener is close beside him when he reads descriptive narration. In television, in contrast to radio, the viewer is guided primarily by the picture on the screen. It is as though the announcer is beside the viewer: both are examining a photo album or a sales leaflet as the announcer comments on each. The announcer must know what is actually being shown in order to direct the attention of the viewer and, through nuances in his delivery, to emphasize certain points. Thus, it is clear that the television announcer has much less freedom than the radio announcer in determining his rate of speech. If he reads the credits at the close of the drama faster than the names are displayed on the scroll, if he

is enthusiastic about the excellent taste of the salad before the actress has tried it, if he refers to action or details not being captured by the camera and seen on the home screen. The mismatch of words and pictures results in confusion that may be comic or otherwise. Effective communication of mood or message has been lost. Constant reference to a monitor in the studio or announce booth must be made during this type of announcing assignment.

PLANNING MUSIC PROGRAMS

In his role as a "disc jockey" (DJ), an announcer is often responsible for selecting the music he presents. If he is working for a station that offers an unvarying schedule of the same type of music—country and western, hard rock, or soul music, for example—his task may involve merely selecting music of a particular type that is enjoying the greatest popularity at the moment. If the format is less set, however, he may have considerable leeway in building programs. In such cases, the selection process should involve certain considerations.

Copyright Regulations

The first factor in planning music programs is to know which numbers can be played without danger of copyright violations. Musical selections, like written works, come under the copyright laws. Copyrighted works of any type are protected from unauthorized performances for a period of 28 years after first publication and may be renewed for an additional 28 years at the expiration of the first period.⁴ If not renewed at the expiration of the first period, or after a total of 56 years, the work is considered to be in the public domain and may be performed by anyone at any time. An important point to remember is that arrangements of public domain numbers may be protected by copyright. A station, therefore, must be certain that the music it broadcasts is either an original public domain (PD) version, or one it is permitted to use under a license agreement with representatives of holders of the copyright.

The oldest and largest licensing organization is ASCAP (American Society of Composers, Authors and Publishers), founded in 1914 by Victor Herbert, Gene Buck, and others to protect themselves from widespread violations of copyright. The organization serves all affiliated authors, composers, and publishers and allocates payment to them from the license fees it collects. It has agreements with similar foreign licensing groups in order to permit performances in this country. Licenses to play ASCAP music are covered by agreements negotiated by the broadcasting industry with ASCAP,

⁴Congress for a number of years has been considering new legislation that would grant copyright protection for the life of the creator of the material plus 50 years.

and payments are made on the basis of those agreements. BMI (Broadcast Music Inc.), a competitor of ASCAP, was organized in 1939 by the radio industry as a protest against an increase in licensing fees by ASCAP. BMI also publishes music in addition to representing composers, publishers, and foreign licensing organizations, particularly Latin American companies.

Program Formats

The next step is to decide on the program idea and work out the format. This is where imagination, showmanship, and knowledge of audience tastes enter into the picture. The specific period of time and day of the broadcast, the availability of music, the commercial arrangement, the balance in the schedule, and the competition must all be considered.

Here are several questions which should be raised in planning a series of musical programs:

1. *Where is the spotlight?* Is the audience to pay particular attention to the disc jockey and his comments, the program idea, or the talent? For whom is the program a showcase? What ingredients will attract the listeners? The impact of an imaginative and clever program idea or the pull of an accustomed and familiar idea may also be utilized.

2. *Does the series have unity?* Audiences live by the clock—they are used to tuning in for a specific program type. A program which presents a hard rock number for the first selection, a symphony movement for the second selection, a vocal quintet for the third, and concludes with a soft waltz, does not attract a loyal audience. Grab-bag routining is ineffective.

3. *Does the program have variety?* A program without this ingredient makes for dull listening. Extreme variations are not necessary, but changes in mood and style of arrangements, instrumentation, featured vocalists and vocal groups, rhythm, and tempo, are desirable.

4. *Does the series need a new twist or "gimmick"?* Two dress designers have the same basic ingredients to work with, but one prepares a "creation" while the other has an acceptable but ordinary costume. We term the process of reassembling existing items in a new pattern, invention. Effective program building requires invention. It may be just a slight flourish, as a salad may be distinctive because of the carrot curls framing it, and nothing more. The addition of sound effects of a crowd applauding soloists after vocal choruses and at the completion of numbers, has given a new twist to many radio record shows; singing along with the artist on transcription puts another disc jockey out in front.

New "gimmicks" are not easy to devise. Invention is not simple and it may account for the fact that in the need to program so many hours of the day, every day, every week, stations tend to copy and repeat formulas which are developed elsewhere. To copy an existing program and yet give it a new angle is a regular assignment for many program directors. This process may

actually result in the new program's possessing individuality of its own. This does not mean that every music program must be "hypoed" by tricks. Some sustaining programs may be just pleasant listening interludes.

5. *What happens on the twenty-seventh program?* Many excellent programs are developed which run for the first 13 weeks' cycle and even manage to get through the next 13. The real test for a program is what happens the twenty-seventh week. Almost without exception, the first program series planned by a newcomer will be a "Musical Journey" format. "How easy it is, you have 'Music of England' the first week, then 'Music of Spain' the second, and so on. A fine series!" With this "chestnut" idea the program builder has limited himself to only as many programs as there are countries with indigenous music. The format must be elastic and not too restrictive in application.

Examples of Radio Continuity

Music comments are usually spoken extemporaneously by announcers, but when programs are carefully designed, continuity may be written and read by an announcer. The following examples provide practice in this type of presentation.

1. "Your Concert Hall" and 2. "Meet the Artist"⁵

Excerpts from continuity service available to stations from Broadcast Music Inc. (BMI).

YOUR CONCERT HALL TIME: 59:30

ANNCR: (STATION/SPONSOR).....presents...YOUR CONCERT HALL

MUSIC: ESTABLISH THEME: ANDANTE FROM SYMPHONY NO. 5 IN C MINOR
(Opus 67) FADE AT 0:40 (Beethoven/PD)

ANNCR: This is a program of concert music for your listening
pleasure...recorded melodies to enjoy, brought to you by
(STATION/SPONSOR).....

MUSIC: THEME UP - OUT AT 1:00

ANNCR: Perspective on an artist's development is often gained by
reviewing his earliest efforts. Beethoven's (BAY-toh-
ven) FIRST SYMPHONY admirably fore-tells the growth in
creative powers that was imminent.
For cogency of idea and intensity of expression this work
is unique. Now on YOUR CONCERT HALL we hear Beethoven's
SYMPHONY NO. 1 IN C MAJOR.

MUSIC: SYMPHONY NO. 1 IN C MAJOR, OP. 21 (Beethoven/PD)
VICTOR LCT 1023

ANNCR: Opening YOUR CONCERT HALL Arturo Toscanini (ar-TOO-roh
tos-cah-NEE-nee) has conducted the NBC Orchestra in
Beethoven's FIRST SYMPHONY. To continue our concert we
hear a FLUTE CONCERTO by Mozart (MOH-tsart).

⁵ Courtesy of Broadcast Music Inc

During his second trip to Paris in search of work and a secure position, Mozart wrote several compositions for the flute, on commission from "a gentleman of means and a lover of all the sciences."

In the CONCERTO NO. 1 IN G MAJOR FOR FLUTE, we hear John Wummer (WUM-mer) as soloist - with Pablo Casals (PAH-blow cah-SAHLs) conducting the Festival Orchestra.

MUSIC: CONCERTO NO. 1 IN G MAJOR FOR FLUTE, K. 313 (Mozart/PD)
Columbia ML 4567

ANNCR: On YOUR CONCERT HALL John Wummer has played Mozart's FIRST FLUTE CONCERTO IN G MAJOR.

Regarding his own work, a prominent contemporary composer has said: "After studying many pages of a certain composer, I sense his musical personality and, like a detective, reconstruct his musical experience."

In hearing our next selection, which is called SCENES DE BALLET (SENN duh b-LAY), we discover that our prominent tune-detective is none other than the great Igor Stravinsky (EE-gor strah-VIN-skee).

MUSIC: SCENES DE BALLET (Stravinsky/Schott-AMP)
COLUMBIA ML 4047

ANNCR: The New York Philharmonic has performed Stravinsky's SCENES DE BALLET - with the composer conducting.

MUSIC: FADE IN THEME - PLAY IN B.G.

ANNCR: ...And so we come to the end of another of YOUR CONCERT HALL programs. (STATION/SPONSOR)..... invites you to tune in again.....at.....for another program of recorded concert music dedicated to your listening pleasure. Your commentator has been

MUSIC: THEME UP FOR TIME
59:30

MEET THE ARTIST TIME. 14:30

ANNCR: (STATION/SPONSOR).....invites you backstage to MEET THE ARTIST!

THEME: "DANSERO" - HAYMAN-MERCURY 70166 - B&F MUSIC ESTABLISH - FADE AT :15 FOR:

ANNCR: Would you like to know more about your favorite recording artists? Well...MEET THE ARTIST puts the spotlight on the stars...America's most popular music-makers. Come with us now as we take you backstage into the lives of those YOU have made famous. Today, let's get acquainted with one of America's most popular singers and Academy Award winning actor...FRANK SINATRA.

THEME: "DANSERO"
UP AND OUT

MUSIC: "THIS LOVE OF MINE" - SINATRA - VICTOR/EMBASSY ESTABLISH - CUT AT A SUITABLE BREAK FOR:

ANNCR: Yes, that's the million dollar voice, and we'll hear more of it after this message.

(INSERT COMMERCIAL HERE)

ANNCR: And now to officially meet Sinatra. You know, in this business, we play a lot of records and hear a lot of success stories.

But I don't think there's been anything to equal Frank Sinatra's fabulous rise to fame. In 1943, he hit the headlines like a comet and has been shooting upwards ever since. From a fifteen dollar a week singing waiter to a twenty five thousand dollar a week national idol. That's what can happen in show business! So let's listen to one of Frank Sinatra's own compositions. "This Love of Mine," originally recorded with Tommy Dorsey, and which has since become his theme song.

MUSIC: "THIS LOVE OF MINE."

ANNCR: If there ever was such a thing as an average American boy, it was probably Frank Sinatra! Born December 12th, 1917 in Hoboken, New Jersey, he did all the things expected of a normally active youngster...including getting his head caught in the roof of a carousel! Needless to say, Frankie lost most of his hair and the carousel had to be torn apart to get him out!

A few years later, while in High School, he was burning a path as a track star. He was a great swimmer, and a member of a championship basketball team. Sure, Frankie sang too! At the Demarest High School, he was with both the school band and the Glee Club. After school he worked on a delivery truck of the Hudson Observer, which gave him ambitions to be a newspaperman.

That was Frank Sinatra - a nice average kid. But more about that episode in a moment. Right now, a song for lovers, young and old. Frank Sinatra suggests "VIOLETS FOR YOUR FURS."

MUSIC: "VIOLETS FOR YOUR FURS." - SINATRA - CAPITOL/EMBASSY

ANNCR: Can you believe that a man who sings like that was once a newspaper copy boy and sports editor? Well, that's exactly what Frank Sinatra was upon leaving High School. But it didn't last long. One day he went to a local movie and saw a Bing Crosby show. Overnight, Frankie decided to be a professional singer. He did it too...as a fifteen dollar a week singing waiter at a roadhouse near Hoboken!

The next break came in 1938 when he was signed with Harry James at seventy five dollars a week, then with Tommy Dorsey at one hundred and fifty a week. Teen-agers began to swoon and the Sinatra legend swept the nation! The rest of Frank Sinatra's story is sweet music whichever way you look at it. He was booked at New York's Paramount Theatre at a thousand a week and broke all records. For his return engagement he got over seven thousand dollars. Yet, for all this, Sinatra is a nice guy...unassuming, friendly, and a hard worker. And, as he proved in the movie "From Here to Eternity" and in many movies since...he can act too! Now here is Frank with one of his biggest hits..."YOUNG AT HEART."

MUSIC: "YOUNG AT HEART." - SINATRA - CAPITOL/SUNBEAM
(INSERT SECOND COMMERCIAL HERE)

THEME: "DANSERO"

ESTABLISH - FADE FOR:

ANNCR: Today, MEET THE ARTIST featured FRANK SINATRA.

THEME: "DANSERO"

UP APPROXIMATELY :15 - FADE FOR:

ANNCR: Listen again.....at.....when (STATION/
SPONSOR).....invites you along to MEET
THE ARTIST, a special radio feature which brings you the
interesting and unusual stories about today's most popular
recording artists. Next.....at.....we
have a date to meet lovely ROSEMARY CLOONEY.

THEME: "DANSERO"

UP TO TIME.

14:30

Example of Local Station Television Commercial⁶

Security—First National Bank, Mary McAdoo Subjects, KNBC-TV.⁷

1. CLOSE SHOT - MONTHLY CALENDAR (JULY)

The whole month of July has been circled with a bold black line. Printed inside circle is the word: VACATION!

MARY'S VOICE

Friends, this is the time of year when
vacations are uppermost in everybody's
mind.

CAMERA PULLS BACK and PANS to include Mary, who stands beside
a large world globe.

MARY

(indicating globe)

And in these days of super-rapid
transportation the whole world is yours
to choose from

(she starts the globe

spinning with her hand)

Hawaii...Alaska...Mexico...

Italy...Switzerland...France...England --

any place that suits your fancy.

Mary slows the spinning globe with her hand and CAMERA MOVES
IN as she rotates the globe so the North American Continent
can be seen in a BIG CLOSEUP.

MARY'S VOICE

But for most Americans, vacation-time
means "Seeing America First."

⁶ Further commercials for announcing practice appear in the chapter on "Commercials" and there are feature talks, which can be used for practice, in the chapter on "News and Feature Talks."

⁷ Courtesy of Station KNBC-TV, Los Angeles, California.

2. MED. CLOSE - MARY AND GLOBE

Mary turns from the globe and speaks into CAMERA:

MARY

And to help people enjoy their vacations more, SECURITY-FIRST NATIONAL BANK has a simply wonderful plan -- about which I'll tell you later.

(she gestures off)

But, first, I want you to meet a typical American family -- the Dillworthys, who are dreaming about a typical vacation place -- let's just call it "Paradise Point."

CAMERA PANS down to --

3. CLOSEUP OF FRAMED PHOTOGRAPH - MR. DILLWORTHY

An average husband-father type, with a pleasant personality and smile.

MARY'S VOICE

This is Mr. Dillworthy --
Devoted husband...father...and family
breadwinner.

4. MED. CLOSE SHOT - MRS. DILLWORTHY - AT KITCHEN DOOR

An attractive type, she is sitting on a kitchen-type stool, staring dreamy-eyed into space -- oblivious of the fact that she is paring the potato away into nothingness. (Alternate gag: perhaps she tosses potato out of scene, and puts peeling into bowl.)

MARY'S VOICE

And this is Mrs. Dillworthy, day-dreaming about the wonderful vacation the whole family could have at Paradise Point -- if only they could afford it.

Mrs. Dillworthy starts dreamily peeling another potato -- or slicing one not yet peeled.

MARY'S VOICE

She's imagining how heavenly it would be with no meals to cook...no dishes to wash... no lunch boxes to fix...no floors to wax... no beds to make...no clothes to wash... no socks to darn. Ch, that would be Paradise!

Mrs. Dillworthy, still in a dreamy-eyed fog, continues to whittle a potato into nothingness. CAMERA PANS AWAY TO --

5. INT. LIVING ROOM - JUDY DILLWORTHY

She is a girl of 10 or 11, and should be wearing pedal-pushers. She is vacuuming the floor -- but is riding astride the vacuum cleaner tube, prancing about as though it were a horse. She glances behind her to see where she is vacuuming.

MARY'S VOICE

This is Judy Dillworthy -- who simply loves horses, and dreams of riding horseback at Paradise Point.

CAMERA PANS AWAY from Judy to her brother, who enters scene, wearing swim-trunks and a skin-diver's mask. He is about 12 and carries a pronged fishing spear -- and starts stalking goldfish in a bowl set atop a pedestal.

MARY'S VOICE

And this is Junior -- whose passion is spear-fishing. He knows the family can't afford a vacation at Paradise Point this year -- but he's "practicing" nevertheless.

Mr. Dillworthy now enters scene, dressed in business suit and hat (to convey he just came home from work.) Slung over one shoulder is a new fishing creel, and in his hand he carries a brand new fishing rod. He is in a gay, exuberant mood. Immediately Mrs. Dillworthy and the two children gather about him -- expectantly.

MARY'S VOICE

(over the above)

And here comes Mr. Dillworthy, with momentous news.

Mr. Dillworthy produces from his pocket a SECURITY-FIRST NATIONAL BANK "Vacation Club" check -- and exhibits it proudly.

MARY'S VOICE

This year, the whole family is going to Paradise Point! -- for two glorious weeks!

Mrs. Dillworthy and the children are overjoyed by this stunning revelation. They embrace him joyfully, and he beams.

MARY'S VOICE

Yes, because Mr. Dillworthy had the foresight, a year ago, to join SECURITY BANK'S "Vacation Club" -- and the check he so proudly exhibits will make their vacation dreams come true.

6. MED. CLOSE MARY -

MARY

Friends, you can make your vacation dreams come true, too. Join SECURITY-FIRST NATIONAL BANK'S "Vacation Club"...Now!

(exhibits Coupon Book)

You get this handy Coupon Book...make 25 twice-monthly deposits...and then you receive your Vacation Club Check -- including interest!

(pauses)

So, go to your nearest branch of SECURITY-FIRST NATIONAL BANK...and open a "Vacation Club" account...You can start any time.

(smiles)

And, be sure to tell the folks at SECURITY that Mary McAdoo sent you...

Example of Filmed Television Commercial
Commercial for Birds Eye French Fried Potatoes⁸

VIDEO

OPEN ON MCU OF ANIMATED EIFFEL
TOWER

TOWER TURNS INTO ARCH

ARCH TURNS INTO RESTAURANT
WITH AWNING

DISSOLVE OUT RESTAURANT --
AWNING BECOMES FRENCH FRIES

POTATOES STAND UP, PULL BACK
TO FORM STRIPES IN UNCLE SAM'S
HAT

UNCLE SAM'S FACE APPEARS UNDER
HAT. HE SMILES AS STARS IN
HIS EYES TWIRL

PAN TO POTATOES FALLING INTO
BASKET

BASKETS OF GOOD POTATOES MOVE
OFF. SPROUTED POTATOES FALL
DOWN WITH THUD

BIG AND LITTLE OLD POTATOES
FOLLOW DOWN SCREEN

DISSOLVE TO HEALTHY POTATOES
CUT TO CU OF POTATO PEELING
POTATOES SEPARATE INTO STRIPS
STRIPS DANCE CAN CAN

CUT TO LIVE ACTION: FRENCH
FRIES COOKING

FRENCH FRIES COME OUT OF
BASKET

PACKAGE STARTS TO FORM AROUND
THEM

COMPLETE PACKAGE

LIVE BEAUTY SHOT OF POTATOES
WITH STEAK

CUT TO BOX OF CRINKLE CUTS
AND PUFFS AND PACKAGE OF
FRENCH FRIES

POP ON BIRDS EYE PACKAGE

AUDIO

MUSIC: FRENCH STREET TYPE

ANNCR: Paris is famous for
the Eiffel tower...

the Arch de Triomphe...

and wonderful food...

like French Fries.

Now Birds Eye French Fries
aren't really French --

they're ALL American.

MUSIC: BIG BAND

ANNCR: Birds Eye starts by
selecting just perfect
potatoes

We reject wrinkled, sprouted
ones

extra big or little ones.

Then we take our perfect,
firm potatoes

and prepare them the

MUSIC: CAN CAN

ANNCR: famous French way
by cooking them until they're
golden and crisp outside...
moist inside.

To keep the superb flavor

We freeze and package them
right away.

You just heat them...and eat
them.

Birds Eye Crinkle Cuts,
Patties and Puffs are
selected and cooked as
carefully as the French Fries.
So for perfect potatoes

or any other frozen foods
BETTER BUY BIRDS EYE.

⁸ Courtesy of General Foods and Young and Rubicam, Inc.

Examples of Radio Commercials

1. Burger King Problem⁹

This commercial uses a one-voice approach with background music.

(Spoken over "Pomp and Circumstance")

ANNOUNCER: Burger King had a problem. We invented a hot ham and cheese sandwich that comes in its own insulated box.

The box keeps it hot till you eat it.

The problem? Finding a name for it. It had to be a name that would spring to the lips of millions of hungry Americans. A name that people would remember and love. A name for the ages. We searched, and finally we found it. Yumbo. The name is Yumbo. Burger King's hot ham and cheese sandwich is called Yumbo. (Lowers voice) You don't know how close we came to calling it Fred.

2. Campbell's Soup¹⁰

This commercial uses a one-voice opening followed by a singing group.

(MUSIC: QUICK INTRO (:01), THEN FADE AND HOLD UNDER:)

ANNOUNCER: (:14)

Cost of living got you down? One way to beat inflation is put your money in two chicken stocks. That's what you get with Campbell's Chicken Noodle Soup: Two chicken stocks for extra flavor. Plus the best parts of the chicken. About 7 cents a 7-ounce serving.

(MUSIC: UP FOR ACCOMPANIMENT BEHIND:)

SINGERS: (:14)

Cost of livin' got you down?
There's one bargain left in town --
Get the greatest soup on earth --
Sit right down and get your Campbell's worth!
And get your Campbell's worth!

(MUSIC: BUTTTON:) (:01)

⁹ Courtesy of Burger King and Batten, Barton, Durstine and Osborn, Inc.

¹⁰ Courtesy of Campbell's Soups and Batten, Barton, Durstine and Osborn, Inc.

PROJECTS AND EXERCISES

1. Assign announcer's copy found in the chapter and in scripts elsewhere in the text. Study these announcements before presentation in class. Class criticism, evaluation, and drill.

2. Tune in stations in your area and report on the work of the announcers. Compare radio and television styles.

3. Prepare brief pronunciation check lists on the basis of such observation. Each student should bring in 10 words heard on the air with their pronunciations as given. Discuss "correctness" of presentation.

4. Prepare a practical announcer's audition for another student. Include:

a. An ad-lib assignment to reveal ease of delivery without script and appearance on camera.

b. News copy to reveal general ability in reading from script and style together with the auditionee's command of pronunciation of foreign and domestic place names.

c. Musical continuity to reveal familiarity with composers and selections. Do not select the very obscure composers or too technical terminology.

d. Voice-over narration to check on ability to synchronize delivery with film. Still pictures may be used instead of film.

e. Commercial copy.

Alternate presentations of audition material. Criticize delivery and material.

CHAPTER 21

Commercials

THE COMMERCIAL IN television and radio has a spotlight on it. While it is being presented, it is "center-stage." There is no competition for the attention of the listener by other program features. A newscaster stops his presentation to permit the audience to attend to his sponsor's announcement. A star comic is not in the middle of a routine while the commercial message is presented. This is not so with newspaper advertising, magazine advertising, or billboards.

This is a decided advantage for the copy writer and producer who try to attract attention, arouse interest, stimulate desire, and impel action. If commercials which come between entertainment portions of programming are ingenious and interesting, are sincerely and honestly related to the audience's personal interests and problems, and are presented in vivid and meaningful fashion, they will usually be accepted and widely acted upon.

The spotlight on commercials is detrimental, however, if the commercials are displeasing. Rude or annoying announcements are offensive because they are practically inescapable interludes when broadcast between program units.

TYPES OF COMMERCIALS

Station-Break Commercials

These come between programs during the pauses used for station identification.

Service announcements.— These are short five- or ten-second commercials accompanying time signals or weather reports:

It is now 10:00 o'clock Central Standard Time,...courtesy Blank Watch Company. Choose a "Blank" Watch for your gift to her!

Many national advertisers use service announcements—using slogans, headlines, and simple phrases—on a saturation basis as “reminder” copy.

“ID” or 10-second station-identification commercials.— These are common in television. Segments of the slide which displays the call letters and channel may be utilized simultaneously for a brief 10-second commercial. Film with such station identification data superimposed or spliced in at the close is also used.

Chain breaks.— When stations are affiliated with one of the TV networks, the period between network programs is a valuable source of revenue for the station. It is desired by advertisers because of the opportunity it offers to reach the audience attracted by the network program. Available to clients for presentation between network programs are 10-second, 20-second, 30-second, or one-minute spot commercials. Both local-market and national advertisers use these periods. Since only a brief time is available for the commercial message, unity and concreteness of expression are essential. Twenty-second chain-break commercials, for example, cannot exceed 50 or 60 words in length.

Program breaks between the station's own adjacent commercials or popular sustaining features may also be selected by advertisers. The timing of these announcements runs the same as for chain breaks.

Participating Commercials

These are similar to one-minute station-break announcements. Many transcribed or filmed one-minute commercials can be used interchangeably as station-breaks or as participating announcements, worked into the body of a program. There are only a limited number of chain and station-breaks available in a single broadcast day. Consequently, some periods of programming are designated as participation periods in order to carry commercial announcements. No one sponsor purchases the entire program. Disc jockeys, women's features, musical clock, breakfast chatter, household hints, and straight music on radio stations are frequently presented in the form of participating commercial programs. Television programs with similar formats may follow the same procedure. In addition, a highly important source of revenue for many stations is in the showing of feature length films which are interrupted at regular intervals for different participating announcements. The high cost of network television program sponsorship has stimulated the use of participating announcements. Most nighttime network shows are now sold to sponsors on the basis of one-minute participating spots.

"Piggyback" and "Split" Commercials

Often a large company that sells different products, such as Procter and Gamble (Ivory Soap, Crisco, Spic and Span, Prell, Joy, Tide, Gleem, Duz, Camay, etc.), may use program time to advertise more than one product. Sometimes a commercial for one of the company's products may immediately follow a commercial for another product. This is known in the broadcasting industry as a "piggyback" arrangement. At other times an advertiser who has purchased one minute of time in a participating program may want to advertise two products, but not one after the other. He requests that his minute period be split into two 30-second periods with program material presented between them. This arrangement is known as a "split" commercial.

Co-op Spots

These are sold on network shows to different sponsors in local markets and vary in length and position according to the program format. In a daytime drama there may be an opening announcement, no middle, and a closing announcement. In an evening half-hour entertainment program the local co-op announcements may be divided into three one-minute periods at opening, middle, and close, and incorporated within the program frame.

Program Commercials

These are the commercials which are used when a sponsor purchases an entire program on a weekly, alternating or "one-shot" basis. Here he has an opportunity to select programs which serve to attract the audience most likely to purchase his product and to obtain identification of his product with the program being sponsored. The commercials will vary in style, emotional appeal, and form according to the individual program. The maximum time available to commercials is regulated by the radio and television codes of the National Association of Broadcasters.¹

Examples of Different Types of Commercials

1. Station-break Commercials

Radio commercials with the same theme used for 20-second and one-minute versions.²

ANNCR: Now Kraft brings you a wonderful timesaver! It's Cheez Whiz -- a delicious pasteurized process cheese spread that starts to melt the minute it touches hot food. Spoon Cheez Whiz into hot macaroni. Or heat it for a smooth

¹ See Chapter 11 for the NAB television code.

² Courtesy of Kraft Foods Company.

cheese sauce. Or spread it for snacks and sandwiches. It's delicious! Get a jar of Kraft's Cheez Whiz!

ANNCR: Have you tried Cheez Whiz -- Kraft's exciting, new pasteurized process cheese food? Here's a remarkable time-saver for all kinds of hot cheese dishes. Cheez Whiz actually starts to melt the instant it touches hot food. You can spoon it right from the jar into macaroni or any hot dish. Or you can heat it for a perfect, golden cheese sauce. Or you can spread it on crackers or bread for quick snacks and sandwiches. Cheez Whiz is creamy-thick and smooth just as it comes from the jar. And it has a marvelous rich cheese flavour. Cheez Whiz is completely different from any other pasteurized process cheese spread you've ever had before. Try it. You'll discover dozens of ways to use it for fast cheese treats. Stop at your grocer's today, and take home a jar of Kraft's wonderful Cheez Whiz.

2. Participating Commercial

A script for an animated television commercial.³

1. OPEN ON VIEW OF SLEEPY MAN
APPROACHING GAS RANGE AND
TURNING IT ON

2. CUT TO GAS GENIE SPEAKING

ANNCR: Hello there, you are probably wondering who I am. Well, I am the gas...

MAN: You're the gas...

ANNCR: And I have a few things I'd like to say to you...

MAN: If you don't mind, I was fixing my breakfast.

ANNCR: ...un, huh! That's just the point. I'm fixing your breakfast, and generally slaving all over the place and what thanks do I get?

3. CUT OF MAN FIXING
BREAKFAST

MAN: I paid my bill.

ANNCR: You probably don't know where I came from.

³Courtesy of PG & E and Batten, Barton, Durstine and Osborn, Inc.

4. CUT TO ANIMATED FIGURE TRANSFORMING ITSELF INTO A TEXAS RANCHER, A TREE AND A BRONTOSAURUS.
- MAN: PG&E?
- ANNCR: PG&E huh! I'm not from PG&E...I'm from Texas where then again millions of years ago there was a pine needle forest filled with brontosaurus.
- MAN: Brontosaurus and Texas!
- ANNCR: Oh, PG&E brought me up here! Now, I am doing the work while they take the credit.
5. CUT OF RAIN, SLEET AND SNOW FALLING WHILE MAN CLUTCHES HIMSELF.
- Through rain, snow, hail and sleet, I am always here to serve you.
- MAN: It seems to me you may be overdramatizing this thing.
6. CUT BACK TO MAN FIXING BREAKFAST
- ANNCR: And at astonishingly low costs. Do I get any appreciation?
- MAN: Thanks!
- ANNCR: Not even a card at Christmas.
- MAN: Merry Christmas.
7. CUT OF MAN LOOKING AT ANIMATED FIGURE EXCLAIMING
- MAN: Now, I don't like to be rude, but the morning is my quiet time and besides, my coffee is ready.
- ANNCR: There's a ground hog day, a flag day and even a be kind to dogs week...why not a be kind to gas week?
8. CUT OF MAN TURNING GAS RANGE OFF AND WALKING TOWARD KITCHEN TABLE WITH TOASTER ON TOP. PUTS TOASTS IN. OUT COMES ELECTRICITY GENIE SPEAKING.
- ANNCR: Hello there, you're probably wondering who I am. Well, I'm the electricity and I have a few things to say to you. I squeeze your juice, press your trousers...

3. Program Commercial

Television commercial on film for Saran Wrap.⁴

VIDEO

SPOTLIGHTED HAND IN CORNER OF SCREEN. TURNING OFF ALARM.

FADE OUT HAND, FADE IN SECOND HAND IN SECOND CORNER OF SCREEN HOLDING FRYING PAN. FADE OUT SECOND HAND, FADE IN THIRD HAND BUTTONING COAT. FADE OUT THIRD, FADE IN FOURTH HAND IN FOURTH CORNER OF SCREEN FIXING LUNCH BOX. MONTAGE SHOT OF ALL FOUR HANDS DOING VARIOUS JOBS.

DISSOLVE FROM ABOVE MONTAGE TO MORE RELAXED SHOT OF HANDS WORKING AT TABLE FIXING LUNCH BOX.

DOLLY BACK TO SHOW SARAN WRAP BOX ON THE TABLE NEXT TO LUNCHBOX.

HANDS PULL OUT PIECE OF SARAN WRAP FROM BOX AND WRAP CHICKEN LEG. VCU OF WRAPPING JOB TO SHOW CLINGING.

HANDS WRAP SLICED TOMATOES AND HANDS PUT TOMATOES INTO LUNCHBOX.

HANDS WRAP GREEN ONIONS AND PUT THEM IN LUNCHBOX NEXT TO WRAPPED PIECE OF CAKE.

DISSOLVE TO LUNCHBOX ON WORK-BENCH OR SCHOOLTABLE WITH HAND REACHING IN TO TAKE OUT AND UNWRAP PIECE OF CAKE VCU OF INSIDE OF BOX TO SHOW VISIBILITY OF ITEMS.

PAN TO SHOW BOX OF SARAN WRAP ON TABLE. HAND PICKS UP BOX AND BRINGS IT UP TO FULL SCREEN.

AUDIO

From the moment that alarm goes off, you're off to the most frantic ninety minutes of your day -- cooking breakfast... getting the children dressed for school...fixing lunch boxes for the whole family. If you only had three pairs of hands, your job would be so easy. Actually there's a way to cut out the most time-consuming of all those jobs -- preparing lunches. It's Saran Wrap -- the crystal clear plastic wrap that keeps more foods fresh longer. Saran Wrap lets you fix all your lunch box foods the night before...and you know they'll be fresh and delicious when they're eaten the next day. That's because Saran Wrap is a moisture-proof plastic that clings by itself. Once it clings around food, Saran Wrap becomes a tight moisture barrier that just won't let food freshness escape. What's more, there's just no end to the wonderful variety of foods you can pack with Saran Wrap. Take sliced tomatoes, for instance... neither their flavor nor their juices can escape. Saran Wrap is perfect for strong foods like green onions and cheeses, too...and you'll never have to worry about a light, fluffy piece of cake picking up the flavor of the onions. If you're looking for a way to put new appetite appeal into the lunch box -- or if you'd just like a way to make life in the kitchen easier, try a roll of Saran Wrap tomorrow. It's sold in food stores throughout the United States and Canada.

⁴Courtesy of the Dow Chemical Company.

(ALTERNATE CLOSING FOR SAME COMMERCIAL TO TIE IN
WITH SPRING LUNCHBOX PROMOTION)

DISSOLVE TO LIMBC SHOT OF
DISPLAY PIECE.

PAN TO VCU OF MENU SUGGESTION
CARD. HAND COMES IN AND TEARS
OFF COPY OF SUGGESTIONS FROM
CARD. HAND STILL HOLDING CARD
MOVES DOWN TO BIN CONTAINING
BOXES OF SARAN WRAP AND TAKES
OUT BOX. THEN BOX UP TO FULL
SCREEN.

Next time you're in your
favorite food store, look for
this display and especially for
this card of lunchbox menu
suggestions. Be sure to take
your copy of these menu sugges-
tions home with you along with
a box or two of Saran Wrap.
Saran Wrap is sold in stores
throughout the United States
and Canada.

FORMS OF RADIO COMMERCIALS

No matter which type of commercial is being used, form must be considered. The time available governs the choice of form, but it does not rule out any of the following. Combinations of the different forms may be used:

- | | |
|------------------------------------|-------------|
| 1. Straight selling or description | 5. Dialogue |
| 2. Testimonial | 6. Humorous |
| 3. Educational | 7. Musical |
| 4. Multivoice | |

Straight Selling or Description

This is the most common and most widely used. Principal advantages are directness and unified development of a single appeal. It depends on the announcer and "copy for the ear." A question often raised is "Should the announcer give the commercial as *his* personal recommendations?" The practice on most stations is for the announcer not to do so in regular staff work, but he may be permitted to do so on "personality shows." Statements such as, "Come to *our* store" and "We have been doing business in the same location" tend to confuse the station and sponsor relationship. The usual practice is to avoid them unless they are phrased as quotations from the sponsor.

Testimonial

This may be a personal recommendation by the program star, announcer, or guest, or a quotation from a celebrity or "satisfied user." Testimonials can impart additional impact, due to the feeling of gratitude many listeners have. They may try a product recommended by a radio "friend," the announcer or the star. If this appeal is not tactfully presented it may induce a negative reaction. The indirect method is used by many comedians.

Educational

This form may be used when the writer is using "long-circuit" or "reason-why" appeals. A writer on advertising, Albert W. Frey, says that educational commercials "provide information for the consumer who does deliberate before he makes a purchase, comparing values and weighing pros and cons . . . They are most used in the advertising of products which are rather high in price . . . and consumed only over a relatively long period of time."

Multivoice

This may consist of a series of alternate voices in climactic arrangement; a question-and-answer frame which permits an abrupt beginning; a device for pinpointing attention on a slogan or phrase; or reinforcement through repetition.

Dialogue

These commercials may be simple in form or little productions complete with sound effects and music. An announcer may engage in conversational banter with the performer. Some sponsors use the playlet idea by incorporating the "boy-meets-girl, boy-loses-girl, boy-wins-girl!" formula into the commercials. Dialogue commercials win attention and interest, but listeners resent commercials that are too farfetched or too glowing in the claims made for the product. The humorous form is an outgrowth of dialogue technique.

Humorous

There has been an increasing use of humor in commercials of recent vintage. Among the leaders in the development of this technique are the makers of Volkswagens and Alka Seltzer. The main reason for humor is to make the commercial as palatable as possible for the audience. Even commercials that are serious for most of their length often end with a humorous twist.

Musical Commercials

Musical commercials are widely used. Some of them have original melodies; others are based on popular songs or themes from the classics. The sound tracks of filmed television musical commercials are sometimes used as radio commercials.

Examples of Different Forms of Radio Commercials

1. Westinghouse Refrigerator⁵

This announcement is primarily straight selling, but it utilizes the multivoice technique for attention at the opening. The first portions are transcribed. The closing paragraph is presented live in order to permit identification of local Westinghouse dealers.

ANNCR I: (LOW, LOW BASS VOICE) Low...low...low

ANNCR II: Yes, right now for the lowest price ever...you can get a brand-new WESTINGHOUSE Frost-Free Refrigerator. It's the kind of refrigerator you've always wanted. It's Frost-Free! No defrosting in the Refrigerator and no defrosting in the Freezer. No mess...no bother. And it's a big family-size WESTINGHOUSE Food-File Refrigerator...with a full-width Freezer...roll-out shelves...special places for fresh vegetables...eggs...butter...and fruit. And remember -- you can get this brand-new WESTINGHOUSE Frost-Free Refrigerator now at the lowest price in history!

LOCAL ANNCR: Trade-in now and save! Yes, (DEALER'S NAME) is offering such a liberal trade-in allowance on your old refrigerator...you just can't afford not to get a brand-new WESTINGHOUSE Frost-Free. Pay as little as\$_____a week. See (DEALER'S NAME AND ADDRESS) today!

2. Natural Wonder Un-Lipsticks⁶

This commercial uses two voices—those of a girl and a man. As the girl reels off the lipstick colors, the man blends in persuasive appeals after each group of colors.

GIRL: "Nothing Frosted"...
"Sheer Shiver Pink"...
"Come Heather"...
"Frozen Peaches"...
("Encugh Buff")*...

MAN: If you collected one kiss...
for each shade of Natural Wonder "Un-Lipstick" you wear...
you could have yourself one sweet little collection!

GIRL: "Newboy Beige"...
"Ivory Blizzard"...
"Tiny Timid Pink"...
("Gingerale")*...

⁵ Courtesy of Westinghouse Electric Corporation and McCann-Erickson, Inc.

⁶ Courtesy of Revlon, Inc. and Grey Advertising, Inc.

MAN: Twenty-four. Twenty-four "Un-Lipsticks" -- the sheerest, clearest, shiningest lip colors ever -- Natural Wonder "Un-Lipsticks". They're bare. But the color is there.

GIRL: "Lickety Pink"...
 "Georgy Peach"...
 "Orange Peel"...
 ("20 Below Pink")*...

MAN: And Natural Wonder "Un-Lipsticks" won't change color on your lips. They keep their pale...keep their shine!

GIRL: "Polar Bare Pink"...
 "Mouthcolor Mauve"...
 "Grapevine"...
 ("Come Heather")*...

MAN: Have yourself one sweet little collection of Natural Wonder "Un-Lipsticks". As close to nothing as lipsticks will ever get! Like shining blushes of color for your lips.

GIRL: "Pithy Peach"...
 "Skinnydip Pink"...
 ("Ivory Blizzard")*...

MAN: Only REVLON could make it happen!

GIRL: "Sweet Potato"...

(FADE) "E.S. Pink"...

*Shade names in parenthesis said by female voice under announcer.

3. Dry Ban⁷

This commercial illustrates the use of music and song to carry the selling message.

(MUSIC) (INTRODUCTORY CHORDS)

VOICE: Hey! This is the Elephant's Memory for Dry Ban antiperspirant.

GROUP: (SINGS)
 Dry Ban keeps you feeling clean and dry!
 Dry Ban keeps you feeling clean and dry!

MUSIC: UNDER FOR:

⁷ Courtesy of Bristol-Myers and Ogilvy and Mather, Inc.

VOICE: (SINGS-TALKS):
 Never forget: Dry Ban remembers you!
 Helps keep you feeling clean and dry!

MUSIC: UP
 (SINGS)

GIRL: Dry Ban gets you through the longest day
 Dry Ban has the stuff to stay and stay.

GROUP: Dry Ban keeps you feeling clean and dry -
 Feeling clean and dry. (How dry I am)
 Feeling clean and dry. (With my Dry Ban)
 Feeling clean and dry. (How dry I am)...FADE.

4. Borden's Canned Ready Diet⁸

This announcement illustrates a one-minute commercial in which sound effects are incorporated into the announcer's copy to add realism and interest. In this commercial, as in a number of others, the advertiser has underlined the words and phrases he wants especially emphasized.

ANNCR: (DRIVING DELIVERY) Listen, dieters...

SOUND: OPENER TAPPED SHARPLY TWICE ON TOP OF CAN - TUNK - TUNK

ANNCR: (REPEAT SOUND UNDER) Listen...it's this easy to open

SOUND: OPENING CAN...CRUNCH

ANNCR: Borden's Ready Diet in the new Flavor-Protection-Can.
 (OPENING SOUNDS, VARYING) Easy to open...at home...away...
 any time of day.

SOUND: POURING OUT

ANNCR: Pour out Ready Diet's fresh flavor. Enjoy Borden's dairy-delicious drink -- without refrigeration. Now you can store Ready Diet anywhere. Take Ready Diet any place, Drink Ready Diet any time. And still get all its natural goodness. Because this is the milk-based diet drink. So high in pure milk protein, an adult gets more than-twice his daily needs in just four servings. 900 calories of balanced nutrition in every Four-Pack or Economy Quart. Try Ready Diet in cans...to help you reach the weight set by your doctor. Buy Borden's Ready Diet in the Four-Pack or Economy Quart ...at food, drug and department stores.

⁸ Courtesy of Borden's and Young and Rubicam, Inc.

WRITING COMMERCIAL COPY

In writing radio commercials seven points should be kept in mind: 1. Gain attention quickly, 2. rococo in language should go, 3. use simplicity in sentence style, 4. repeat with skillful rephrasing and restatement, 5. build word pictures, 6. talk it out, and 7. "stick to your own last." In writing commercial copy you may be writing announcements to be read by someone other than yourself. If so, familiarize yourself with that person's air personality.

The basic appeal to be used for motivating acceptance and purchase of a commercial product is the first thing to be decided by the writer. One or more appeals may be chosen from our basic and impelling motives: the desire for good food and drink, comfortable surroundings, escape from pain and danger, sexual satisfaction, social prestige, and pride.

After choosing your basic appeals, consider the makeup of the audience that will hear the announcement. Note the time and day of the broadcast, and the age and buying habits of potential listeners. Examine the station's programming profile and select the appeal for individuals who may be attracted by such offerings. Study any marketing surveys that have been made for the station. People have local habits, likes and dislikes: in some areas, brown eggs are preferred, whereas white eggs are preferred in others. Your community may rank high in home ownership, another in apartment rentals. There may be differences in shopping habits. Different areas and different groups respond to different motive appeals. Whereas "style for social prestige" may be the best appeal for a college set, "long wear and economy" may be the best for low-income or rural areas. The specific individual in a special environment must be considered in selecting the appeal.

The particular product must also enter into the selection of appeals. A copywriter may have to prepare copy for a shoe store that wants to stress a certain line of men's shoes. "Style" and "price" appeals are usually used in such copy, but in an area where there are poor transportation facilities and walking long distances is common, "feel" and "fit" appeals stressing comfort may be more effective. Questions like the following should be asked: "Is this product a new and unfamiliar one?" "Is it a luxury or necessity?" "Is it an inexpensive product bought on impulse or one purchased after considerable thought and planning?" "Is it seasonal or all year round?" "Who purchases it, men or teen-age boys?"

An example of the type of consumer analysis helpful to a copywriter is the classification of women into sales-approach types published by the Printz-Biederman Company of Cleveland, a women's clothing manufacturer. The analysis is included here to indicate how a station-staff writer may get away from stock appeals in preparing spot announcements.

1. *The young unmarried woman*: She is very sensitive about the opinion of others. She is susceptible to offense where the fatness of her own or her family's pocketbook is in question. If the girl is in business, she can be talked to on the topic of durability, but beware of allowing her to feel that you have the least idea that her life outside her business hours is not as frivolous and full of pleasure as that of her idle sisters.

2. *The young married woman, without children*: She wants becomingness and style. She wants to look more attractive than anyone else to her husband and wants the other young matrons with whom she spends her time to see that her husband can and does give her as beautiful, if not more beautiful, things than any of them have.

3. *The young married woman, with children*: She is less concerned about becomingness and style and more concerned about price and durability. She still has her youth and her little vanities, but she is beginning to plan for a family as well as to be a charming young lady. This makes her wiser, more practical, and more careful in her purchases.

4. *The middle-aged unmarried woman*: She is interested in dressing in such a way as to appear still young. She is usually interested in quality and fit. If she is of the slender- or heavy-figure type, she wishes to minimize her bad points and make the most of her good ones.

5. *The middle-aged married woman, without children*: Appeal to her is very much the same as to the unmarried woman of her age group, but with less emphasis on price and rather more on style, fit, and becomingness as factors which tend to increase her own self-esteem and her husband's pride in her.

6. *The middle-aged married woman, with children*: The main consideration is price. She must make those dollars go as far as she possibly can and still not be a disappointment to her children and their friends.

7. *The elderly unmarried woman*: She is appealed to by becomingness, workmanship, and in some cases by style. Quality appeals more and more strongly to her as she grows older, especially if she has grown older gracefully and dresses with dignity and real beauty.

8. *The elderly married woman, without children*: Women of this age group are apt to have unusual figures. These customers must never be made to feel that they are ugly and impossible to fit. Garments should be sold to them which minimize stooped shoulders or other ungraceful features. If the customer is in an income group below the average, more stress must be laid on the price factor. And where the individual is socially prominent, more emphasis is put on style.

9. *The elderly married woman, with children*: She is keenly interested in the way she appears to her children. For this reason more money is often spent and more care taken in the choice of the garment than is the case where only she and her husband need be pleased.

10. *The unmarried professional or business woman*: She has a healthy curiosity about the workmanship and about processes of manufacture.

11. *The married professional or business woman*: In addition to the interests of the unmarried professional woman she is also interested in becomingness for the sake of the husband. She has greater confidence in the article if she is taken behind the scenes a little and is shown the why's and wherefore's.

WRITING TELEVISION COMMERCIALS

In the preceding section we stressed the importance of the copywriter's selecting the proper appeals for the theme of the radio commercial in order to relate the announcement to the needs and wants of the consumer. The proper choice of effect is equally important in writing television commercials. Information from marketing studies to determine *who* the potential customers are, *where* they live, and *when* they buy, are also needed in preparing television copy. In planning and writing the actual commercial, one must avoid the error of thinking that the pictures on the screen merely illustrate and reinforce the spoken copy. The commercial must be approached with primary consideration for what can be shown on the screen. Words should not be used to describe what can be easily demonstrated visually.

When sight was added to sound in broadcasting, it brought with it the variety and flexibility provided by action, staging, costumes, cards, still photographs, special graphic devices, slides and moving pictures. Many new and different ways of presenting announcements resulted. The contrast between various advertising media has been described by the well-known advertising man, Fairfax M. Cone, as follows:

Advertising in magazines and newspapers always has presented the limitations of space. You can't have a dramatic picture of a boy eating a piece of pie, *and* a huge mouth-watering photograph of the rest of the pie from which the boy's piece was cut, *and* a recipe for making the pie, *and* a striking illustration of your product that makes the pie look and taste so good, *and* the several convincing reasons why—*all* the way you want them in any affordable space unit that I know.

He points out that in print it may be possible either to picture the boy's satisfaction or the pie and that in radio you may only talk about the picture or product. However, in the television commercial *all* elements may be included.

The Television Story Board

The story board is a series of drawings, or "roughs" which show the sequence of picture action, optical effects, settings, and camera or shooting angles, with caption notations indicating what words, sound effects, and music are to be heard as the sequence is presented. The story board resembles the layouts used extensively in agencies preparing advertisements for print. This technique has had its widest use in television filmed commercials, but it is becoming increasingly important for taped studio commercial presentations as well. Since the commercial is presented on a visual medium, the use of the story-board technique is helpful for the copywriter because from the beginning it

requires him to think in terms of the pictures. In addition, those who have to approve the commercial—agency executives and the sponsor—have an opportunity to appraise the visualization of the copy. Without the story board, different people reading a script may have markedly different impressions of what will actually be seen on the air.

The cost of studio rehearsal and film does not allow much leeway for experimentation and basic changes during the final stages of production. It is better, therefore, to check and recheck any questionable details in the commercial during the story-board stage. In order to anticipate any possible studio shooting problems, the director for the commercial usually is given an opportunity to review the story board. In this way, he can eliminate unpractical or impossible action and staging. Besides acting as a check against possible errors, the story-board technique makes it possible for creative artists connected with the production to suggest to the writer small changes or touches that will increase the impact of the commercial. Various agencies and production firms utilize different formats for their story boards. Some examples appear on pages 372-379.

FORMS OF TELEVISION COMMERCIALS

The forms of television commercials roughly approximate the forms of radio commercials discussed earlier; straight selling, testimonial, dialogue, etc. Because the method of presentation is so varied and flexible, however, it seems wise to classify the forms of television commercials with the elements of variety and flexibility in mind.

Live or Taped—with Talent in View

An announcer, or specialized talent, is usually seen during the commercial. The amount of time on camera varies considerably. He may be on the screen for practically the entire period, standing by the product if it is large, such as a car, or displaying the package if it is small, such as holding a box of cereal. He may show charts or cutaway sections, he may demonstrate its action and point out main features. Key words, specific prices, and slogans may be superimposed, electronically inserted, or shot full-screen. The announcer usually handles the display of the product or the demonstration. His personality is supposed to add to his persuasive appeal. His presentation carries with it his personal endorsement, implicitly or explicitly conveyed. Consequently, this form of commercial is often employed on programs in which the star can also act as salesman. This method is not too expensive and allows for considerable variation. It is considered to be well suited for daily programs broadcast over local stations.

Live or Taped—Voice Over

This method of presentation focuses attention on the visual aspects of the product display and the demonstration. Several sub-divisions may be noted:

1. Talent may be seen as they display the product or demonstrate, but the audio comes from off camera.

2. Slides, photographs, or cards may be shown on the screen. This is a common method used for local station-break commercials and sustaining promotional announcements.

3. Silent film footage may be projected. Many product displays and demonstrations cannot be produced live in the studio. Film is used instead. This method may be used to aid local accounts by stations that have facilities for shooting film. A cover shot and a slow pan, showing many used cars may serve, together with appropriate audio commentary, as an effective commercial for a used-car dealer. Stock footage such as shots of scenic views in the West may be used for a lead into a local travel-agency spot.

Film—Realistic Action

Essentially the same approaches are used as those described for the live commercials. Film insures that the commercial will be presented in an approved form without the danger of slips of tongue or errors in production. When talent forgets lines, stumbles over the name of the product or gives the competitive product's name, or when demonstrations fail to work, all of which instances have happened on the air in live commercials, the take is discarded.⁹

⁹The following off-the-air transcription illustrates what may happen in a live commercial. The scene is in a shop following the completion of a dramatic scene.

Clerk: Well, the police say they got the man who led it. That's something anyway.

Customer: I hope they got the right one.

Clerk: Well, I'm not 100% sure about that myself (fluffed 100%).

Customer: Well, cheer up. Here's something you were 100% right about—(Blank) cigarettes—the most unusual cigarettes I've ever tasted.

Clerk: That's what I told you,—the nicotine is reduced but not your enjoyment.

Customer: Oh, I believe you about the nicotine. After all (pause and cough) you showed me uh writing here on the uh.

Clerk: Yeah, guaranteed less than 1% less nicotine. And as I pointed out the guarantee refers only to the tobacco in (Blank) cigarettes.

Customer: I understand that too, yessir. Absolute less tobacco in the nicotine. Absolutely less tobacco in the cigarette itself.

Clerk: Well uh there's actually less than $\frac{1}{10}$ of 1% nicotine in a (Blank) smoke, by scientific measurement. Now that's less nicotine than in any leading cigarette.

Customer: I know, with less nicotine, well (Blank) cigarettes are the best cigarettes I have ever tasted.

Clerk: Well, that wonderful (Blank) taste clinches it for you.

Only the “right” takes are used. Film increases flexibility and permits effects which cannot be attained in live presentations. An example of this is the contrast between “before” and “after” in a shampoo commercial.

Film—Nonrealistic Action

Many different production techniques are available to those who create commercials: dancing, electronic effects, cartoons, puppets, animation, and stop-motion photography. These commercials usually have music, vocals, signature melodies or music to reinforce the mood, and backing for words and action. Many humorous announcements use this form. Detailed explanations of a technical nature may be presented in an entertaining and informative manner. New ways may be explored to express commercial messages visually. John Baxter of the Earle Ludgin Advertising Agency, says that

A writer of a television commercial should be as concerned about his pictures as he is about his words. When we planned this series for Manor House, [included in this chapter] practically all the TV commercials for instant coffees presented their case to the public in pretty much the same manner. They had a picture showing how easy this product was to use. Invariably, the announcer put a spoonful into a cup, added hot water, and stirred. This was usually followed by a lip smacking picture to indicate how good the product tasted.

This posed quite a problem for us.

To avoid the usual pictorial clichés, we sought for new ways to bring our message to the public visually. It was this kind of thinking that led us into the present series which employs abstract patterns to illustrate words rather than the usual literal picture.

Combination

Commercials, live or film, often employ more than one of the different types of presentation. Many different combinations may be observed on the air. For example, the announcer may be seen for a few seconds, followed by film. Realistic action may be framed with a filmed cartoon opening and closing. Some of the commercials, especially film commercials, are designed to permit the extraction of a 20-second station-break announcement from the matrix of the one-minute version. A combination of “live-style” and film techniques is found when commercials are video-taped in advance of broadcast and use improved editing devices and special electronic effects.

Customer: That's right (long pause). You give me a carton of (Blank) cigarettes.

Clerk: Right you are, and say, will you do me a favor?

Customer: Yep.

Clerk: Will you please tell your friends the minute they start smoking (Blank) cigarettes they can stop worrying about nicotine (jerkily). There's your change. Thank you very much.

Customer: Thank you.

Check List for Increasing Effectiveness of TV Commercials

NBC has released the findings of a special Schwerin Research Corporation study dealing with television commercial effectiveness. The results are applicable in a discussion of television announcements. A brief summary of the key points follows:¹⁰

1. Correlate audio and video. Failure to observe this simple rule was often found to have been overlooked. A commercial for a baking mix which stressed quality of ingredients was discovered to have greater impact when the video showed the items which went into the mix, milk, eggs, etc., at the same time each item was mentioned, as contrasted to the identical audio message delivered while the video showed a housewife merely using the mix. The double sensory impression fixed the sales point more firmly.

2. Demonstrate. . . . Demonstrate. . . . Demonstrate. People are more likely to remember advertiser's claims when they see them proved by demonstrations. A sales idea in a cleanser announcement was that the product makes it easy to clean greasy pans. One approach, which showed the housewife holding a cleanser in one hand and the cleaned frying pan in the other, was not as effective as an alternate approach, in which the TV audience followed the process as the housewife started with a greasy pan and used the cleanser to demonstrate its speed, ease, and efficiency of operation. The research study emphasis is that far-fetched demonstrations or those which smack somewhat of the sleight-of-hand are less successful than realistic demonstrations.

3. Keep it simple. The number of elements and the way in which they are to be presented should be kept as simple as possible. When cause-and-effect sequences were utilized, it was found that when the effect was described first followed by the cause, it was usually more effective. A clear recapitulation of the sales points aids the impact. Tricky camera effects may be effective, but often a complicated approach may weaken the results. When the effects strengthen the sales point, however, they may reinforce the sales point. An illustration of this was found in the reaction to one commercial in which the announcer held a product while he explained what it was not. Results were poor. However, an alternate approach utilizing stop-motion photography was very effective. The camera focused on a row of products clearly identifiable as a soap, a cream, a lotion, and finally the advertised product. When the announcer said the product wasn't soap, the bar of soap disappeared; when he explained it wasn't a lotion, the bottle of lotion was eliminated. When he finally said that the product was absolutely unique, there was nothing on the screen but the product itself.

4. Use the right personality. The person who is chosen to represent the product and present the idea should be compatible with the product or idea and his identity and function should be clearly conveyed. Voice over audio appeared to be less effective than when the presenter talked directly to the viewers or identified himself and introduced the commercial message prior to the voice over. The Schwerin findings indicated that, when appropriate, the use of an "authority" increases impact. The person selected by the advertiser as the authority, however, may not be regarded by viewers

¹⁰Courtesy of National Broadcasting Company, abstracted from "How to Increase Effectiveness of Television Commercials."

as the person best qualified to present claims for the product. Thus, in several deodorant commercials the use of a white-coated druggist as the authority was not clearly as effective as the testimony of a typical woman. The misuse of authority may weaken the sales point. The sales theme for commercials of a prepared baking mix was that the mix makes it simple to achieve perfect baking results. In one commercial the authority was a chef in a test kitchen who was shown pulling some pastry out of an oven and explaining how simple it was to insure consistent baking success by using this mix. It was not as effective as a second commercial in which the same sales point was made by a little girl, who was exceedingly proud of the pastry she had just made with the product.

Certainly the professional chef outranked the child as a culinary authority. But in this instance he was too expert for the advertiser's purpose. What was simple for him might not be easy for the average housewife. He was therefore, not nearly as desirable a spokesman for the advertiser's sales point as the little girl. If she could use this product and get good results with it, obviously any housewife would be able to obtain the same results.

Distractions of any kind reduce the sales effectiveness of a commercial. A scantily clad model diverted attention away from a sales message. The advantages from the use of the star of a program were not clear cut—the results depended on how he or she was used. The mere presence of the star holding the advertised package did not automatically insure greater impact. The star has seriously to assume the role of a commercial spokesman.

5. Keep the setting authentic. Every element in the setting should contribute to the impression the advertiser wishes to make. Commercial personalities who were out of place in the setting such as a program MC attempting to demonstrate a baking mix were less effective than a beaming mother bringing muffins (made with the advertised mix) to the family group at the table. Additional sensory impressions should be used when possible to increase impact. In a commercial for a pancake flour, a steaming plate of hot-cakes was shown being brought to the table. The dialogue was full of praise for the color, lightness, and taste of the hot-cakes. The setting was right. However, an extra setting, a camera shot of the pancake just about done on the griddle was inserted ahead of the sequence noted above and increased the impact through another favorable sensory impression—hotcakes on the griddle.

Examples of Different Forms of Television Commercials

1. Rebel Commercial¹¹

The following commercial exemplifies the use of humor in establishing a selling message.

VIDEO:

CU DRIVING SCHOOL INSTRUCTOR
AND WOMAN STUDENT (SHE IS IN
40'S) SHE IS TRYING TO GET
THE CAR IN FIRST GEAR (SHIFT
CAR) SHE KEEPS GRINDING THE
GEAR SHIFT AND FINALLY GETS
IT IN FIRST.

AUDIO:

HE: All right now let's see if
we can find first...no
that's not it.
SHE: (nervous laugh)
HE: Believe me it's in there
somewhere.

¹¹ Courtesy of American Motors and Wells, Rich, Greene, Inc.

CU CAR BACK WITH DRIVING SCHOOL
SIGN, WE SEE CAR GOING UP AND
DOWN CURB AS IT GOES AWAY
FROM CAMERA:

LONG SHOT CAR PULLING INTO VIEW
IN SHORT JERKY MOVEMENTS.
CU MALE STUDENT AND SAME
DRIVING INSTRUCTOR

CU GIRL WITH LONG BANGS AND
TEACHER

TEACHER OBLIGINGLY PUTS UP
HAND TO BLOCK HIS VIEW OF
THE GIRL AND THEN
IMMEDIATELY AFTER REACTS IN
TERROR AS SHE MAKES A FAST
LEFT OVER ISLAND

CU TEACHER AND THIN INTENSE
MAN WHO IS FROZEN WITH FEAR.
TEACHER CHECKS HIS RESPONSES
BY PUTTING HAND UP AND DOWN
IN FRONT OF HIS EYES...

LS OF CAR GOING THROUGH
CONSTRUCTION SITE AND JUST
MISSING GETTING A LOAD OF
DIRT DROPPED ON CAR BY
DERRICK.

CU SEXY BLONDE STUDENT AND
TEACHER

LS OF CAR JUST MISSING TRUCK
AND EDGING BUS.

CU FRIGHTENED MAN IN 30's
AND TEACHER. IT APPEARS TO
BE RAINING AS THEY VIEW OUTSIDE
FROM INSIDE OF THE CAR.

V/O:

No matter how rough you treat
a Rebel, it's hard to hurt it.

A survey of professional
driving schools shows that
they use more of our cars than
any other kind.

He: How am I doing?

Teacher: A lot better than
yesterday!

He: Turn left.

She: I can't do it while you're
watching me.

He: O.K. Turn left. No not
here!

Teacher: How does it feel your
first time out in traffic
Mr. Moss? Mr. Moss...
Mr. Moss!

He: Look out for that truck...

She: What truck?

He: Behind the bus.

She: What bus?

He: Aaah!

V/O:

The Rebel has held its own
against some of the worst
drivers in the world.

Student: Should I turn the
windshield wipers on?

PULLBACK REVEALS THAT CAR HAS
HIT HYDRANT AND WATER IS
SPRAYING OVER CAR FROM HYDRANT.
TEACHER WALKS OUT TO SURVEY
DAMAGE WITH LONG SUFFERING
EXPRESSION.

V/O:
At this point it looks like
the Rebels are going to outlast
the teachers.

SUPER: AMERICAN MOTORS' REBEL.
("Driving school claim based on a survey of its members
by the National Professional Driver Education
Association.")

2. Space Food Sticks Commercial

The story board (Figure 21-1) illustrates an animated film commercial. It was prepared for Pillsbury by Batten, Barton, Durstine, and Osborn, Inc.

3. McLaughlin's Instant Manor House Coffee Announcement¹²

The story board on pages 373-375 illustrates a nonrealistic animated film commercial. It was prepared for W. C. McLaughlin & Company by Earle Ludgin & Company, Advertising.

SUSTAINING ANNOUNCEMENTS

Staff writers are responsible for preparing all noncommercial announcements. These usually consist of "public service" announcements which may be of any type and form listed in the discussion of the commercial announcements. They are broadcast during local and national drives for funds. Many of the same techniques and appeals are used. Reminders to vote, tolerance notes, traffic safety suggestions, information on special community events and what to do to meet disaster emergencies or epidemics come under this classification.

Stations also face the problem of keeping old listeners and attracting new ones. Promotional "on-the-air" announcements are prepared to acquaint the audience with the start of a new series, or to "billboard" coming program features. Variety in approach is necessary. One method frequently utilized is to assign a definite period for these announcements and work them into a program format. Interviews with personalities heard on the station is one device for entertainment "bait."

¹² Courtesy of John H. Baxter, Earle Ludgin & Company.

Figure 21-1.



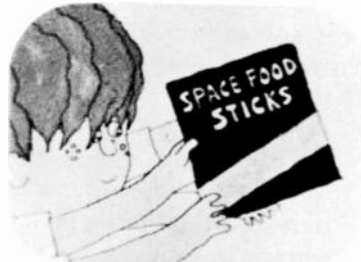
1. This is a chainsnacker.



2. All day long snack, snack, snack.



3. If your kid's a chainsnacker, he ought to be snacking . . .



4. on something like Space Food Sticks.



5. The energy snack ... that went to the moon.



6. They give you fast energy, . . .



7. lasting energy, ... body-building protein.



8. And, only about 44 calories each.



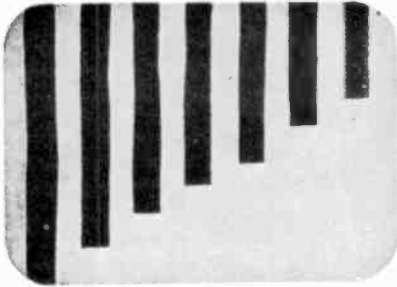
9. Pillsbury's Space Food Sticks for chainsnackers.



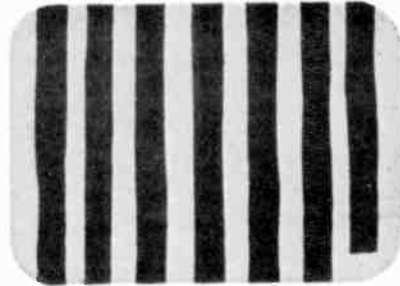
10. (SILENT)

Courtesy of Pillsbury and Batten, Barton, Durstine, and Osborn, Inc.

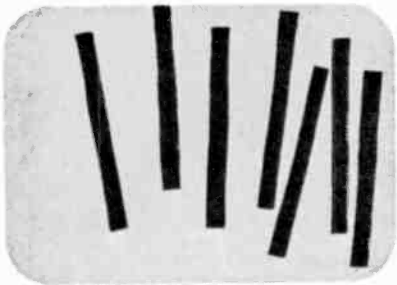
Figure 21-2. A Nonrealistic Animated Commercial



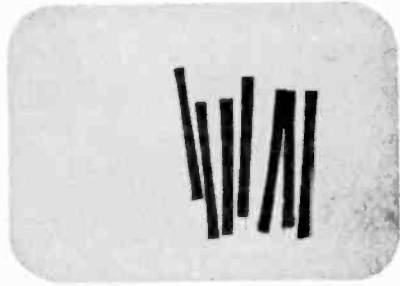
1. Do you have a closed mind?



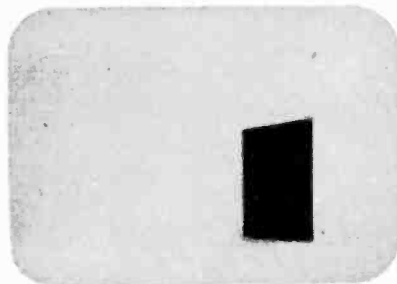
2. Lots of people bar themselves . . .
(BARS COME DOWN)



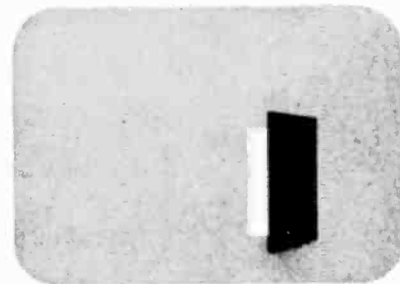
3. from the best things in life.



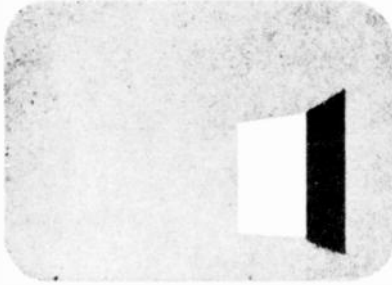
4. They stay off in a corner . . .



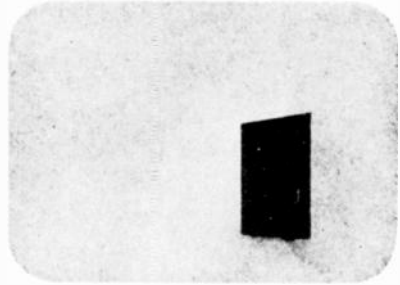
5. all by themselves.
(BARS FORM DOOR)



6. But may we ask you to open
your mind for a moment?

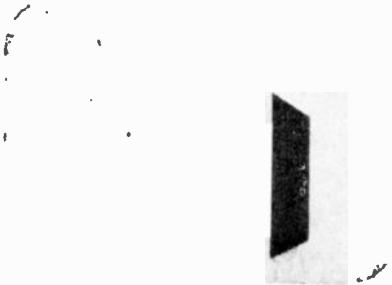


7. We'd like to tell you about a brand new instant coffee.
(DOOR OPENS)

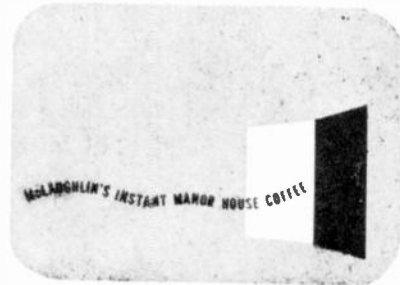


8. No, don't close your mind!
(DOOR SLAMS)

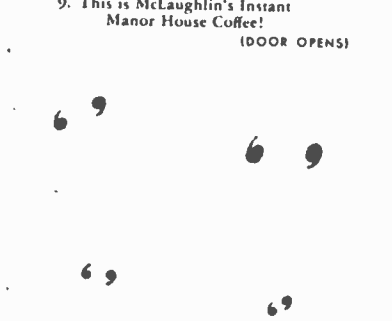
Courtesy, John H. Baxter, Earle Ludgin & Company



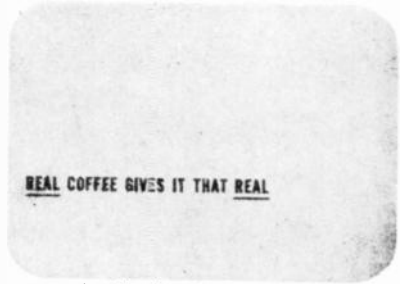
9. This is McLaughlin's Instant Manor House Coffee!
(DOOR OPENS)



10. Everybody's talking about it!

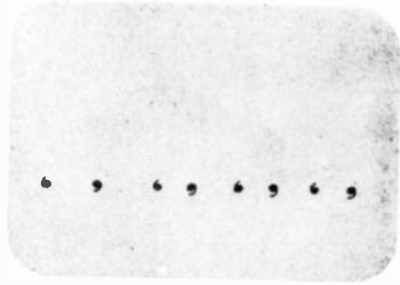


11. Delightful! . . . What flavor! . . . So easy to make! . . . Real coffee taste!
(QUOTES FORM)



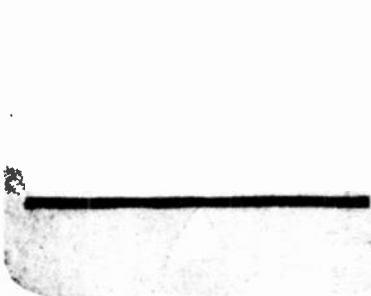
12. And it all adds up because Real coffee gives it that real coffee flavor!
(EACH QUOTE BECOMES A WORD)

REAL COFFEE GIVES IT THAT REAL COFFEE FLAVOR

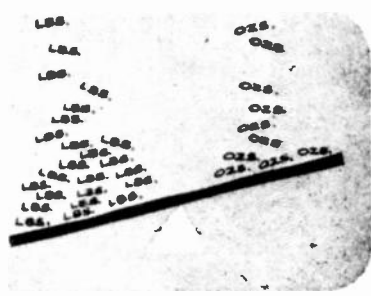


13. And that's not just talk!

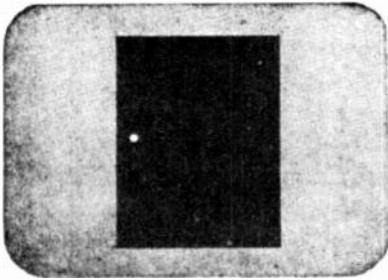
14. Yes, real coffee gives it that real coffee flavor!
(WORDS CHANGE INTO QUOTES)



15. Actually, it's so concentrated, it takes pounds of real coffee...
(QUOTES BECOME BAR)



16. to make just ounces of McLaughlin's Instant Manor House Coffee.



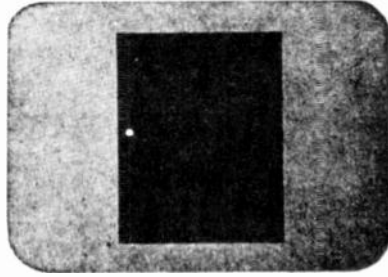
17. So in your house...



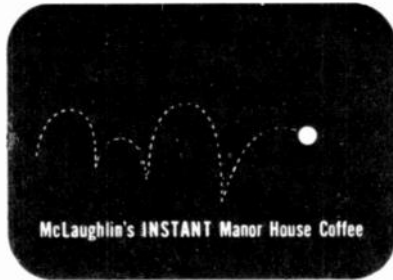
18. serve McLaughlin's...



19. Instant Manor House Coffee.



20. You'll like it instantly!
(DOOR CLOSES)



21. (DOORKNOB BECOMES BALL WHICH BOUNCES OFF IN TIME WITH MANOR HOUSE MUSICAL THEME.)

Courtesy, John H. Baxter, Earle Ludwig & Company

4. Example of a Filmed Commercial
(60 seconds—"Right Guard")

Figure 21-3.

SUBJECT	RIGHT GUARD
PROGRAM	"PRISON"



1. (SFX:PRISON YARD)



2. (SFX:PRISON YARD)



3. WOMAN: Are they dangerous, warden?



4. MAN: Hardened criminals, every one.



5. WOMAN: That one there doesn't look the type.

6. MAN: Worst of the lot.
WOMAN: What'd he do?



7. MAN: Stashed away the family's Right Guard. Tried to keep it all to himself.



8. Left his whole family-- defenseless.



9. WOMAN: Beast!



10. (SILENT)



11. ANNCR: Gillette Right Guard.



12. You can't get away with it.



13. It's the perfect personal family deodorant, because..



14. nothing touches you but the spray itself.



15. Two seconds gives you twenty-four hour protection.



16. Don't leave your family defenseless.



17. Remember, it's no crime to have an extra Right Guard on hand.



18. MAN: Hey, Henry, package from the family?



19. (SFX:OPENING DOOR) MAN:
Gee, thanks. (SFX:OPENS PACKAGE)



20. Ha, ha, ha, ha. They
never forget.

Courtesy of Gillette and Batten, Barton, Durstine, and Osborn, Inc.

Examples of Public Service Announcements

1. Racism Announcement Series¹³

This radio spot won the International Broadcasting Award as the best public service announcement of 1969 from the Hollywood Radio and Television Society.

(1 MAN AND 1 WOMAN SPONTANEOUSLY COMING UP WITH ANSWERS LIKE
FREE ASSOCIATION)

SOUND EFFECT: PARTY BACKGROUND

MAN: Say, have you ever noticed?

WOMAN: Noticed what?

MAN: Well, I mean terms.

WOMAN: Pardon me?

MAN: Words. For instance...black is bad and white is good.

WOMAN: Oh, yes.

MAN: You can always tell the bad guy in the cowboy movies
by the color hat he wears.

WOMAN: And, other bad things...like "Black Friday" and "black
cat", and "black..."

MAN: Yeah, and how about "black ball"? Why not...white
ball?

WOMAN: Yeah...a white lie is OK, but a black lie...

¹³Courtesy of the Episcopal Church and Bob Willey Advertising Productions of Seattle.

MAN: Black is bad, and white is good. Now, there are other bad things.

WOMAN: Black sheep! Black as the Ace of Spades!

MAN: Black man! (REALIZING EMBARRASSMENT) Uh, hmmm.

WOMAN: Hmmm.

(SILENCE 2 SECONDS)

ANNOUNCER: The power of words. Do you know the power? Could it be that in your mind, "black is bad and white is good?" Nothing is as simple as black and white any more...particularly the race problem. (pause) This message is brought to you by the Episcopal Churches in this community...in living black and white.

NETWORK: The Episcopal Church and the National Council of Churches.

2. Anti-Drug Abuse¹⁴

This is an example of a television public service announcement.

LS HOUSE EXTERIOR TYPICAL
SUBURB WITH STATION WAGON
PARKED IN DRIVEWAY
MS HOUSE

Rod Serling (VO)
This is 74 Langford Street,
home of Mrs. Mary Clayton.
She's a junky.

MS HOUSE. MOTHER AND TWO
CHILDREN COME OUT OF HOUSE

She'd be shocked if you called
her that. She just takes a
lot of pills.

MS STATION WAGON. CHILDREN
ENTER REAR DOOR AS MOTHER
WATCHES.

Amphetamines to get going,
Barbiturates to put her to
sleep; without the supervision
of her family doctor.

LS STATION WAGON PULLS OUT
OF DRIVEWAY

Pills which could distort her
judgment, and could become
addictive.

LS STATION WAGON BACKS INTO
STREET.

Mrs. Clayton's a junky. And
what's scary is she doesn't
know it.

LS STATION WAGON GOES UP THE
CURVING STREET

How about you?
Any junkies in your home?

¹⁴ Courtesy of N.I.M.H. and Grey Advertising, Inc.

PROJECTS AND EXERCISES

1. Visit an advertising agency for a "behind-the-scenes" tour. Request one of the account executives to discuss a current advertising campaign.
2. Tune in a station for an assigned period. Report on the general motives appealed to, and specific forms used in the radio and television commercials.
3. Discuss the relative effectiveness of the above commercials.
4. Using the Printz-Biederman classification prepare commercials for women's clothing suitable for a local department store:
 - a. Straight radio announcement for a sale on inexpensive cloth winter coats.
 - b. Educational 150-word television commercial for live presentation on an expensive fur coat.
 - c. Commercial for a woman's participation program for introduction of a new line of smartly tailored classic suits. Alternate radio and television presentations.
 - d. Twenty-second jingle for station-break announcement which may be used on both radio and television. Suggest visual treatment for the television commercial. The subject should be inexpensive evening gowns.
5. Follow a specific program to become familiar with it. Then prepare appropriate radio or television commercials in harmony with the program and its current advertising campaign.
6. Prepare seasonal 60-word radio station-break announcements, using actual companies and products in your area, as follows:
 - a. A toy store in the first week of December.
 - b. A florist in the week before St. Valentine's Day.
 - c. A sale of snow shovels by a local hardware store in November.
 - d. A dry cleaners company two weeks before Easter.
 - e. A garden supply store in the Spring.
 - f. A soft drink in the middle of Summer.
 - g. A used-car dealer's sale in September.
7. Prepare television commercials for the same companies. Presentations should be live or voice over. Discuss how film might be used.
8. Prepare musical commercials based upon public domain songs or current popular melodies.
9. Outline or sketch out in rough form a commercial story board.

CHAPTER 22

Interview, Personality, and Game Shows

MANY PROGRAMS DEPEND for their effectiveness on verbal exchanges taking place among participants without scripts. Among the shows that include this type of spontaneous exchange as an important element are NBC's *Today*, the late evening personality shows, game shows that feature participation by celebrities and audience members, and telephone interview programs. An interviewer or MC on such programs must think not only of himself and his presentations, but he must always consider the answers and actions of those in the studio with him. Something may happen that makes the next question inappropriate; a contestant may become frightened or blurt out censorable material; a telephone call may not go through as planned; the correct identification of a mystery voice may occur before it is expected; a long-winded answer may upset the timing; all of these "surprise" factors must be anticipated in some degree and handled smoothly.

INTERVIEWS

Interviews may be classified in three general types: 1. opinion, 2. information, and 3. personality. There are also interviews that include more than one of these aspects. A personality, for instance, may offer his opinion on a subject or provide information.

Opinion Interviews

The opinion interview is a feature of many radio stations which broadcast conversations between announcers and audience members who contact

stations by telephone. The announcer states a subject which he invites members of the audience to discuss. Often he will stimulate discussion by presenting his own opinions on the subject. He may actually engage in an argument with those among his callers who disagree with him. The telephone interview has largely replaced the "man on the street" broadcast in which an announcer stationed himself on a busy street corner to query passersby about subjects in the news. The opinion interview occurs in television in such programs as that conducted by William Buckley, who makes a point of interviewing individuals who are often controversial in their backgrounds and their views. The opinion of an expert is often as pertinent to the audience as the information he provides.

Information interviews

An objective of many interviews is to elicit information from a person who is an authority on some subject. A series that specializes in this type of interview is NBC's *Today* show. The "peg" on which the interview often turns is the fact that the individual has just written a book on the subject on which he is being questioned. A great many other programs also use this type of interview as a means of getting information to the audience.

Information interviews used to be scripted before broadcast, but now they are almost always delivered extemporaneously after thorough preparation and research by the interviewer or his assistants. In fact, many go on the air at the moment the interviewer and the guest meet for the first time. On educational stations interview programs are often rehearsed. Rehearsal does have the advantage of permitting the participants to control the content of the broadcast more carefully than is possible when no rehearsal takes place, but it generally has the disadvantage of making the interview sound stilted and planned.

There are several rules an expert interviewer follows. 1. He prepares for the interview carefully. If it is based on a book, he reads it ahead of time or at least looks at notes prepared by someone who has read it. 2. He tries to develop the information in an organized way while he maintains conversational flavor. 3. He keeps the spotlight on the guest and recognizes that his role as interviewer is to do the best job possible of drawing out the guest. 4. He tries to avoid making stock replies to the guest's comments with such remarks as "I see." Instead, he uses the guest's answer to make a conversational bridge to the next question. 5. He asks only one question at a time to avoid confusing the guest and irritating the TV director, who usually likes to keep on camera the face of the person who is talking. 6. He attends carefully to what his guest says. One of the most important qualifications of an interviewer is to be a good listener.

Personality Interviews

In personality interviews the person interviewed is important primarily because of what has happened to him, what he has done, or because of the

position he holds in the public eye. It may be a feature-story interview presented when the occasion arises, or built as a regular series. It may be a celebrity interview.

Feature-story interviews range from novelties and stunts to eyewitness accounts of disasters. Great flexibility and sensitivity must be possessed by the interviewers. Language, visual image, and delivery must match the mood of the occasion. This seems obvious and yet announcers have been guilty of bad taste in pursuit of a feature interview after a disaster, capitalizing upon personal grief or using a type of delivery more suited to a sports account. When novelty or stunt interviews are conducted, an announcer must be careful not to seem superior or to be making fun of the "interviewee." An objective attitude may be hard to maintain when one encounters eccentrics who come to public attention through their activities. The audience may decide to ridicule the person on the basis of the interview, but the announcer should not slant it in that direction. Avoid correcting grammatical errors made by the interviewee or commenting on gaps in his knowledge. The audience does not like a smart-aleck interviewer; it prefers an interviewer who is genuinely interested in the subject of the interview.

One of the more successful celebrity interview series in the Midwest is the "Show World" series of Dick Osgood, broadcast over WXYZ, Detroit. Due to the high calibre of his interviewing, Osgood has the respect of the stars who play the city. Osgood offers seven very practical rules for interviewing celebrities.

1. Know as much as possible about your subject.
2. Avoid obvious or trite questions.
3. Keep a file of background material.
4. Do not put the celebrity "on the spot" by asking questions that will embarrass him.
5. If you want information on a touchy subject, take an oblique or indirect approach before you get on the air.
6. Don't wait to talk with the celebrity until you are both on the air.
7. Give every personality the plush treatment.

PERSONALITY SHOWS

An important element in network and syndicated programming is the personality show headed by an individual who often acts as a performer and an interviewer. The three national networks all tape programs of this nature for release later in the evening on a network hookup. There are also programs produced for syndication which are shown by various stations around the country weeks after they have been produced. Programs of this nature are often called "desk and sofa" shows because the personality usually sits behind a desk, his guests on a sofa beside him. These programs usually contain simple

performances by the personality and his guests—songs, comedy, routines, sketches—and they also invariably contain interviews of some type. Some shows tend to emphasize the performance aspects, others the interviews.

One of the leading personality shows is NBC's *Tonight*, which features Johnny Carson. He is essentially a comedy performer who presents monologues, comedy routines, and conducts interviews of the personality type. A show with a somewhat different emphasis is that presented by Dick Cavett on the ABC network. He does offer a comedy monologue, but he is better known for the significant comments on subjects of the day that he is able to draw from his guests. Dick Cavett is generally recognized as one of the most skillful interviewers in the business. It is clear that he does his homework before his program. The *Merv Griffin Show* on CBS is similar to the *Tonight* show in its emphasis. A syndicated show that emphasizes entertainment more than interviews is the *Mike Douglas Show*; the *David Frost Show*, on the other hand, offers outstanding individual interviews, some running for the full 90 minutes of the program.

The personalities on the "desk and sofa" shows receive assistance from a staff of writers in preparing for their programs. Johnny Carson, for example, employs joke writers who work on his monologues and his comedy skits. He also receives information about his guests, most of whom he does not see until they walk through the curtain to greet him on the air. The notes he receives indicate the events in his guests' lives on which he can base questions. He may also be warned in these notes to stay away from subjects that could be touchy. Personalities on all of these shows are similarly assisted by a staff of writers and production assistants.

Example of a Personality Interview

Johnny Carson and Marian Mercer on the *Tonight* show.¹

The interview that follows is typical of the personality interviews featured on the *Tonight* show. Marian Mercer, a graduate of the University of Michigan and a Tony award winner for her Broadway performance in *Promises, Promises*, tells Johnny Carson what it is like to appear in a Broadway flop that runs for only one night. The sketch referred to in the interview was a satire on "soap operas" in which Johnny Carson and Marian Mercer appeared just before the interview.

CARSON: ...On April 18 of this year she opened on Broadway in a play called A Place for Polly. And on April 18, she closed in A Place for Polly. That happens sometimes. She's a delightful gal. Will you welcome Marian Mercer? (APPLAUSE) I wasn't, you know, doing a put-down introduction.

¹ Courtesy of NBC.

MERCER: I know. The pain was bad for a while, but I've gotten over it.

CARSON: What happened? I didn't get a chance to see A Place for Polly. Many people didn't get a chance to see A Place for Polly.

MERCER: You know, you're joined by millions. The bad thing was that I really loved doing it, I mean I just loved the character. I guess I have no critical sense any more because I really thought it was going to work.

CARSON: It opened and ran --

MERCER: and closed the next night. In fact, it really opened and closed the same night. I've got to level with you.

CARSON: It didn't have a two-day run. You were trying to stretch the run, right?

MERCER: I didn't even know it had closed because I never read reviews. I just can't bear it. It's just too hurtful. So I went to Asbury Park the night it opened and I didn't know whether it was going to run or what. I came back and I thought I'll go to the theatre at eight o'clock and if it's playing, I'll play, and if it's not playing, I'll just gather up my gear and leave. So that's why I was on Eighth Avenue signalling for cab at eight thirty. And I saw everybody I knew in the world. You know, and you just want to creep silently away when that happens and everyone says, "Hi, Marian, how are you?" And I went "oooh."

CARSON: Did you know at any time at all before that it's not going to be a big smash?

MERCER: Yeah, you know when those friends start coming backstage and saying those non-committal things like "You looked beautiful. Where did you get those clothes? Gee, that set -- that's the best set I've seen."

CARSON: That is awfully trying on other performers who go back.

MERCER: It's so hard on friends because they don't know what to say. There are several classics. I have a friend, who when he's really put to it and he's just hated what he's seen, he goes back and says, "Well, you've done it. You really have done it."
(LAUGHTER) And that can mean anything.

CARSON: Anything at all.

MERCER: And you always know who's out there--some well-meaning person says, "Hey, your best friend's here tonight." That happened to me during Polly, and my best friend didn't come back to see me. She said, "Well, you know, I thought you'd just be besieged by people." I certainly was.



Courtesy of National Broadcasting Company, Inc.

Video-Taping in a Studio. Studio scene: The *Tonight* show with Johnny Carson and Ed McMahon. Note the desk and sofa at the left and the prompting devices on the cameras in the foreground.

CARSON: I heard once, somebody said once--it was one of those dismal things. It just happened. It wasn't the actor's fault. And he came back and he said. "What do you think?" And he said, "Well, you know, I've never seen you better"--which can mean, again, nothing or anything, you know, and you just have to take it. So you had no after-theatre party at all; you just left town?

MERCER: No, I just left town, got away from it all.

CARSON: Is that terribly depressing? Does it make you not want to get right into another play?

MERCER: Yeah, you feel terrible. But that's part of the game, you know.

CARSON: How long did you spend getting ready for that show?

MERCER: Well, that was the problem. There just wasn't enough time. I think we could have made it work. The preview audiences--some of them just adored it, you know. So you never can tell.

CARSON: Are you going into another play soon?

MERCER: Yeah, hopefully. I can't talk about it, of course...

CARSON: This could have been a stepping stone, this sketch here.

MERCER: Oh, that's my comeback.

CARSON: I don't think Clive Barnes reviews our sketches, which is probably just as well. But didn't he say something about you? That you were the only girl in captivity with introverted dimples.

MERCER: What was that? Would those be moles?

CARSON: No, something like that.

MERCER: I don't know what that means. Somebody told me--I had a review once that said I was a combination of Miriam Hopkins and Zazu Pitts. And that did not help me. It simply didn't help me at all. And I got a review once in Little Mary Sunshine picking out a gesture that I had done and that's when I stopped reading reviews because I was never able to do that gesture again. You know, because I kept waiting for it. Like here's that wonderful gesture-- and it was just so wooden.

CARSON: If I remember before when you were on the show, there's none of your family in the entertainment business, right?

MERCER: No, they're all very conservative, wonderful, solid folk.

Example of Information Interview

Hugh Downs and Irving J. Sloan
on "Violence in America" on the *Today* show.²

This interview, like many on the *Today* show, was stimulated by the publication of a book, in this case *Our Violent Past*, which Mr. Sloan had just written. The research necessary to write that book made him an authority on the subject of violence in America. Hugh Downs, the interviewer, asks questions and makes comments that are designed to draw on the knowledge of his guest.

DOWNS: Irving J. Sloan is a graduate of Harvard Law School. He abandoned law to take up teaching in a New York ghetto and he then switched to teaching in an affluent suburb of New York City and finally to writing. His latest book is called Our Violent Past and looks like this. This is a book that traces the strain in the American character that has manifested itself in mob and governmental violence. As I mentioned earlier, Mr. Sloan has specifically excluded the mass violence of war and individual violence and concentrated on mob and governmental violence. How did you choose this topic and why did you write about this subject?

SLOAN: Several years ago I did a study of the black man for the purpose of good teaching in history--American history. And I found that the violence in connection with the black man was so frightening that I began to wonder whether

²Courtesy of NBC.

there was anything in the myth that the black man is the violent man and that American history is a history of violence in connection with the blacks. And I looked at that and did some further research and discovered that violence doesn't belong to the black man at all. And if you're going to do a good job in teaching history and teaching truth you have to look at the other side of the picture. And that's what brought this book about.

- DOWNNS: Is this peculiarly American in your mind or is there something human about violence where a civilization is often said to be over a cauldron of violence?
- SLOAN: I don't think it's fair to say that it's something special to the Americans. I don't even think that it's the nature of man himself to be violent. I think that it's the social circumstances surrounding man and I think that the American environment brought about a social environment, a political climate, an economic situation which tended to make the American situation a more violent one in the growing pains of American history.
- DOWNNS: On the frontier, for example, the so-called cowboy and Indian syndrome, what was the general attitude? We know the attitude toward Indians was one of considerable hatred in frontier times because when the Indian did retaliate finally, then the people out of fear would rise up, and the man who defended Indians in those days was apparently regarded as something of a renegade to his race.
- SLOAN: That's right. You know, it's not quite true to say that the violence committed against the Indians was a matter of defense. Or even that it was a matter of this was the only way to take the American land. Because, interestingly enough, the major massacres against Indians were against friendly Indian tribes. If you'll recall in the book, one of the first episodes I describe, Ben Franklin describes a massacre in Pennsylvania of a small tribe of Indians, twenty or thirty of them, and they were the remnants of a tribe that had extended their friendship to the earliest settlers about seventy-five years earlier. And it appears that for no apparent reason other than the fact that a group of frontiersmen just didn't like red men that they went into a village and simply cut these people to pieces. Scalped them.
- DOWNNS: Is there a parallel to the My Lai incident? I wonder if there's a parallel between that and some episodes such as you chronicle with the friendly Indians.
- SLOAN: I think so. Take the massacre of Sand Creek, Colorado in 1867, just over 100 years ago, where the slogan was: "The only good Indian is a dead Indian." And then take 1968: "The only good dink is a dead dink." You have to worry about that, the kind of progress this country has made in

an attitude toward friendly people. Remember the dinks they were talking about were our own allies. And by the same token, many of the massacres in American history, were against Indian tribes who were our allies. I don't know what story or what moral you can draw from that.

DOWNNS: Your research is thorough and your facts, I'm sure are correct, but truth is a matter of perspective also. And if we're examining American character, there can be no doubt that the people talked about in the book did the things that you describe. But there are millions and millions of Americans, and can conclusions be drawn accurately from the actions of certain groups of all races when pressured or frustrated or whatever. We don't write books about the millions of people who do not commit violent acts and who remain decent citizens even under considerable pressure. How would you assess that perspective?

SLOAN: Well, I would say in the first place very, very clearly and strongly that the American people as a whole, as distinguished from individual groups and individuals in American society, are probably the most peace-loving people in the world--historically speaking, over the long run. Taking into account the population, taking into account the diversity of the country, taking into account the diversity of economic and social and political life, I would say that we are a pretty strong country in the sense of moral values: I think that is illustrated by the moral outrage that is expressed by hundreds of thousands of people over the massacre in Viet Nam, the outrage expressed by Congress in 1867 over the massacre of the Indians...There has always been, in other words, a very large element of the American people who are outraged by these experiences.

DOWNNS: Are there some countries where that has not been the case?

SLOAN: I would say so. I think that countries, for example the Germans, were not outraged at the slaughter of the Jews, the extermination of the Jews. There was no outrage expressed by the people as a whole at the time...

DOWNNS: Maybe not, not statistically. There were individual Germans who were considerably outraged.

SLOAN: Individuals, but not a country outraged. We as a country, generally speaking, are outraged at the reported massacre by our soldiers. And Congress is investigating it. I don't think the Germans investigated the atrocities of the German army or the Japanese investigated the atrocities of the Japanese in World War II.

DOWNNS: So that speaks a kind of ambivalence here. We have these violent episodes in our past and still our people tend to

be outraged at injustices of this kind. There are both elements then in the American character. Will this settle down to something where there will be some control of the violence by the conscience of the nation, or do you think we will always remain ambivalent in that way?

SLOAN: Well, we can't afford to always remain violent in the sense that we are, for example, today. Because in the past, violence affected a relatively small number of people in the overall picture. But today, the ability to destroy ourselves as an entire people is so great. The pressure, therefore, is so intense to resolve these problems that it is a matter of self-survival on everybody's part to work in the direction of getting a kind of society that can resolve its problems without violence.

GAME SHOWS

A staple element in programming is the show that depends on some kind of game. Some game shows involve competitive quizzes between contestants, others involve informal participation by members of the studio audience, and still others use panels of celebrities, or celebrities together with contestants in responding to questions and other types of challenges. Thus, game programs are referred to variously as quiz shows, audience participation shows, or panel shows.

The early quiz shows were simple in idea and production, such as spelling bees, a team of men pitted against women, or questions drawn out of a basket. Variations on the standard formats were developed in the early 1940s. The use of visual elements made possible by television added tremendously to the number of potential variations.

Quizzes may be classified in two general types:

1. A panel receives questions submitted by listeners. The contest element for the audience, necessary for interest, is in observing how well these experts answer the questions, together with a race to guess the answers ahead of the panel. A small prize is given for the use of the questions and a larger amount is distributed in the event the experts fail to answer them correctly.

2. Individuals are selected to answer the questions. The contestants may be selected from the air audience, the names being selected at random from telephone directories and the individuals called by phone, or by a "best-written-letter" method. "Giveaways" have relied on telephone selection in order to secure many listeners, each waiting for the telephone to ring in his home. Some giveaways have permitted the studio audience to compete when the telephone contestant failed to supply the correct answer.

Some audience participation programs rely on stunts performed by participants. This is a major ingredient in the syndicated series *Truth or*

Consequences and *Beat the Clock*. Other game shows depend for their interest on the confrontation of celebrities with challenges to their ingenuity or knowledge. *What's My Line?*, which ran for many years on the CBS network and is now seen on many stations on a syndicated basis, requires the panel to guess the occupation of the contestant through careful questioning. Spice and glamour are added by the appearance of a mystery guest, a national celebrity in sports, politics, or the entertainment world. The excitement and fun come from byplay among panel members as well as the "chase" as the panel tracks down the right occupation. The panel members have definite video personalities and are chosen so as to complement one another.

The best game shows are those that manage to create suspense, conflict, or humor. They must be ingenious enough in their construction to maintain interest and yet cannot become so complicated that the audience has difficulty following what has happened. The personality of the MC is a vital factor in the success of such shows. Above all, he must be able to inspire the confidence of participants. He must be extremely adept at identifying cooperative and stubborn contestants. He must be intelligent enough to know when a reply other than the one marked on his script answers the question satisfactorily. He must keep the air audience informed of the activities in the studio in order to keep them from feeling cheated. He must have contagious enthusiasm without artificiality. He must be able to take anything in his stride, from an off-color remark to a participant's panic when the TV camera goes on, and deal with it diplomatically. He must not appear to ridicule the contestants by reference to their nationality, race, or personal characteristics. He must be extremely fair and courteous to those on his program.

Example of a Television Game Show Script

*To Tell The Truth*³

MUSIC: Hits With Lites

OLSON: Ladies & Gentlemen.....Garry Moore.

GARRY: Thank you and welcome to TTTT. You know, friends, I've been in show business for over 30 years...and you might think I'd have gotten pretty blase and cynical...but it's not true. I'm getting a real kick out of wearing this old raincoat--not that the style is so great, but because this very raincoat was worn by one of America's most glamorous movie idols. Clark Gable!! He called

³Courtesy of Goodson-Todman Enterprises Ltd.

it his "Lucky Coat" and he wore it in no less than 5 pictures: Comrade X, Command Decision, Homecoming, It Started in Naples, and It Happened One Nite. The man who bought this coat at the celebrated MGM auction a while ago is our first guest today. All in all he owns a fantastic collection of costumes that were worn by the great and near-great of the stage and screen over the past 75 years. We borrowed a few more of these costumes and dressed up our panel...let's meet them right now on TTTT.

(PANEL ENTERS)...(COSTUMED)
 "SHERLOCK HOLMES" Cullen
 "MAE WEST" Palmer
 "JEAN HARLOW" Bean
 "SARAH BERNHARDT" Carlisle
 (GARRY WILL COMMENT ON EACH
 PANELIST'S COSTUME AND TELL WHAT
 MOVIE OR PLAY EACH IS FROM)

GARRY: All right, panel...let's meet our collector of costumes.

FLY IT!! (CURTAIN UP) (MUSIC)
 (LITES)

OLSON: #1, What is your name please?

#1 My name is Bob Cahlman.

OLSON: #2?

#2 My name is Bob Cahlman.

OLSON: #3?

#3 My name is Bob Cahlman.

GARRY: All right panel...here's Bob's story.

I, Bob Cahlman, am a collector of theatrical costumes. Over the years I have collected hundreds and hundreds of costumes worn by the great stars of stage, screen, and opera in some of their greatest roles. You have already seen part of my collection on Garry Moore and the To Tell The Truth panel. But my imposters and I are also wearing samples of my more than half-million dollar

collection. Number One is dressed in the same outfit that was worn by Robert Preston when he played the title part in The Music Man; Number Two is dressed as King Lear, in the costume worn by the great Orson Welles; and Number Three is wearing the jacket of Rudolph Valentino's sumptuous red velvet costume from the movie Blood and Sand. Other outfits in my collection include costumes worn by Lana Turner, Grace Kelly, and Elizabeth Taylor, which I recently bought at the famous M-G-M auction. From that auction I also purchased the lucky Gable trenchcoat worn by Garry Moore today, Greta Garbo's hat and stole, plus the original Tarzan loincloth. My costumes don't just hang in a closet. I use them in a pageant of theatrical costumes which I have produced all over the country. My show is called Exits and Entrances.

Signed: Bob Cahllman

GARRY CROSS BIZ: Music and applause for cross and sit.

CU GARRY GARRY: Okay panel, while you're getting your questions ready, let's listen to these messages.

XX

(120 SECONDS OF COMMERCIAL)

XX

CU GARRY GARRY: Now, panel...remember these three men all claim to be Bob Cahllman. Let's start the questioning with Orson.

CU'S & COVERS PANEL: Questions team of challengers one DURING QUESTIONING at a time. One bell between each panelist's questions, then repeated bell to signify end of time

CU GARRY GARRY: All right. Time's up. And now it's time. 3-SHOT ZOOM IN to vote and select Number One... Number & PAN Two...or Number Three...

CU'S, INCLUDING
SCORING, PLUS COVERS

We pay fifty dollars for each incorrect vote and if our panel is fooled completely, the team of challengers wins five hundred dollars. Ballots all marked? Good. Orson, for whom did you vote?

ORSON: VOTES.

GARRY: Kitty for whom did you vote?

PANELIST: VOTES

GARRY: All right Bill which one did you select?

PANELIST: VOTES

GARRY: And Betsy who do you think is the real one?

PANELIST: VOTES

GARRY: Okay panel, the votes are all in and now it's time to find out which of these three men is the real Bob Cahlman. Will the real Bob please stand up?

3-SHOT ZOOM IN (CENTRAL CHARACTER STANDS UP)

CU REACTIONS (REACTION AND APPLAUSE)

3-SHOT GARRY: Well, now let's see--there were a total of wrong votes. Number you got () (none) of them, what is your name and what do you really do?

CU CONT: ANSWERS

GARRY: And number you got votes... tell us, what is your name and what do you really do?

CU CONT: ANSWERS

CU GARRY: INTERVIEWS CENTRAL CHARACTER. ASKS FOR MORE QUESTIONS FROM PANEL.

PROJECTS AND EXERCISES

1. Present for class evaluation the various interviews included in this chapter and elsewhere in the text.
2. Tune in locally produced television and radio interviews in your area and

classify them as to type. Do the same for any locally produced quizzes and audience participation programs. Time with a stopwatch and note format breakdown.

3. Record several class ad-lib interviews and prepare a written transcript. Assign another pair to read these transcripts and compare the results.

4. Study the above transcripts and draw conclusions about characteristics of informal speech style. Then write an interview on a similar subject. Keep the flavor of the ad-lib style, but do not attempt to incorporate all the repetitions, interruptions, and hesitations, nor write in the exact same loose style. Rehearse delivery and present for class as an ad-lib interview. See if the class can detect that it is from script.

5. Prepare and present television interviews with only a few visuals. Select the visuals carefully in order to assure that the interview could not be presented as effectively on radio.

6. Use sound effects (street background—industrial sounds—railroad station or airport—harbor noises—baseball game crowd—theatre lobby—etc.) to simulate a background for a series of “Traveling Mike” or “TV Close-ups” interviews. Adhere to the type of questions appropriate to such a program series.

7. Present a series of informational television or radio interviews entitled “The Hobby Clinic.” Keep to an exact three-minute timing excepting a few seconds leeway *under* but not over the time. The interviewer may prepare opening and closing material (reading from script for radio and from cue cards for television), but the remainder of the interview should be ad lib. Conferences with the persons to be interviewed may be held. Brief outline material may be used.

8. Prepare and present a series of four-and-one-half or nine-and-one-half minute game or personality programs. A suggested method of procedure: Divide the class into groups by counting off one through four. Assign duties. Number ones are directors; number twos are announcers; number threes are writers; and fours are MCs. Four rounds of this project permit alternation of duties. Each group is permitted to present its choice of program type and format, including specific title, sponsor, radio or television, and station or network. A group other than the performance group assists in technical areas, another group is used for the participants, other groups serve as the audience. Class criticism follows each presentation.

CHAPTER 23

News and Feature Programs

“AT NO PERIOD IN our history has the function of news and public affairs broadcasting been so critical and important to our national life,” said William S. Paley, Chairman of the Board of CBS, in a speech addressed to professional broadcasters.

The movement of world events on both the national and international scenes takes on increasing significance each day in terms of the welfare and security of each citizen. These conditions and circumstances provide the broadcaster with an unprecedented opportunity to move ahead in this field of news and public affairs. We have today within our grasp the opportunity to provide an extraordinary public service in a troubled world and, at the same time, to increase our stature and strength as broadcasters.

The broadcasting of news and, to a more limited extent, commentary and “news-in-depth” is an activity in which practically every television and radio station engages. News operations range from large-scale undertakings involving staffs of news editors, film crews, and special reporters to small-scale operations run by staff announcers. Because of the great audience for news broadcasts and the public faith in the reliability of broadcast news, it is essential that news broadcasters have a high sense of responsibility and the intellectual equipment required for professional journalism. A staff announcer who is required to prepare and present news summaries should at least have a clear knowledge of what constitutes news and of the processes by which news is gathered and edited, a keen sense of news values, and skill in the construction and delivery of newscasts.

WHAT IS NEWS?

"News exists in the minds of men," writes Wilbur Schramm. "It is not an event; it is something perceived *after* the event. It is not identical with the event; it is an attempt to reconstruct the essential framework of the event—*essential* being defined against a frame of reference which is calculated to make the event meaningful to the reader [or listener]."

Millions of events occur daily: your awakening in the morning is an event, just as your failure to awaken on schedule, or your death is an event. Which of these events is worthy of a news report? Your rising according to schedule may be a matter of such regularity that even you do not consider it of any significance; should you oversleep some morning, however, you would consider the event of some significance if it made you late for school or forced you to miss an appointment, and you might make a first-hand report of the event to the person you kept waiting. Should you fail to get up in the morning because you had died in your sleep, the event would unquestionably be reported as news to a circle of your social and business acquaintances and might even be reported to the community at large by local newspapers or television and radio stations. Should you fail to rise because you are a victim of a rare sleeping sickness which keeps you in a coma for days, weeks, or months on end, this unusual event might be reported by the press throughout the country. If you happened to be a high government official, the news of your illness or death might be transmitted around the world.

News is related to events which in some way *interest* people. People are interested in reports of events which directly or indirectly affect their own lives, and in reports of any irregularities in the course of human affairs which arouse intellectual or emotional curiosity. News of natural disasters, such as floods, hurricanes, and fires interest many people. Departures from moral and legal codes of behavior interest more people than strict observance of these codes. The commission of a crime, the apprehension of the suspected criminal, and his trial, conviction, or acquittal are events usually reported as news. Important governmental actions, such as the enactment of a law, the issuance of an executive order, or a court decision, are reported as news when they affect our lives in some way. Speeches and interviews by important public officials are newsworthy because they provide clues to future governmental action.

We may see, then, that the occurrence of an event of common interest is the basis for any news story, and that speeches, interviews, and public statements become newsworthy as they are related to past and future events. It is true, of course, that there are several figures in the world whose every public statement serves as material for news reports. The President of the United States is one of those figures because his remarks may indicate what

our government will do next. There are other public figures who make news almost every time they speak. The television and radio newsman must maintain at all times a clear understanding of the nature of news so that he will be able to distinguish between news accounts that are worthy of broadcast and stories which are nothing more than promotion or inconsequential statements of opinion.

GATHERING AND DISSEMINATING NEWS

A knowledge of the process by which news is gathered, compiled, and disseminated enables the television and radio newsman to evaluate the reliability of various news items. News may be gathered by on-the-scene reporters who describe an event as they see it. If reporters arrive after an event has occurred, they may interview people who were present at the time, and then write secondhand accounts. Reporters seldom witness airplane crashes, but they are often able to interview surviving passengers, people who saw the crash, or people who arrived on the scene shortly after the crash occurred. From this information, the reporter reconstructs the event as best he can. In this news-gathering process, possibilities for error exist in the original observation, in the narration of it, and in the semantic difficulties involved in the use of language for descriptive purposes. Readers and listeners do not always interpret words in the sense intended by the reporter.

Some events, however, cannot be *seen*, in the sense that they take place behind closed doors and all that a reporter sees is a sheet of paper stating that something has occurred. A doctor releases a note stating that his patient has passed away, the Presidential press secretary releases an announcement of a Presidential appointment, or a clerk of the Supreme Court hands out a paper saying that the court will honor an appeal in a very important case. In such instances, reporters have to summarize the history leading up to the event to indicate its current news value.

Some events are purposely staged to provide material for news stories. Public rallies and confrontations are staged to create newsworthy events in order to publicize certain ideas. Specialists in publicity know how to dramatize occurrences in order to attract public attention. An American soldier in Germany who wanted to protest our occupation policy found that he could get no newspaper space for his views until he dramatically created an event by resigning his American citizenship; then his story was carried by all the news-gathering agencies. When Lyndon Johnson decided in 1968 that he would not run for another term as President he chose to inform the nation himself at the end of a televised speech instead of releasing the story through the normal channels of communication. The average person was caught completely by surprise when the President said quietly that he would not seek or accept the Democratic nomination for President. His decision was a major

news story in itself, but the way he communicated it added to its dramatic impact.

When a reporter has prepared a written report of an event, he submits it to the newspaper or broadcast station for which he works. There the report may be edited to make it fit space and style requirements. If the story has more than local interest, it will be further edited and then transmitted to the regional or national headquarters of the wire service agency to which the newspaper or station may subscribe. There are two main wire service agencies which gather and disseminate news—the Associated Press and the United Press International, the latter formed when the United Press took over the International News Service. In addition, there are several organizations that provide news and features specifically for broadcasting.

The Associated Press is a membership corporation which provides vast news coverage through a unique arrangement with its affiliated newspapers and broadcasting stations. Those who join AP agree to send to AP headquarters news of any local events which have regional or national interest. This means that AP can depend upon the reporters of all its member newspapers or stations to provide it with news coverage. AP supplements these sources with its own reporters located in many news centers, and large staffs of newsmen in key cities like Washington, New York, and foreign capitals. Into AP's New York headquarters flow the news reports from regional offices which channel the reports received from individual papers. From overseas come the cable reports of foreign correspondents. AP editors in New York process and rewrite these reports for transmission to all member newspapers which then use the material to make up their papers. In this way, a story that breaks in some remote community where an AP correspondent or a reporter of an AP newspaper is present, can be communicated to the entire AP membership within a matter of minutes.

For television and radio, the Associated Press rewrites the newspaper material and transmits its copy over its own teletype system of communication to subscribing stations. To provide for regional and state coverage, AP stops its national transmissions several times a day for "splits" which are transmitted from regional headquarters to stations within a limited geographical area. Teletype machines are electrically operated typewriters which automatically reproduce copy received over wires at the rate of 66 words a minute. These machines are operated 24 hours a day because AP transmits material round-the-clock. As many as two hundred or more numbered items may be sent out in a single day, or far more than any one station can possibly use in its newscasts. These items include individual news and feature stories, headline summaries, 16 five- and six 10-minute summaries, and feature material, including such items as business and market news, farm programs, weather information, material for women, sports features, commentary and analysis, and even a disc jockey special. Very important news stories come over the teletype labeled "bulletins." For television, AP Photofax and Wire-photo services provide spot picture coverage.

The United Press International is a wire service agency owned by the E. W. Scripps Company, which also owns Scripps-Howard Broadcasting, the Scripps-Howard newspaper chain, and NEA, all of which are operated independently. Unlike AP, UPI is not a membership corporation but depends for its news material on its own correspondents and stringers here and abroad. UPI rewrites some news stories for broadcasting transmission and covers others direct with members of its broadcast staff. It transmits its copy over its own teletype system. For radio, UPI provides news scripts via teletype and a broadcast news network service via the UPI Audio Network. The Broadcast Wire (teletype) service provides world, national, and state news, sports, markets, and weather in a variety of forms: headlines, five-minute wrapups, fifteen-minute wrapups, special reports, and backgrounders. Headlines are for one-minute newscasts. UPI also moves a daily three-and-one-half minute script on the top story of the day called "Broadcast Special." In sports there are eight one-minute sports scripts and five three-and-one-half minute sports scripts daily. There are hourly financial headlines during market hours, a comprehensive market wrapup following the close, and a later market analysis. During the night UPI transmits special commentary and analysis programs, plus features on such subjects as farming, religion, science, and the women's world. The UPI's system for covering regional and state news through the use of "splits" is similar to that of the AP.

Stories of special interest carry three classifications:

- a. Flash. An earthshaker. Usually a story that can be told in three words and understood by a listener. Ten bells.
- b. Bulletin. A program-breaking story. Six bells.
- c. Urgent. A breaking story that is hot, but not necessarily a program-breaker. Four bells.

The UPI Audio Network provides approximately 100 voice reports and actuality inserts for use within station newscasts daily; live programming on major events such as space shots, conventions, etc.; and regular daily and weekly programming.

For television UPI, in cooperation with Independent Television News Limited of Great Britain (ITN), produces newfilm which is sent by air to stations. The script to accompany each film comes to the station by means of a special teletype machine. UPI also provides telephoto and facsimile still pictures, color slides, and a number of special television features.

THE RADIO NEWSROOM

A radio station that schedules news program must subscribe to one or more of the wire service agencies to get its basic news material. Most small stations manage with only one service, and the announcers read the material taken from the news ticker, making practically no changes in it.

This type of newscast suffers from the lack of editorial adaptation to local needs and interests, and from inaccuracies or inadvertent bias in the wire service material. Editors in New York headquarters work with care to avoid departures from high-quality news reporting, but all local news editors should double-check material for accuracy and fairness. Another drawback in reading the wire service material without modification is that, when more than one station in the same area engages in this practice, listeners hear identically worded programs over different stations, and competition suffers.

Some radio stations that are network affiliates are now leaving to the networks the primary task of presenting the news of international and national events and are making a speciality of reporting state and local news. A station may employ a reporter to cover local beats or use the telephone to check for news at such key places as the mayor's office, the police department, and the hospitals. Some stations owned by newspapers may have the news-gathering facilities of the newspaper at their disposal, or a station may work out a reciprocal arrangement with a newspaper under which the station receives local news from the newspaper in exchange for advertising the newspaper on the air.

As one might expect, the larger the station the more specialized is the personnel that works on news programming. On a 5,000-watt station there may be from five to ten people who work in the news department, whereas in a 250-watt station this number may drop to two or three. Some small radio stations employ no one whose speciality is news broadcasting; the news programs are handled as they come along by the announcer who happens to be on duty at the time. Most newscasts are prepared, at least in part, by the person who presents the news on the air, although some larger stations employ specialized newswriters for this purpose. Instead of merely using the teletyped news as it comes over the wire, the newscasters or editors often rewrite some stories completely to give a local angle or to improve the manner of presentation, retouch other stories to make new and more effective arrangements, include news from local sources, and then put the stories together in the most effective possible order. A large station may also employ a full-time news director who does little or no broadcasting himself, but whose function is to supervise the news operation, which may also include the presentation of special events, farm programs, and sport shows. When one company operates both a radio and a television station, the news director and his staff may be responsible for news broadcasts for both media.

CONSTRUCTING THE RADIO NEWSCAST

The main problems in constructing a radio newscast are deciding what items to include, in what order, and how to present each. The first two

problems involve exercises in news judgment and the third involves skill in radio writing. It is well to remember that radio does not have headline type to highlight important stories, nor can a story be buried in the back pages to be caught by only a few. Indications of a story's importance must be made by placing it at the beginning of the newscast, by allowing more time for its presentation or by directly stating its importance in the report itself. But stories of lesser importance, though they are broadcast later in the program, will still be the center of attention for the 30 or so seconds it may take to read them.

A 15-minute sponsored newscast, which actually runs about 12 minutes, allowing time for commercial announcements, can comfortably handle as many as 20 or 30 different items. Seldom should one story run over two minutes in length, unless it has very unusual interest for the local audience. The items should be arranged within geographical or topical compartments as far as possible, and transitional phrases, such as "On the labor front today," or "Turning now to news from Washington," should be used to hold the units together. It is usually wise to take up national news, foreign news, labor news, and local news as separate units. Failure to maintain some organization in the news presentation tends to confuse many listeners.

The choice of stories to be included should be influenced by the audience to be reached at the time the program is broadcast: midmorning and afternoon newscasts reach women listeners mainly and items should be selected with them in mind. The time of day also influences the kind of news material available for broadcast. While certain news events, such as disasters, may be reported at any hour, news of public events is generally reported on a fairly well-established schedule. Early morning newscasts usually review the previous evening's news, and mention events scheduled to take place that day. Noon news programs may report on Presidential press conferences, Congressional committee hearings, and European developments. Dinner-hour newscasts usually have an abundance of news material covering the entire day's events, while late evening newscasts can do little more than restate earlier newscasts or discuss events scheduled for the next day unless an unscheduled event, such as a natural disaster, breaks during the evening. Sundays are generally very dull news days because there is little official activity to make news. If you listen carefully to Sunday newscasts, you will probably discover much greater use of feature stories and summaries of earlier events than you commonly hear on weekday newscasts.

In addition to presenting copy obtained from news services or local sources, many stations include in their newscasts tape recordings made on the scene, recorded from local telephone calls, obtained through services provided by national organizations that syndicate the tapes, or by monitoring foreign broadcasts.

In writing radio news, an editor must avoid carrying over the "inverted pyramid" style of writing used on many newspapers. Newspapers usually

try to cram all the essential facts about a story into the opening sentence or paragraph. A radio newscast, on the other hand, uses a narrative technique to relate the facts in a more colloquial fashion that will be instantly intelligible to the listener who, unlike the newspaper reader, cannot dwell on any one sentence or go back to check a confusing word.

Consider the following news story which appeared in a New York newspaper some years ago:

Assistant District Attorney Milton Altschuler, of the Bronx, said yesterday that a seventy-five-year-old woman was fatally injured at 4:20 p.m. Wednesday afternoon when she was knocked down by a seventeen-year-old Bronx youth who was playing street football, and that the youth and another boy will be subpoenaed today for appearance in his office on Dec. 1.

The woman, Mrs. Esther Beck, of 27 West 181st Street, the Bronx, was knocked down as she crossed 181st Street at Grand Avenue, and died at 8:40 p.m. at Morrisania Hospital. Mr. Altschuler said that Irwin Chazin, of 44 Buchanan Place, admitted he had run into the woman while catching a football thrown by Charles Gregg, sixteen, of 2181 Davidson Avenue, the Bronx. Other participants in the game are being sought, Mr. Altschuler said.

The story contains the names of four different people, three ages, four hours and days, five addresses, and nine related events—all in 133 words divided into four sentences. Read the story aloud. Note that while it may be satisfactory as newspaper copy, it is awkward for the reader and confusing to the listener. Compare it with the following account, which is a rewrite of the story for radio:

A game of street football played by Bronx teen-age youths resulted in tragedy yesterday afternoon. Seventeen-year-old Irwin Chazin, of Buchanan Place, was trying to catch a football when he knocked down a seventy-five-year woman who was crossing the street at the time. The woman, Mrs. Esther Beck, of West 181st Street in the Bronx, was taken to Morrisania Hospital where she died several hours later. The district attorney's office is investigating the accident and will issue subpoenas for both Chazin and sixteen-year-old Charles Gregg who threw the football. Other participants in the game are also being sought for questioning.

The rewritten story relates the essential facts in 26 fewer words than the newspaper story in a way that is both easier for the announcer to read and for the listener to understand.

In writing a newscast, complex sentence structures and difficult words should be avoided. Verbs should be used in active rather than passive voice whenever possible. Whereas newspapers usually employ the simple past tense to describe events that have occurred the previous day, newscasts are often able to use the present or past perfect tense to describe events that have occurred a few hours or minutes before broadcast time.

The Governor has signed a modified version of the new tax bill... but he says he doesn't like it,

is an example of radio's way of narrating recent events. Tongue twisters and phrasings that might be misinterpreted by listeners should be eliminated from all news copy. When a fairly long story tells about one individual, some variety can be obtained by referring to the person in different ways.

Editorializing on the news through the use of emotionally loaded adjectives or by quoting only one side in a controversy should be scrupulously avoided. Although the practice of describing some individuals involved in political controversy as "handsome and slim" and others as "short, gruff, or pudgy" is quite common in many news magazines and papers, it does not contribute to a fair evaluation of the controversy by listeners. Such descriptive adjectives "personalize" the news to arouse more listener interest, but they often serve to load a news story emotionally in favor of one side or another. This is not to say that descriptive adjectives should be avoided altogether; they should, however, be used with great care in reporting political news. In covering controversial news, efforts should be made to balance the news report by quoting comment from both sides and indicating the sources of all opinions. One national wire service agency at one time reported a Supreme Court decision by devoting one paragraph to the minority opinion and another to the opinion of the lower court that had been overruled. In failing to explain the majority opinion which had become the law of the land, the wire service was guilty of what, in effect, was poor and biased reporting. In this instance, a station news editor registered a complaint with the service, and New York headquarters forthwith repaired the error by adding a paragraph from the majority opinion.

Crime news should be handled with extreme care. "Morbid, sensational or alarming details not essential to the factual report, especially in connection with stories of crime or sex, should be avoided," according to the code of the National Association of Broadcasters.

DELIVERING RADIO NEWSCASTS

The most efficient rate for delivering newscasts appears to be somewhere between 175 and 200 words per minute. This rate is somewhat faster than normal radio speaking. Actually, the rate of speech in newscasts should vary according to the content and style of each story. If a newscast is constructed out of stories of widely different topics and events, a responsive reader will derive vocal variety from the changes in meaning and moods of the stories.

The reading should be clear, direct, and confident. A hesitant delivery indicates a lack of assurance, and the radio audience seems to prefer speakers who give the impression that they know what they are talking about. News-

casts should be rehearsed aloud, if time permits, to check the smoothness of sentences and to ferret out any tongue twisters. Pronunciations of place and personal names should be checked in dictionaries or in the pronunciation guides that the wire services provide daily. Many newscasters find it helpful to underline or overscore key words or names in the script and to indicate major pauses or transitions with pencilled notations so that they will have additional cues to aid their interpretation on the air.

To time the newscast, determine the average number of lines of teletype copy you read in a minute and compute from that the total number of lines you can handle in the broadcast period. Time the final story and closing announcement ahead of time. This technique, called back-timing, lets you know when you must begin your final item in order to finish the program on time. Several brief additional items should be taken into the studio as a precautionary measure to cover unexpected situations such as a miscalculation in timing. Few things can be more embarrassing to an announcer than to run short on his newscast and have to fill with announcements or music.

In reading news, an announcer should remember to avoid saying anything in any way that might conceivably alarm his listeners, for panic is epidemic, and great damage can be caused by the broadcast of frightening reports. The decision to interrupt a program on the air to broadcast important news bulletins or flashes should be made by the news director. Such interruptions should be reserved for bulletins of transcendent importance. With less important news bulletins, the news director must decide whether it is wiser to wait until a station break when the bulletin may be substituted for the scheduled announcement. Decisions like these are exercises in judgment that require a keen sense of news values and cannot be based on rules laid down in advance.

COMMENTARY PROGRAMS

The main difference between programs of news and programs of commentary is found in their purpose. A newscast aims to provide news without editorial comment, while a news commentary has as its main purpose the presentation of background information and opinion to enable the listener to interpret the significance of the news. News commentaries have become a highly personal affair in American broadcasting, and there is little consistency in the manner of presentation of leading network commentators.

Six different elements can be detected in many news commentaries, however:

1. *Narration of straight news reports.*— The available facts are stated, but inferences are not drawn. Editorial judgment determines the selection of reports

for the narration of news events which provides a springboard for interpretative comment.

2. Analyses of personalities and historical forces which indicate the meaning of events.— Here the commentator tries to throw light on news developments by providing a frame of reference in which the known facts that preceded or immediately followed an event are assembled to supply interpretative perspective. The commentator points out all the relevant and significant evidence, but he makes no effort to intrude his own conclusions upon the listener.

3. Statements of personal opinion.— Here the commentator expresses his own beliefs and judgments on the significance of events. These personal opinions may be expressed outright, but some commentators use the questionable technique of disguising their purely personal belief as expert or majority opinion.

4. Prophecies of future events.— The desire to know what is going to happen in advance of its occurrence is a wholly normal desire. Attempts to peer into the future in social and political affairs, however, are extremely hazardous in view of all the uncontrolled variables in human and social behaviour and the many limitations on available information. Prophecy, nevertheless, has become a staple of much commentary and, depending on whether it is based on verifiable evidence, "inside information," or simple hunches, it takes forms ranging from outright forecasts to meaningless ambiguities.

5. Editorializing.— Since the FCC removed its bars against editorializing on the air, a large number of television and radio stations have begun to present regular editorials. In most cases the station takes a stand with respect to local issues. This practice is now encouraged by the FCC, provided those with opposing views are given appropriate opportunities to reply.

6. Drama.— Here the commentator uses narrative and dramatic techniques to create an atmosphere of excitement and the aura of importance and prestige. A commentator often builds up his own prestige by referring to his associations with men in power or to his broad travels; he may refer to himself in the third person, or he may set up a conflict between himself and individuals or groups with whom he differs. Great amounts of dramatic excitement have been created by some much-criticized commentators who make seemingly libelous attacks on the character or motives of persons in public life.

Occasionally a commentator creates a news event himself by revealing previously undisclosed information in the form of an interview with a public figure or the summation of his personal research. For this purpose, some commentators maintain a staff of research assistants and part-time reporters who do the leg work in developing a story.

Commentaries also differ from ordinary newscasts in that a commentator may make no effort to cover all the leading news events, but may mention less than 10 items and give extended comment to perhaps two or three stories. The personality of the commentator is usually reflected in his style of commentary. No one should undertake to broadcast commentary until he has sufficient education and experience to make his comments on political and economic events worth listening to. No one, of course, is qualified to speak on every subject that may arise in the news. A responsible commentator refrains from commenting on subjects about which he knows very little. All commentators should continually broaden their own backgrounds, but they should be aware of their present limitations and not go beyond them in their broadcasts.

Following are 10 rules which have been suggested as guides of conduct for commentators:

1. Separate facts from opinions, and clearly identify the source of each.
2. If you are advancing an argument, state the premises on which you base your reasoning.
3. In your choice of topics, don't ride a hobby horse by harping on the same subject day in and day out.
4. Check and recheck all statements of fact to verify their accuracy.
5. Avoid exaggerations.
6. Do not attempt to make yourself appear infallible. Not an overweening self-assurance, but a humility derived from knowing the limitations of your evidence and the pitfalls of prediction should characterize your work.
7. Do not induce panic or extreme insecurity in listeners through excessive emotionalism.
8. Do not prejudice listeners through innuendo, distortions of fact, or suppression of vital information.
9. Do not employ your ability to dramatize an opinion on one side of an issue only.
10. Be prepared to make a sincere and equal retraction if necessary and to provide reply time to those you may attack unfairly in a broadcast.

TELEVISION NEWSCASTS

Televised news programs resemble their radio equivalents quite closely, the primary difference being the addition of still and moving pictures of various news stories. Where pictures of important stories are not available, the newscaster, himself, must report about the events, making use of the material supplied by correspondents and the wire-service agencies. One technique for televising a newscast is to have the announcer sit behind a desk in front of a simple set featuring an enlarged map. At his side may be put a dummy teletype machine to suggest a newsroom, and on his desk may

be placed a dummy telephone to conceal a microphone. When he reads his stories without visual aids, the camera is focused on the announcer, who must develop great skill in delivery so that he can look at the camera instead of at his script, Teleprompter, or cue cards. When newsreel material or slides are used to illustrate or dramatize an event, they can be inserted into the newscast at the appropriate point, and the announcer, speaking off camera, supplies a background explanation. Sound effects of teletype machines may be used to introduce and close the show.

TV newscasts can provide an adequate coverage of the day's news, but they do not include as many items as the comparable radio newscast because of the time taken up in presenting pictorial material. Sometimes questions are raised regarding the value of news film and pictures. Because cameras are often not present when the most interesting and significant news events take place, the picture content of a TV newscast tends to concentrate on ceremonial events, such as the arrival of a foreign ambassador or the dinner that celebrates the successful completion of a fund-raising drive, or on combat action in covering the Vietnam War or on public confrontations.

Motion pictures, moreover, do not explain the significance of events. Television cameras may picture the signing of a treaty, but they cannot summarize what the treaty says except in a very crude way, and they certainly cannot weigh its significance. Where a newscast or commentary aims to stimulate the thought processes of the viewers, it finds no significant advantage in TV over radio, except through the use of visual demonstration materials. In scheduled news events such as a Presidential inauguration or a parade, where thought stimulation is not the primary object, television has no peer, but these constitute only a small percentage of the daily fare of news. In recent years great improvements in television picture coverage have been accomplished, particularly in the process of speeding the picture to the television station. The picture itself is not only likely to be more interesting than it used to be, but it is certainly more up-to-date. Satellite transmission allows network news programs to include coverage of the same day's events from across the world. Local news films can now be prepared for presentation within minutes after they are shot. Films from other areas are brought to the station as quickly as possible by interlocking production schedules with airplane flight times. News film presented over network facilities are often videotaped for presentation on local news shows at a later hour.

The cost of producing television news programs is many times greater than the cost of radio newscasts because of the expense involved in shooting or buying news film. The greatly increased cost, combined with the reduced number of programs against which these costs can be written off, poses a very real problem for the production of network television news.

Local television newscasts can be produced on a relatively modest scale, if some use is made of the material supplied by one of the wire service agencies. Even so, the costs are considerably higher than most stations are accustomed

to spend on radio newscasts. It has been demonstrated, however, that a station can produce a successful local news show with a staff of only three full-time men—a film cameraman, a director-writer-editor, and a newscaster-supervisor. The cameraman shoots the local news film in the locality, using an automobile to get around; the second man edits the film, writes the narration, backstops as a second film cameraman when two stories are breaking at the same time, and directs the news program; the third man is the general supervisor and does the on-camera newscasting, as well as reading of film narration. Out of this operation the station obtains each day about five minutes of edited film. With the use of still photographs of people and situations in the news, mounted on art cards and set on an easel, it is possible to give visual variety to even the simplest television newscast. Just as photographs serve to add interest to newspaper reading, so even a still photo of a person or a scene renders a news report more interesting and meaningful to the viewer.

Following is a script and film-spot sheet for a typical news item on a television newscast. From this script it can be seen how carefully narration must be written and spoken in connection with news film. The news writer plans the copy to cover the picture on the screen; the newscaster must deliver the copy with an eye on the television monitor to maintain the exact speed required to remain abreast of the on-the-air film.

Example of Script and Film-Spot Sheet for a Television Newscast

Title: Denver, Col. - Midget Races		Length: 43 ft. (16 mm)	
		Time: 71 seconds	
Scene No.	Total Feet	Total Time	P I X
			<u>SOUND</u>
A.	2	3	(TITLE)
1.	9	15	MIDGETS LINED UP INTO SEATS
2.	10	16	CROWD
3.	14	22	RACES START
			At Denver, Colorado, the smallest midget racers yet take to the track...Piloting the pee-wee racers are four kids - from 6 to 9 years old. The cars were built by their fathers---like regular racing cars, they have no clutches...it takes a man-sized push to get the kid-sized racers off.....
4.	15	24	Flag
5.	17	28	PAST CAMERA
6.	20	33	AROUND TURN
7.	22	37	LS RACE
8.	26	42	INTO STRETCH
			They're under the flag for a perfect start...Lawnmower motors furnish the power. The cars are half-size models of standard midget racers. The dirt track is one-twentieth of a mile, and the kids average about 15 miles an hour...

9.	32	53	AROUND TURN	The kids slam around the turns
10.	32	54	CROWD	like pros...jockeying for position like experts...
11.	35	58	CAR SPINS-STALLS	One bantar flyer goes into a skid and stalls... he's out of the running in this race...
12.	41	68	CARS IN FINAL STRETCH	Only two cars go into the home stretch, and there's a real battle as they go under the wire...
13.	43	71	WINNER PAST FLAG	The winner ... and champion of the half-pint league!

NEWS-IN-DEPTH PROGRAMS

Programs that go beyond the surface of the news and penetrate into the meaning and significance of news events are often referred to as "news-in-depth" programs. The pioneer television program of this type was *See it Now*, produced on CBS by Edward R. Murrow and Fred W. Friendly. *See it Now* was succeeded by a number of other programs of the same type, among them *CBS Reports*, NBC's *White Paper*, and ABC's *Close-Up*. These programs used specially shot film of people who were actually involved in the event or problem on which the program was focusing. There has been a decline recently in the number of such programs.

PRESS CONFERENCE PROGRAMS

One major development in television news programming has been the broadcast press conference. While this type of program was broadcast over radio prior to television, it never succeeded in getting the kind of public and press attention that it has obtained in television. The leading program of this type is NBC's *Meet the Press*, which is actually a form of press conference in which a group of news reporters question a person in the news. Many public figures have used these programs to make the first public announcement of important news statements. Other programs of this type are CBS's *Face the Nation* and ABC's *Issues and Answers*. Many news breaks have come out of these programs and they are covered regularly by the wire services. Thus, instead of simply reporting news, these programs make news themselves.

On a smaller scale, the press conference type of program can be used on local or educational stations. A local community leader, public official, or educator who has been involved in the news can serve as the basis for an interesting program produced in simple fashion.

FEATURES

There are now five-minute newscasts and five-minute feature talks and interviews on radio networks that provide affiliated stations with a national service. They deal with a wide variety of subjects and often employ personalities who are known primarily for their work on television. CBS's Walter Cronkite, for example, does a daily commentary on some subject in the news. In addition to his work on television, Edwin Newman serves NBC radio as a *Critic at Large*. The feature program on television is not usually presented as a separate program but is incorporated into half-hour or hour news presentations. Charles Kuralt, who does a CBS radio feature on health, also appears at intervals on CBS's *Evening News with Walter Cronkite* to do a series called "On the Road," which investigates interesting and out-of-the-way places in the United States. A regular segment in Roger Mudd's weekend CBS news programs is a sports feature by Heywood Hale Broun. In preparing feature programs several considerations should be observed:

Purpose and attitude.— The writer of a feature must first decide on the objective of his presentation. Most are designed to inform; some are designed simply to entertain. As long as they manage to amuse features are generally considered successful. Some features aim to move their audiences to action or to convince them to accept an idea. Features of this nature must appeal to the deeper feelings of the audience.

Use of time-tested methods.— Effective communication by the spoken word is not a development unique to broadcasting. The fundamental principles of oral communication were set forth by Aristotle in his *Rhetoric* and have been amplified by numerous writers. Public speaking, whether from a platform or a studio, should adhere to the essential elements of clear organization of evidence and argument, the need for variety to gain and hold attention, and the use of vigorous and vivid language.

Gain attention immediately.— One feature on adventure started with the provocative: "Have you ever met a dinosaur? Probably not. Most *certainly* not, as a matter of fact, because there haven't been any dinosaurs perambulating about the earth for millions of years." The opening of a broadcast feature is crucial. The decision to stay with you or to tune in another station is often made in a few seconds. You may have only the time taken by a person to get up from a chair and walk over to the set to capture his interest. Among the devices that help to capture attention are a startling statement, conflict, suspense, the arousal of curiosity, novelty, and the familiar.

Use simple language.— Avoid ornate and literary words and overworked clichés. Use and explain only necessary scientific and technical terms and stay away from professional or trade “jargon.” Remember that the audience cannot refer to a dictionary. However, strange words and phrases may add spice if capitalized on and skilfully incorporated into the speech. *Caution:* Any chef realizes the value of spices, but he realizes, too, the dangers of “too much pepper.” The audience is usually unable to follow a long and involved sentence. Short concise sentences that come to the point without qualifying clauses are desirable. Twenty-five words may be a good writing limit on sentences; longer sentences are effective when they are in a loose speech style. Simplicity is essential. Variation in sentence length gives change of pace. The use of contractions, active verbs, and questions is also advisable. The ease of understanding in a “blind” reception situation is the important factor. “Think like a wise man,” wrote Aristotle, “but communicate in the language of the people.”

Use repetition.—The speaker on television or radio has no opportunity to clarify the points of his speech as does the platform speaker, who can see the changes in attention in the audience before him. Consider for a moment a speaker who is delivering a speech in an auditorium: over at the left a man and woman come down to the fourth row, sit down and chat for five minutes with the people there, then depart, permitting the occupants of the fourth row to listen to the speech again; at the rear, a baby starts to cry; during the last five minutes of the speech twenty people slip into the rear left section arriving early to hear a violin recital scheduled to be held in the same auditorium at the conclusion of the speech. The speaker would be wholly inadequate if he did not recognize the disturbing effect of such activities on his audience and go over points that might otherwise be missed in the confusion.

Comparable distractions occur in the home, and the speaker must subordinate the unimportant to the important by reducing the number of main ideas he wants to get across. Frequent restatements and summaries for clarification assist in overcoming these home distractions. All of these considerations must enter into the prepared script.

Examples of Feature Talks

1. Walter Cronkite Reporting¹

In addition to serving five nights a week as the anchor man on the half-hour television news program for CBS, Walter Cronkite also presents a five-minute daily commentary on a news story for the CBS Radio Network. These talks

¹Courtesy CBS News and Walter Cronkite.

usually deal with a major story in the news such as the Vietnam War, the Israeli-Arab conflict, or an important action by the President, but they occasionally draw attention to a story that may be hidden on the inside pages of a newspaper, as is the case in the example that follows. Mr. Cronkite's purpose is to enhance public understanding of front-page events or to draw attention to the significance of stories that may be overlooked. His talks are marked by clarity of expression and crispness of style, and in both his writing and his delivery he projects the authority of a man who knows and understands what is happening around the world.

PENNZOIL OPENER

From time to time, it seems we've all become students in a giant Current Events class, with war, protest and politics the only subjects of interest. It's about this same time we get the suspicion that maybe there's something else going on that we're missing. A look, in a moment.

PENNZOIL :60

Most of us recognize the name when it's Richard Nixon or Lyndon Johnson, or Abbie Hoffman, or Julius Hoffman. But what about Charles Huggins or George Wald, or Robert Mulliken or Alfred Kastler? Their work is of a different nature, not in the news, not controversial. They're Nobel Prize winners, in medicine, chemistry and physics.

Or what about Dr. Gobind Khorana of the University of Wisconsin? Yesterday, after five years of work, he announced the first synthesis of a gene.

It's the sort of item many of us glance at, before turning to the sports page. It also is an achievement of major proportions, speeding the day when man will be able to control life itself, maybe even to the point of reproducing himself in the laboratory.

Needless to say, Dr. Khorana, who already has won a Nobel Prize for earlier work, runs no risk of becoming a household name, no matter how important his achievement. And in that respect, he joins a long list of unknowns whose contributions to our everyday life may far exceed those of all the politicians and newsmakers put together.

Who--for example--knows of J. Presper Eckert or John Mauchly or Harold Silver, credited with inventing the electronic computer some 25 years ago? And yet, whose life has not been dramatically changed by the computer takeover our society is experiencing?

The computer alone--it can be argued--has done more to revolutionize American society than all the cadres of the Youth Rebellion combined, even though it hasn't received the same attention at cocktail parties.

But it's more than giving the computer its due, or memorizing the names of Nobel Prize winners. We have grown fascinated with Politics and the Conflict Syndrome. And the rest--science and technology and medicine and education--we tend to ignore.

And yet, those are the forces that most affect our lives. The latest Senate speech may be a hot one. But its impact in terms of real change may be far less than the latest classroom lecture on transistors or lasers, fiber optics or electron welding. Campus dissent may get our attention. But we must ask whether we dwell on it. Dozens of other issues--from improving the schools to harvesting the seas to taking care of the mentally ill to curing cancer--are just waiting to be explored.

This is Walter Cronkite. Good Day.

PENNZOIL CLOSE

2. Reasoner Report²

In his regular CBS radio series, *Reasoner Report*, Harry Reasoner talked about what was on his mind at the moment. A feature may have been inspired by a news item, a personal experience, a current problem, or an amusing aspect of our culture, as in the example that follows. The subjects he chose were light ones, but he discussed even serious problems in a lighthearted way. The tone of his writing and his delivery was familiar and conversational, and he often demonstrated a nostalgic appreciation for some facet of America's past. His usual purpose was to entertain, and he succeeded in doing just that night after night.

Harry Reasoner reporting. The transformation of Christmas cards into joyful newsletters becomes more apparent every year. The story in a moment.

COMMERCIAL

This is the season for Christmas cards and I intend to get mine out any day now. I enjoy getting them, but I was aware, last night, as we looked over a batch of them, of a growing trend: the trend to send out mimeographed or printed newsletters. The theory, I guess, is to bring you up to date on the activities of friends you don't see regularly, and the idea has some merit. But what puzzled the lady who was looking at cards with me was how everyone sound alike when they sit down to put together one of these missives. Not only do they all sound alike but they all apparently have fantastic, Norman Rockwell type families who could go right from the activities described in the letter to a jolly television series. The thing is if you've got an ordinary, disorganized family these Christmas newsletters give you an inferiority complex. "Jeremiah disappointed us this year with his fall quarter grades," the newsletters seem to say. "He spent so much time winning the surfing championship and planning ahead for the ski circuit that he only got 4 A's and one sad B. But maybe it's partly my fault. I did take a lot of his time in remodeling the old garage into a combination art gallery and motel. It was a lot of fun and we did it for only 7 dollars and 35 cents."

²Courtesy *Reasoner Report*, and CBS News Correspondent Harry Reasoner.

Then, too, newsletters usually contain rather detailed logs of family vacation trips, complete with statistics about various national parks and how to live in a Volkswagen camper.

As I say, it's enough to give your less rugged families feelings of inferiority. This lady I know said that she thought next year she would send out a Christmas letter that would be different. I can imagine how it would go, she said--something like this: "Hello, everyone. It's certainly been a fun year for us. Everything got off to a great start in January when jolly old Dad said we couldn't afford a winter vacation. But that didn't matter, because we were all home together, since Flopsie had been expelled from college for smoking pot and Junior flunked out after some trouble with Remedial Swahili. In February one of Sister's little friends gave her a darling little kitten and the scar that Sister got when jolly old Dad found out hardly shows at all. We all looked forward to the happy summer season but abandoned plans for a motor trip when the children flatly refused to travel with each other. But we did enjoy afternoons at Rufus B. Hopwell Memorial Swimming Pool, a splendid structure holding, I'm told, some 65-thousand gallons of constantly circulating water and visited by several hundred citizens every year. In the fall it was back to school for everyone except Junior, who is staying with friends at the Northern Connecticut Correctional Institution and writing frequently about his exciting times. And now its happy holiday time again and your correspondent wonders just where another busy, fun-with-the-family year has gone. Merry Christmas from our house to your house!"

COMMERCIAL

Harry Reasoner reporting...on CBS Radio.

PROJECTS AND EXERCISES

1. Select your favorite network newscaster and explain why you selected him.
2. Rewrite a leading news story from a local newspaper for radio broadcast.
3. Rewrite a short news account from the inside pages of a newspaper for radio broadcast.
4. Prepare a five-minute world news summary for radio broadcast, drawing on a newspaper for your material.
5. Visit your local radio station and discuss news problems with the news director. Observe the operations of the teletype machine.
6. Prepare a two-minute local news report that might be included in a national news round-up.
7. Prepare a five-minute news summary of local news for broadcast over your local station. Draw upon local and college newspapers and interviews for your material.
8. Using news photographs taken from a newspaper, prepare a short television newscast.
9. Prepare and present features for class listening and criticism.
 - a. Prepare a two-minute feature for use by you on an early morning disc-

jockey program. Subject: Community-wide used clothing drive to be conducted by the schools.

b. Same subject—same length—for use by you on a woman's program over the local television station.

c. Same subject—same length—for use by the local radio sportscaster during the half-time break in his play-by-play account of a game.

d. Prepare a three-minute feature for a series entitled *Men of Action* dealing with leading figures in contemporary business life in your own state. What alternate title can you think up for the series?

e. Prepare a similar series entitled *A Woman's Hand* dealing with famous women in history who influenced the course of governments or social living by their actions—directly or indirectly. What alternate title can you think up for the series?

CHAPTER 24

Women's and Children's Programming

A NUMBER OF programs presented on television and radio are directed specifically to audiences of women. Other programs are intended primarily for children. The purpose of this chapter is to discuss the nature and objective of these specialized programs.

WOMEN'S PROGRAMS

Many programs aimed at the women in the home are designed primarily to aid her in her role of housewife. Women are often featured in these programs as program hostesses, narrators, and interviewers. They present sales talks as homemaking consultants, or as beauty and fashion experts. The overall personality of the woman broadcaster is extremely important, and goes beyond matters of appearance or voice quality alone. Most successful women commentators are not beauty queens or film stars; many have thin and even high-pitched voices. A pleasant, well-groomed appearance (implied in radio, evident in TV), sincerity, knowledge of subject matter, a warm, friendly, and conversational style of delivery, vital interest in people and things, and a sense of close contact with the audience, are key elements in achieving effectiveness. Those who give an impression of superiority or "talking down" to the audience, who treasure their manner of speaking over naturalness and meaningful communication, who gush or enthuse, or who are overly formal in attire and manners, do not survive in the broadcasting world. A station executive summarized these ideas as follows: "The personality should fit right into your living room. The super-sophisticate or the squealing life-of-the-party type might be all right on occasion, but a daily association with this girl is apt to get a little tiresome."

If a station has any live programming at all, it usually discovers that women's features are important sources of revenue. They also aid in fulfilling the station's public service requirements. It is both good business practice and professional showmanship to "accentuate the local" in program planning. The women's commentator should analyze the interests and needs of her potential audience, participate in local affairs, become adept at public relations, develop contacts for information on upcoming events, organize campaigns for civic and social improvement, initiate rather than passively report on happenings in the station area. The need to personalize material instead of relying on "canned" releases sent to the station, and to adapt this material to the interests of her audience are vital. It should be remembered also that not all programming activity need be confined to the studio or to guests who come to the station. The tape recorder, and the still- or sound-film camera, can add authenticity to first-hand reports of visits to "Garden Day," "Juvenile Court," "Centennial Celebration," "Bake Sale," or "Girl Scout's Juliette Low Birthday Observance."

Several years ago women's programs were restricted to the broadcast of recipes and information on such topics as fashions and interior decorating. Today women's programs include social and political topics of local and international significance. Many programs attempt to combat juvenile delinquency; introduce women to labor-saving techniques; improve child care; expand the horizon of the audience with book reviews and interviews on cultural activities; and increase the knowledge and understanding of scientific advancements and world organizations. Of course, the lighter side of the news and human interest features are not neglected.

The commercial networks have presented programs for homemakers with varied success. The network daytime periods are devoted to programs that appeal to general audiences even though women may predominate in those audiences. Among the major types of programs are daytime serials, which are written with women's interests mainly in mind, game shows, reruns of network series first shown in primetime, and news. National education television services do present programs for homemakers. One of the great successes in this area is a cooking program presented by Julia Child. Known as *The French Chef*, it is produced by the Boston station, WGBH-TV, and is distributed to public television stations around the country. There are also a number of syndicated programs directed toward homemakers that are shown by commercial television stations.

CHILDREN'S PROGRAMS

Programs for children are an important element in network and station programming. The aim of most commercial stations is to entertain the children who are watching. In pursuing this objective, broadcasters face



Courtesy of CBS Television Network

A Scene for the *Lassie* show being filmed in a set built in an outside location.

the problem of producing entertainment exciting and interesting enough to hold their young audiences that will not at the same time be damaging to them. The broadcast time when networks wrestled most visibly with this problem was the Saturday morning period devoted mainly to cartoons for children. For a number of years these programs grew steadily more violent and sensational in their content until the public outcry against violence reached a climax at the end of the 1960s and forced a modification. The cartoons of the 1969-70 season depended much more on comedy and fantasy to attract children than their predecessors had, and the violence still in them took place offscreen and was presented in a "we're not really serious about this" fashion. Another period devoted by some commercial stations to children is the time just before supper. Syndicated programs such as *Bozo the Clown* and reruns of network series that were originally produced with general audiences in mind are often shown. Surveys have indicated that children at an early age become interested in adult situation comedies, quizzes, mysteries, detective stories, variety shows, half-hour dramas, and feature movies. To say that all programs broadcast for children by commercial stations are aimed exclusively at entertainment would be inaccurate, however. The *Captain Kangaroo* series broadcast for many years by CBS for preschool children contains significant educational elements as does the syndicated series *Romper Room*. Occasionally the networks produce programs for children designed primarily to educate. The *Discovery* series and *American Rainbow* are examples.

As one might expect, however, the major effort at producing programs that will be educationally valuable and yet will still be attractive to children has come from public TV stations and production centers. There have been a number of notable successes in this area. One of the first was *The Friendly Giant* which originated at WHA-TV, Madison, Wisconsin, and is now produced by the Canadian Broadcasting Corporation. In a gentle way it provides lessons in life for small children. In 1959 NET began producing and distributing *What's New?*, a series that deals with a variety of subjects in one program. *Misterogers' Neighborhood* began on the Pittsburgh ETV station and is now distributed nationwide. The producer and personality on the program, Fred Rogers, says that his aim "is to establish an atmosphere in which children can grow in a healthy way . . . through original songs, clearly defined fantasy, and very straightforward age-appropriate dialogue." Roger's main appeal is that he neither plays up to children nor talks down to them. He takes completely seriously the problems of children, which are very important to them. One program, for example, was devoted to telling children how to wait and to be patient.

Public television's biggest success in children's programming and, indeed, one of the biggest successes in television is *Sesame Street*. Funded jointly by government sources and private foundations, it managed in some cities to outdraw all competing programs in its time period. This success prompted commercial as well as educational stations to telecast the series, with the result that half of the country's twelve million preschool children watched it regularly.

Sesame Street, although full of fun and frolic, is designed to help children aged three to five, particularly those from disadvantaged areas, to prepare for school. Having noted that children are often more fascinated by commercials than by programs, Mrs. Joan Ganz Cooney, the originator of the series, decided to use TV commercial techniques to teach numbers and letters. The program abounds in one-minute spots about various letters and numbers, cartoons, jingles, and dancing symbols. There are also some Muppets (puppets) to hold attention, and attractive people who live on the imaginary "Sesame Street."

Because of the production they require, programs such as *Sesame Street* are beyond the range of most producing groups. It is quite possible, however, to broadcast good children's narrative programs with a small production budget. For many years phonograph companies have been alert to this fact and have produced for children many albums that are simple stories. It is a field in which the smallest television or radio station can be active. Even the station that has no live studio cameras can still produce such series by using voice-over narration during visual transmission of drawings on its opaque projectors.

The many volumes of children's literature are excellent program sources if the station does not have a writer for original scripts and an artist to

illustrate them. Publishers may authorize use of their stories, and even illustrations, providing a small fee is paid. It may be feasible to work out cooperative arrangements with local book stores to reduce or eliminate the fee. When such a series is produced as a sustainer without a commercial sponsor, either by the station directly, or in cooperation with a local public service organization, the library or public school system, etc., the publisher may permit the use of his story without charge. Many classical and folk stories are in the public domain and may be used at will. These stories generally require some editing and simplifying for children's broadcasts.

In building a series of children's programs, it is important to consider the general interests of children according to age groups. A story well suited for a six-year-old will be too simple for a 10-year-old. Children are less discriminating toward dramatic programs, however. A 10-year-old will listen to dramatic versions of stories, which he will neither listen to in narrative form nor read himself. Generalizations about the interests of children are difficult to make because of individual differences, but a rough classification may be helpful for those planning series of children's programs. Regional differences, of course, influence these classifications.

Age 4-5

The Mother Goose stories, repetitive jingles and stories dealing with very familiar things around the home or farm. Sample titles: *The Three Bears, Red Hen, Chicken Little, The Pig with a Straight Tail, Noisy Books, Big Dog Little Dog.*

Age 6-7

Stories with a little plot. Familiar transportation methods and animals and some simple fairy stories. Sample titles: *Jack and the Beanstalk, The Tinder-box, Cry Fairy, How the Camel Got its Hump, Golden Touch, The Little Engine That Could, Hop O My Thumb, Honk the Moose, Choo Choo the Little Switch Engine.*

Age 8-9

The fairy story is well liked. Beginning of folk tales and stories from other lands. Continued interest in animal stories. Sample titles: Grimm and Hans Christian Andersen stories. Oz stories, *Winnie the Pooh, The Wind in the Willows, Mother West Wind* series, *Li Lan Lad of Courage.*

Age 10-12

More attention to the outside world and reality instead of fairy stories. Beginning of sharp divisions of interest between boys and girls. Biography and animal stories have appeal to both. Adventure, invention, and sports have great interest for the boys. Romantic fiction and stories of home and school hold more interest for the girls. Some classic titles: *Treasure Island, Heidi, Swiss Family Robinson, Robin Hood, Hans Brinker, Black Beauty, Tom Sawyer.*

The writer of children's narratives should approach the subjects from the child's point of view, not from the adult's. The child has the thrill of the new world unfolding before him and is highly imaginative. He accepts the fantasy of toads and trees talking. The concentrated attention which the child gives to the program makes it possible to have several characters and a simple plot. He will follow and remember correctly many specific details and characters, if they are properly identified. This does not mean that the writer can take advantage of this habit of attention and introduce long descriptive passages. Interest must be maintained through the action of the story. Direct conversational style is imperative. Classic fairy stories should not be presented as they appear in print, but edited to make the speech smooth and fluent. Horror passages usually can be changed to retain the excitement of the story without inducing fright. A narrative which casually tells about a witch cutting of 67 heads may be accepted, whereas a dramatization of the same event would be too gruesome for broadcast.

Example of Adaptation Techniques (Radio)

"The Snow Queen," a classic story, rewritten by Ethel Joyce Atchinson.¹ Parallel columns indicate the changes in style between the original version and adaptation.

1. *The Friendly Beginning*

"Now we are about to begin and you must attend; and when we get to the end of the story, you will know more than you do now about a very wicked hobgoblin."

Hello there! This is the story about a wicked old hobgoblin, who was so very, very wicked that--well, just listen to this story about all the terrible things that he did.

2. *Description*

"The most beautiful landscapes reflected in it looked like boiled spinach and the best people became hideous or else they were upside down and had no bodies. Their faces were distorted beyond recognition and if they even had one freckle it appeared to spread all over the nose and mouth. The demon thought this immensely amusing."

In the mirror the trees looked all brown and wilted, the grass and flowers lost all their color. And the people! In the mirror, people were all upside down. Their noses looked a foot long and the corners of their mouths always turned down. How the demon laughed when he saw how ugly the mirror made people look.

3. *Modernizing and Universality*

"The roses were in splendid bloom that summer; the little girl had learnt a hymn and there was something in it about roses

The roses in the tiny garden were so beautiful that summer. The little girl and boy would

¹ Courtesy of the author and University of Michigan Department of Speech.

and that made her think of her own. She sang it to the little boy and then he sang it with her—'where the roses deck the flowery vale, there, Infant Jesus, we thee hail.' The children took each other by the hands, kissed the roses and rejoiced in God's bright sunshine and spoke to it as if the Child Jesus were there."

4. *Creating Suspense*

"Kay and Gerda were looking at a picture book of birds and animals one day—it had just struck five by the church clock—when Kay said, 'Oh, something struck my heart, and I have got something in my eye.' The little girl put her arms around his neck, he blinked his eye, there was nothing to be seen."

make up songs about the roses and dance and sing in the bright sun. The sun, the roses and happiness...what a wonderful summer!

One day when Gerda and Kay were playing in the garden a terrible thing happened. Just as the clock in the village struck five, Kay screamed! Gerda ran to him! What was the matter, what could it be! Why had Kay screamed so? "Ohhh!" was all that Kay could say. "Oh, Kay," said Gerda, "what has happened?" "I don't know," said Kay, "All of a sudden I had a funny feeling in my heart." "In your heart?" "Yes, and then it got in my eye," said Kay. Gerda didn't know what to think. Was something wrong with her friend?

5. *Drawing Imaginative Pictures*

"The snow-flakes grew bigger and bigger till at last they looked like big white chickens. All at once they sprang on one side, the big sledge stopped and the person who drove got up, coat and cap smothered in snow. It was a tall and upright lady all shining white, the Snow Queen herself."

The snow flakes grew bigger and bigger and bigger until they looked almost like soft white feathery clouds. Suddenly the big sleigh stopped and the driver of the sleigh turned to look at Kay. And do you know who the driver was? Standing right there before Kay was a beautiful lady all dressed in the purest of white fur. Tiny sparkling diamonds were scattered all over her huge muff and hat. The lady was the most beautiful that Kay had ever seen as she stood there before him all white and sparkling, just like ice and snow when the sun shines on it. Why it was the Snow Queen herself!

Men or women may be featured in presentations of children's stories. In most stations this duty is assigned to the woman's editor. In television, when men are used, frequently a character role is developed, such as a Western cowboy, "old timer," clown, "uncle or cousin." Gushiness, mock enthusiasm, and artificial manners are taboo in the narration of these tales; the delivery must reveal genuine interest in the story. Exaggerated characterizations, playing with nonsense words and rhythms, and reacting to the action in the story with an illusion that the performer is also hearing or seeing it for the "first time" help in achieving a professional presentation. Direct visual contact is gained in television by talking directly to the lens. Spontaneous and facile facial expressions and gestures are effective when they are motivated by the material. Children are suspicious of "overplaying." The rate of delivery should be somewhat slower in children's narratives than in other types of narratives. The child has to imagine the scene in radio or to absorb the visual in television. Too rapid a pace, as is likely to happen when beginners are involved, may confuse him.

Radio

Sound and live or recorded music should be used when appropriate. Several music bridges are recommended. These permit breaks in attention. Many children have not learned to take advantage of relatively static passages to shift attention as adults do. The music bridges almost force them to relax their attention for a while. Sound effects are also effective production devices. Here you have an interesting contrast. Sound effects in scenes that are close to the experience of the children—cars, telephone, running, planes, trains, horses—should be authentic and realistic. Children are quick to spot the difference between the real sound and the sound effect. It would be better to let them use their imagination about sounds, or use vocalizations in exaggerated manner if realistic sound is not possible in these instances. In fantasies and fairy stories, however, children will accept sound of a highly imaginative nature. A slide whistle can be a magic carpet to transport Aladdin's palace to the Far East, it can be the rapid growth of Jack's magic beanstalk into the sky, it can be the shrinking of a child into a tiny elf.

Television

Not only is the child able to see the story teller in television, but the writer and director have, in addition to sound and music, visuals of various kinds, puppets, and marionettes, actors, action, and camera and electronic tricks to interest and tell the story. Still, programs with relatively simple formats can hold the attention of children. These programs might be produced by a station staff or by organizations or institutions such as schools, universities, libraries, and Junior Leagues, which build programs for broadcast.

SIMPLE FORMATS FOR CHILDREN'S TV PROGRAMS

1. *Narrator with stills.*— drawings in the studio or on opaque projector, RP or regular slides, photographs. Camera shots vary from full- to shoulder-shots of story teller as he talks directly to the audience. Cut to stills in harmony with story progression. Proportion of camera time allotted to stills and talent depends upon personality of the performer and number of available visuals. Variety and heightened interest may result from camera movement during the showing of a visual. A single drawing may be designed to serve for several shots. For example, a neutral still of the lead character may be shot with head shot, extreme close-up of eyes, waist-shot, or as a one-shot at different times in the story while he is supposed to be talking or thinking. Dollies in and back may give additional variety. Another example might be a street scene shot in a sequence of different framed shots as the camera tilts up following the character in the story walk along the street. Then the camera pulls back for a cover shot and fades to black as a magic carpet wafts him away from the city. And a final example is a pan back and forth, or dissolves between two cameras, from the face of a mother bird talking to a fledgling during dialogue between them about problems of learning to fly. Writer, director, and artist should each bear in mind the many uses of visuals as they approach the story. The set for this type as well as those to follow may be only a draped background, a standard set simulating a "circus tent," "magic story room," "garden nook," "old timer's ranch," "giant's castle," etc., or varied from program to program with display paper sketched background, realistic or stylized set, or rear screen projection background.

2. *Narrator with children in the studio.*— One, two, or a group of children may gather to listen to the story and engage in dialogue with the narrator. Camera shots which transmit their reactions, usually intriguing and natural, may be employed during the presentation. The children may be requested to reenact segments, participate in rhymes or physical action, or answer questions about the story.

3. *Storyteller who draws the illustrations while the narrative is told.*— This action may be very effective in keeping interest. Pausing while the sketching is in progress may be desirable at times. Finishing a cartoon with a flourish may reinforce a "punch" line. This approach may be varied by having some of the sketches predrawn, partially drawn ahead of air time, or by having another person, an artist partner (either on or off camera) draw while the story is in progress.

4. *Narration with stills and off-camera voices for dialogue sections.*— The voice-over segments may be best used when the camera is on the visuals. Properly used, this technique may approximate a dramatic presentation, but without the need for rehearsing action and memorizing lines. The actors read their speeches “off camera.”

5. *Narration with pantomime.*— Child actors or staff members may act out the story in pantomime while it is being told. The characters may or may not be in costume, with or without props and set, in full view or in silhouette.

6. *Narration with film.*— Standard film from library sources or special film. One director secured footage of a German circus which had been photographed by a visitor overseas. He brought into the studio a group of children who watched the film with the narrator and then drew, on camera, their impressions of the individual scenes or characters which interested them most. Film of a local zoo, fire or police station, farm, dairy, bakery, quarry, etc., may be incorporated into the stories or used as “teasers.”

7. *Performer with other types of visuals.*— the cardboard cutout type, standing free or pinned up on boards, felt figures placed on felt board, pipe-cleaner figures, or toy houses, dolls, animals, cars, railroads, farm yards, trees, etc. Movement may be accomplished through animation, pulls, camera “superimps,” magnet boards, operating and manipulating toys by wires, or by moving cameras. *The Friendly Giant* series opens with a camera pan along a miniature outdoor set, using toy objects and figures, which the viewing audience accepts as life size. Then suddenly huge boots are seen as the camera continues to pan, dwarfing the landscape. A slow tilt up and up to the giant’s face reinforces the impression of hugeness.

8. *Performer, dialogue, singing, with hand puppets or marionettes.*— This technique has been adopted widely and dates back to the phenomenal success of the *Kukla, Fran, and Ollie* program which began in 1947. Many variations may be found across the country. Complete stories or sequences may be performed or acted out with pantomime and dialogue. Actors off camera read the lines. Bill Baird and his puppets also illustrate this type of presentation. A human being may appear on camera working with and talking to the puppets or marionettes. “The Strange Adventures of Maggie Muggins,” which is included in this chapter, illustrates an approach where a little girl is featured with the animal characters.

9. *Preschool or kindergarten home-participation.*— The performer talks directly to the young fry, telling stories, singing songs, demonstrating how-to-do-it projects suitable for their age. Emphasis is upon stimulation of activity by the

child. The performer teaches them games and songs, shows them how to construct a cutout puzzle from a magazine advertisement, a tambourine from paper plates, or a tom-tom from a cereal container, interspersed with "exercise sessions." Performers must have an intimate and thorough knowledge of the interests and capabilities of the preschool child, speaking and moving in harmony with the rhythm and frame of reference of the child's world. Excitable, fast chatter and a rapid style are ineffective. The director must remember also that too much camera movement and too many camera cuts may confuse and distract the child viewer.

10. *Variety show format.*— a. Performers work in regular street clothes or in costume and makeup for a character role. Examples of the latter may be a circus clown, a magician, a Western ranch hand, a magic story lady. Children's talent shows are frequently broadcast. An MC may introduce film shorts and cartoons, speciality vaudeville or circus acts, phonograph-record pantomime units, or broad slapstick comedy sequences. A story line may run through one program or a series.

b. Basically the same as above but with a ventriloquist and dummy partner. Real persons and puppets may be included, as in the Paul Winchell and Shari Lewis shows. WJAR-TV, Providence, Rhode Island, has programmed a one-camera daily show using little more space than the width of a puppet theater. The *Children's Theater* series featured Ted Knight, who is a ventriloquist, his dummy, and various other puppets including a St. Bernard dog puppet that has become a favorite. Considerable dialogue is used. Included in the program are two to three six-minute cartoon films. Mr. Knight frequently conducts campaigns which call for participation by the home audience, snapshots for comments by characters, contests to name new characters, rhymes, or drawings.

Producers and talent alike should bear in mind the advice on children's programs developed by the NBC Children's Program Review Committee and discussed in Chapter 11. The following summary of the essential qualities in a TV children's program, set down several years ago by Burr Tillstrom, creator of *Kukla, Fran, and Ollie*, will also prove very helpful.

First among the qualities to be sought after is simple sincerity. The wise showman won't try to do any faking before a young audience: neither will he attempt subtleties. The first they are likely to see through, the second they are not likely to understand.

This is particularly true in television, where characters and situations are much more real and infinitely closer than they ever could be in any other medium. The camera takes you right into the living room, and there is no place to hide; everything you do is seen, and the television camera is almost unbearably honest.

Therefore, the fewer complications involved in a children's program, the better. The simplest props and the least complicated plots have the most appeal. Even adults tire of the too-elaborate.

Secondly, a children's program should be certain of its facts. When anyone on a

children's show trips up on pronunciation or on the historical, geographical or arithmetical details, you can be sure the program hears from children and from all ages. As long as the program-planners make sure that the children never see or hear anything unkind, however, the correspondents are correspondingly gentle. Then the corrections are as lovable as a compliment.

A third quality to be aimed at is that of imagination. For while children are intensely practical, they're also highly imaginative. Much of their play is make-believe, and, universally, they love fairy tales, the Oz books and similar fantasies. They find a show that makes that sort of stories real to them a delight.

Informality or intimacy is the fourth point to be stressed for young audiences (although I think it can apply to older audiences as well). Children love to feel that they are a part of the show; and if your audiences are part of you, you are pretty certain of their loyalty.²

Examples of Children's Television Programs

1. *The Strange Adventures of Maggie Muggins*, Part 13, by Mary E. Grannan.³

This series has an established record of audience popularity in Canada. Miss Grannan is a staff writer for the CBC. The series was originally adapted from the "Maggie Muggins" series of books published by the Thomas Allen Publishing Company. Miss Joanne Hughes is the producer. The series was supervised by the Television Children's Department of the CBC at CBLT, Toronto, Canada, Fred B. Rainsberry, Supervising Producer.

The basic puppet house set has an "L" shape. The little girl works in the area where two stages are joined so that she is framed by the stage from various angled camera shots. An opening scene in a standard garden set with Maggie's friend, Mr. McGarrity, also a real person, reveals that Maggie is going to the circus to watch her animal friend, Fitzgerald, who is a field mouse, enter a contest there. The script concerns itself with what happens at the circus, including a fall for the mouse who bragged too much—a fall which was broken by a haystack.

DISSOLVE TO MOUSE HOUSE. FITZGERALD'S PANTS ARE SEQUINED. THERE IS ONE SEQUIN ON EACH EAR. HE IS DOING PUSH-UPS.

FROG: (ON ROCKING CHAIR) Fitzgerald, I don't know as I am too happy about this venture of yours...

FITZ: That's too bad, Grandmother Frog, just too bad. (GETS UP ...GOES TO HER) But you'll be both proud and happy when you see my silver cup on the piano.

FROG: Your life is worth more than a silver cup and I feel it in my bones that this is going to come to no good end.

² *The New York Times*, April 24, 1949. Courtesy of *The New York Times* and Burr Tillstrom.

³ Courtesy of the author and the Canadian Broadcasting Corporation.

FITZ: Do you know what you feel in your bones? That same rheumatism you're always groaning about, and it has nothing to do with my sway pole exhibition...(BACK TO EXERCISE) Got to limber up a little...One...two...three...four...one...two...three...four...

MAGGIE (OFF) Yooo hoo...anybody home...? (ENTER)

FITZ: TO FEET...BOW...LEFT...RIGHT...CENTRE...

MAGGIE: Oh Fitzgerald, you look sweet...just like a real circus mouse.

FITZ: Pretty Snazi, eh? I'm all spangled up for the big show...

FROG: I don't feel too good about the whole thing, Maggie. I wish he'd forget about this contest.

FITZ: Well I won't. Adventure is in my blood. Today I am about to become the most famous sway pole artist in the world...(ARM UP EXPANSIVE) My name will be emblazoned in lights...I'll be the toast of the town.

MAGGIE: It doesn't matter what you say, Fitzgerald. I'm like Grandmother Frog...I'm worried too...What if you lost your balance.

DISSOLVE TO CIRCUS TENT SCENE...BG IS LIKE SIDES OF CIRCUS BIGTOP ...IN DISTANCE BLEACHERS SHOWS DOTS OF PEOPLE ON OTHER SIDE OF RING...WE NEED A PLATFORM FOR LION...LION WORKS ON FOUR FEET... MUST BE ABOUT 18 INCHES WIDE...MAGGIE ENTER WITH FROG ON SHOULDER FIND PLACE TO SIT...RAIL IN FRONT OF THEM...FROG LEAPS TO RAIL... MUSIC...CIRCUS MARCH BG...FROG WALKS RAIL NERVOUSLY

MAGGIE: Sit down, Grandmother Frog...sit down and enjoy yourself.

FROG: I can't, Maggie...I'm worried...I have a feeling of approaching doom.

MAGGIE: Don't be silly...I don't feel a bit doomy.

VOICE: (OFF) Ladies and Gentlemen...Your attention please. (MUSIC OUT) We bring you today, for the first time, that charming...that enchanting personality..."Rumble, the Gentle Lion"...He will sing for you...Ladies and Gentlemen...He will dance for you...He will win your hearts...Ladies and Gentlemen ...And now, here he is..."Rumble, the Gentle Lion"...

LION ENTER...BOW COYLY...

SOUND APPLAUSE

LION: (SING...YANKEE DOODLE)

I am a very gentle lion
And my name is Rumble
And I came from South Africa
My home is in the jungle.
I dance and dance, and dance and sing
I jump about and tumble
I am a very gentle lion
Although my name is Rumble.

SOUND APPLAUSE

MAGGIE: Isn't he sweet, Grandmother Frog?

FROG: I don't know. I can't think of anything but Fitzgerald on that pole.

MUSIC UP

CLOSE-UP OF LION DANCING (OUT ON CUE)

MUSIC OUT

SOUND APPLAUSE

LION BOW OUT EXIT

2. Sesame Street.⁴

The scenes on Sesame Street, the basic locale of the series, are recorded on video tape. Inserts are then introduced, either from video tape or from film, as each episode progresses.

SHOW # 122

CHILDREN'S TELEVISION WORKSHOP

SESAME STREET

1.	FILM: <u>SHOW IDENTIFICATION</u>
2.	FILM: <u>OPENING SESAME STREET THEME</u>
3.	<p><u>GREETING - TRAFFIC ON SESAME STREET</u> Gordon greets -- while in the background are sounds of busy street noises - horns, vehicles passing, etc. He says that you probably guessed there's a lot of traffic on Sesame Street. So it's important to be very careful when you're near the street and especially if you have to cross it. Batman knows that.</p> <p>SCENIC: Street TALENT: Gordon S.E.: Street noises</p>
4.	<p><u>VTR: BATMAN CROSSING STREET</u> Show 90, Item 4; Time: :43</p>
5.	<p><u>SUSAN AND GORDON - LISTEN TO TRAFFIC</u> Susan arrives holding two kids by the hands. She and Gordon greet. She asks Gordon if he's seen how busy the street is today.</p> <p>Gordon: Batman and I were just talking about that.</p> <p>Susan: And while _____ and _____ and I waited at the corner for the traffic light to turn green we played a game. We called it Listening to Traffic.</p>

⁴ Courtesy of Children's Television Workshop.



Courtesy of Children's Television Workshop

An episode of *Sesame Street* being video-taped

Gordon: Listening to Traffic?

Susan: All you do is shut your eyes and listen to what's passing in the street. Then try to guess what makes the sound. We'll show you. , and I will close our eyes and you tell us if we guess right.

Gordon: Okay...(he looks off)...Here comes something now. Sound of a fire siren and clanging bell fades up, is loud for a few moments, then fades off again. Gordon mimes watching it approach, pass, and go off down the street. Meanwhile, Susan and the kids stand with their eyes shut, listening.

All right - can you tell me what that was?

Susan: That's easy.
She asks the kids and they answer that it was a fire engine.

Gordon: Right. Now here comes something else. The routine is repeated - Gordon looks off, Susan and the kids shut their eyes. S.E. bells of an ice cream truck. The sound of the bells fade up, pass, and fade off, as Gordon turns his head.

Susan: (opens her eyes) I bet we can guess that one too. She asks the children, and if they can't guess, she answers it herself.

Gordon: Good. But shut your eyes again. Here comes another sound.

Gordon looks off. S.E. - the clopping of hoofs and mooing of a herd of cows approaches, passes and fades off. C.U. of Gordon as he watches with surprise. Susan opens her eyes.

Susan: A sound like that on Sesame Street? I don't believe it...(to the kids) What did that sound like to you?

The kids or Susan guess a herd of cows.

Gordon: You're right. He laughs. I told you there was a lot of traffic on the street today. Hold it - here comes something.

S.E. - the engine of a racing car approaches, passes, and goes on. Susan opens her eyes.

Susan: I know what that was. A racing car!

SCENIC: Street

TALENT: Gordon, Susan, kids

S.E.: (a) Fire siren & clanging bell
(b) ice cream truck bell
(c) clopping of hoofs and mooing
(d) Engine of a racing car

6. FILM: RACING CAR BRIDGE

7. BIG BIRD BUILDS A RACE CAR

Big Bird has joined Gordon, Susan.

Big Bird: Wow! That was wonderful! I wish I had a racing car so I could drive around like that! I know. I'll get some boxes and I'll build one. I've built lots of things with boxes -- I can build a racing car too.

Susan: Well, you have to be a good driver if you want to drive a racing car, you know.

Big Bird: Oh, I am. I'll show you. When I finish the car I'll drive it up and down the street.

Gordon: Well, you built a truck with boxes, and a space ship and a television set. So there's no reason why you can't build a racing car.

	<p>Susan: And if you're looking for boxes, a box salesman went by here just a little while ago. In fact, I think he's seeing Ernie now...</p> <p>SCENIC: Street TALENT: Gordon, Susan, Big Bird</p>
8.	<p><u>ERNIE AND THE BOX SALESMAN</u></p> <p>Show 81, Item 14; Time: 3:54</p>

PROJECTS AND EXERCISES

1. Tune in stations in your area and prepare reports on different types of women's and children's programs currently being broadcast. Compare and evaluate relative effectiveness.

2. Prepare and present a three-minute woman's program. Use magazines and newspapers for material. Alternate radio presentations intended for:

- a. Station serving a small metropolitan area.
- b. Station serving a large rural audience.
- c. Station in New York, Chicago, or Los Angeles.

3. Discuss what changes and modifications would be needed if these programs were to be presented on television. Present them again, this time for television.

4. Prepare and present five-minute children's programs. These may be original or adaptations. Alternate radio and television presentations. Test for effectiveness by inviting a group of children to the studio. Note carefully the actions of the children during the presentation. Check the places where attention drifted or special interest was shown. Discuss story details with the group following the presentation to check on comprehension.

CHAPTER 25

Sports and Special Events

THE LARGEST AUDIENCES in television and radio are reached usually when sports and special events are presented. Local stations find these programs useful in competing successfully with large stations. The larger stations and networks compete in obtaining exclusive rights to sporting events and “dreaming up” new twists for coverage of the spectacular. Among the largest audiences of recent times was the one that watched the adventures in space that were climaxed when man first set foot on the moon, a feat that was seen by hundreds of millions of people around the world. Significant utterances by public officials can also draw millions of listeners. President Nixon’s televised address on the Vietnam war, presented on November 3, 1969, was seen by more than seventy million Americans. Major sports spectacles, such as the Kentucky Derby, the World Series, and the Superbowl football championship also attract millions to the television screen. It is estimated that more than a half a billion people in 50 countries watched the 1970 World Cup Football (soccer) matches telecast from Mexico City around the world by satellite.

SPORTS

Sports announcers are daily visitors in millions of homes. Their voices are recognized at once and their pet personal expressions find their way into the vocabulary of sports enthusiasts. Many of the points on general announcing hold true for announcing sports and conducting sports programs. However, the techniques and problems of presenting a running account of a game are highly specialized. The opinions of some topflight sports broadcasters will be incorporated in our discussion.



Courtesy of Philips Broadcasting Equipment Corp., Audio-Visual Systems Division

Televising a Special Event: the 1969 presidential inauguration parade.

General Considerations

Many early sportscasters entered this field because they had a flair for talking easily and well without script. Even though their descriptions were colorful and exciting, those who knew sports thoroughly found in the broadcasts numerous factual errors, unwarranted excitement, and too much "color" at the expense of describing what was actually taking place. These criticisms are still made of some sportscasters. Most present top-ranking sportscasters know sports extremely well and make their announcing vital and exciting, but they do not artificially inject excitement into their broadcasts.

Marty Glickman, a television sportscaster, narrator for sports newsreels, and sports columnist says:

In reporting a ball game, my idea is to take the listener from his seat and bring him into the broadcast booth with me. I want to have him see what I see and react the way I react. The net result should be that the listener can later discuss the game with as much facility as a friend of his who was actually present at the contest. The *broadcaster* should not have been exciting. The *game* should have been exciting, and the broadcaster can do no more than mirror the action.

Walter "Red" Barber, one of the leading figures in broadcasting of sports for many years, feels that

the single most important thing is a person's industry coupled with honesty in reporting a game. The sportscaster must seek to eliminate all the feelings of a fan. The caring

for who wins and who loses is beyond the province of the play-by-play man. His job is merely that of a reporter. It's up to this reporter to have a reportorial or almost a judicial frame of mind. From this judicial frame of mind it's important to study as much of the literature and rules of the game as he can get his hands on. Personal acquaintanceship with the people in the sport, players, coaches, managers, umpires, is important. In other words one has to make a business of the sport. With these ideas as a foundation, the rest is a matter of experience, detail and individual personality.

Mel Allen during his active career as a sports broadcaster had one of the best known voices in the nation. For many years he was the main announcer for the New York Yankees, and his descriptions of the World Series and Rose Bowl games were annual events. His years of experience in the sports broadcasting area make him an authority on the subject. In broadcasting sports events, for example, he subordinated color to the factual reporting of a contest. He feels that the average fan tunes in to an event primarily to find out what is going on insofar as the action of the game is concerned. He does not feel that there is anything wrong with color *per se*, but it should be used sparingly and judiciously, when the action has slowed down sufficiently to permit it. Allen's personal goal has been to "sacrifice the terminology of color for the sake of accuracy." He continues:

I like to bring in color as much as anybody, but primarily I'm interested in getting across who's got the ball, for example, where he went, how far, who tackled him and so forth. The more you can concentrate on *individual movements* before the snapping of the ball (in football), or the pitching of it (in baseball), the more vivid is the picture of what is developing.

By this Allen means the little things that lend themselves to drama: runners' actions, movements of the coaches, and idiosyncrasies of players before the pitcher releases the ball in a baseball game. Allen strongly objects to the announcer who tries consciously to be a star in his own right, or as Allen puts it,

making himself more important than the event. Where some announcers might become very popular very quickly through little pre-conceived tricks and acted-out enthusiasms, making themselves more important than the event, yet over the long run, the fellow who concentrates on making the play the thing, and who strives for *accuracy* above everything else, will grow slowly perhaps, but surely. You must realize that the audience today knows more about sports than ever before. The current pulse of the public is that they dislike anything too gaudy, too dressed up. Psychologists can possibly explain this better than I, but the fans want everything stripped down to the barest essentials. Give them that first, and then if you have time, you can sugar-coat a little with your "color."

Effect of Television

With the advent of television, many persons believed that completely new techniques would be required for sportscasting. It was reasoned that since

the audience was able to view the action there was little need for the announcer to talk. However, when this was tried, unexpected results ensued. Many viewers simply tuned in the picture on the TV set, but kept the audio off, and used a radio set for the play-by-play description. If one now listens for a brief period to a sportscaster's voice only, while he is broadcasting some sports, it is difficult to determine whether he is presenting a radio or a television account. Sometimes he is actually doing both. Stations and sponsors have found it economical in manpower to rely upon "simulcasts," although the trend now is to use separate announcers for radio and television, especially for baseball. Some sports require very little comment when they are being presented on television. Jimmy Powers, a well-known sports columnist and boxing announcer, has commented that in boxing one should not talk while the fighters are hard at it.

I talk only in the low spots of the bout when the action is dull . . . The ideal show is when the viewer is listening but doesn't know it. I try to give him enough information pointing out different things so he thinks he saw it himself without my telling him. I keep my voice at the same level all the time, putting in a little tenseness if I want to make it dramatic.

Most sportscasters attempt to keep an eye on a monitor when play permits to be informed about what the viewer at home is seeing. They then weave into their commentary references to the specific scene shown on the screen. In sports with fast action, such as hockey and basketball, this may not be possible during sustained periods of continuous play. Mel Allen summarizes some generally accepted points of view concerning television techniques:

Now that the fan sees the plays as they occur we've got to help him understand the more complicated ones and "color" the routine plays with relevant facts. In video the sportscaster . . . has to supply the commentary with a certain amount of anecdotal material, background, and the like that adds to the viewer's enjoyment. . . . He's got to revert to radio techniques once in a while because it can't be forgotten that not everyone watching the game is a complete scholar of the game.

Television places a premium upon accuracy and knowledge of the game. In radio presentations some sportscasters of national reputation were guilty of calling plays wrong, losing track of a down, or giving incorrect balls and strikes counts. In order to pull themselves out of a hole they resorted to description of mythical action on the field. Such errors by announcers are detected easily by ardent fans on TV. An announcer who attempts to brazen out an error or oversight by inventing a play which is "off camera" is in for serious trouble. It is imperative that accurate records be kept during the game.

Examples of a Sportscast Play-by-Play Description

Radio and television coverage are compared in the following exact and un-edited transcripts secured from off-the-air tape recordings.

1. *Baseball*

All-star baseball game between representatives of the American and National Leagues. The radio account was by Bob Neal on Mutual; the television by Al Helper on NBC-TV.¹

RADIO

This is Bob Neal with Earl Golespy in the Milwaukee County Stadium, the All Star game of 1955. Robin Roberts on the mound, he's making his fifth start here in the All Star classics, he started in 1950, worked three innings, and gave up three hits, one run, one error, one strike out, and one base on balls. In 1951 worked two innings, gave up four hits, one run. In 1953 gave up only one hit, struck out two, walked one, and in 1954 was touched for five hits, four runs, five strike outs, two bases on balls. So Robin Roberts, 6'1½", 190 pounder, a bonus baby, signed back in 19 -- let's see, back about 7 or 8 years ago, born September 30, 1926. The infield for the National League has Eddie Mathews at third base, Banks at short, Schoendienst is at second, Kluszewski at first, Robin Roberts pitching to Harvey Kuenn.

The first pitch of the ball game is a fast ball on the outside corner, strike one. The outfielder playing straight away.

TELEVISION

....The National League is taking the field and the first man to come up here for the American League will be Harvey Kuenn, the youthful shortstop of the Detroit Tigers. So we'll set the distances here for you because we expect a lot of them to be poked out of this park here this afternoon. Down the right field line, a distance of 315 feet, falling away to 355 feet in right field, in right center field 394 feet, to straight away center field to the six foot fence, it's 402 feet, it falls away to 394 in left center, 355 in dead left and 230 down the left field line. Now here is Harvey Kuenn, the first batter to come up here for the American League in this the twenty-second playing of the All Star game. Harvey Kuenn is 0 for 1 in All Star play, he got in the ball game last year. He is batting 320 for the season so let's lean back and see what happens to this one.....Robin Roberts on the mound, in All Star play has pitched 11 innings.

Strike one on Kuenn. Kuenn will be followed by Fox and then by Williams....

¹ Courtesy of Ford Frick, Commissioner of Baseball.

RADIO

Eddie Mathews, the third baseman about two steps back at third and about five steps inside the line. Red Schoendienst is deep in second, the outfield straight away, Duke Snider looking on.

There's a ground ball hit to the left side, by Mathews out into left field, the first hit of the ball game, Harvey Kuenn is a great place hitter and he picked out the spot there. "He puts them where they ain't," as the saying goes. The first hit of the ball game by Harvey Kuenn. And Robin Roberts now will stretch and look over at first, Kluszewski is holding Kuenn.

The first pitch to Nellie Fox, high inside ball one. Charging in was Eddie Mathews, the third baseman, with Nellie Fox, the little left hand batter. Fox, of course, is now batting currently in the American League 326. He's got five home runs. He stands deep in the box, he chokes that bat.

The next pitch, he swings and he fouls one in the lower deck out of play. So the count is one ball, one strike to Nellie Fox. The American League has a runner at first base in Harvey Kuenn...Nobody out, Roberts looks into Dell Crandall who's catching for the National League, Fox waiting--

Here' the 1-1 delivered from Roberts and it's on the inside corner for a strike. One ball, two strikes as Nellie Fox took a curve ball on the inside corner about belt high. Deep in right field, Don Mueller for the National League, Duke Snider is straight away in center field. Ennis playing shallow in left.

TELEVISION

Ball hit through, past Mathews, into left field for a base hit and Harvey Kuenn is on, so we have the first base hit given up by Roberts. That will be the fourteenth hit in this type of play. The boy placed that ball pretty well through the infield. He's a great place hitter this Harvey Kuenn, puts them just where they don't happen to be.

Nellie Fox, and the pitch to him, ball 1. Nelson Fox on a regular season batting 326, making his fourth appearance in the All Star game....

One ball, 1 strike... "Little Pepper Pot" from St. Thomas, Pennsylvania....

Strike 2....Harvey Kuenn who opened this ball game here as you saw with a single hit sharply into left field is the only native Milwaukeean in the starting line-up. He was born and raised and still lives here.....

2. *Football*

Game between Ohio State University and the University of Michigan. The radio broadcast over station WWJ, Detroit, was by Bill Flemming. The television description over the ABC network was by Jack Drees.² The transcripts appear on pages 446 and 447.

Preparation for a Play-By-Play Report

Each sport has its own vocabulary, pace, traditions, rules, and customs. The sportscaster must learn these traits over a period of years as a player or fan, or in a shorter period of time by concentrating on the literature of the sport and by talking shop with writers and players. In preparing for an individual contest, it is necessary to become familiar with the plays and players. This problem is simplified somewhat if you handle all the home games of a college or professional club. Only the visiting squad and its particular plays must be learned. Marty Glickman, who handles over 100 basketball games a season, involving teams from all sections of the country, says that ideally the broadcaster should attend at least two or three practice sessions of both teams. Since many of these are "secret," the broadcaster has an ethical responsibility to respect the confidence imposed on him. At these sessions, one can learn how to identify the individual players by physical aspects. One player may be extremely tall, another short; one stocky, another lean, and so on. Characteristic movements are also helpful in distinguishing players. If there is no opportunity for such advanced preparation, close observation is essential during warm-up periods.

Mel Allen says that the week before a game is

like boning for an exam, learning to associate a player's name with his number until it's almost automatic. Also in advance of the game I'll secure offensive diagrams from the various coaches in order to tell where men are likely to play in certain situations. This is not to dismiss defensive play entirely, but the announcer, in a sense, is always on the offensive. This is natural because to the listener, advancing is the big thing. People are not too concerned with who makes the tackle until after the play is run. They are concerned with who's got the ball, where he's going, how far he went and who blocks for him.

Different sports require more memory work than others. Baseball, with its more leisurely pace and relatively static positions of the teams on the field, allows more time to identify the players. In football, however, entirely new teams may come onto the field at one time. The huddle or calling of signals gives a little time for identifying players, but a good memory is most helpful in such situations. The speed of hockey, according to Geoff Davis, who has

²Radio account courtesy of Bill Flemming and WWJ; television account courtesy of Jack Drees and ABC.

Words (Radio) Time Elapsed Words (TV)

RADIO

All set to go. Here is Dugger, moving back. He's on the 31 yard line. He moves forward on the ball and here's the boot. Coming over to the right, taken by Baldacci at the 18, back to the 20, to the 25, runs into his own man, staggers for a moment, still stays on his feet, and is thrown out at the 32 yard line by Francis Lachinski. ...So he's brought down at the 32 in his own territory, 18 yards in from the far side of the field. It will be first and 10 for the Wolverines.

Wolverines go into a huddle back on the 23 yard line.... Out over the ball comes Jean Snyder, sophomore center from Hamtramck.... Unbalanced line to the right, the wing-back is flanked out.

...The ball comes directly to the left halfback, Danny Kline, he finds the hole, drives across the 35 to the 37, gets in the open to the 45 to the 50, and is finally pulled down on the 42 yard line....

...A beautiful run by Danny Kline who found daylight as he started off the right tackle spot and kept staggering... and stuttering as he went down to the 45 of Ohio State and finally he was pulled down by Bob Thornton, and it looked like he might get loose, but he was

TELEVISION

Now we are ready. Kline and Shannon to receive the kickoff. Kline on the far side of the field, Shannon nearest us, Dugger gets under the ball. Loops one up in the air. It is going to come down short and it drops down into the hands of Baldacci across the 20. He's up to the 25 now and still scrambles along there to go to the 30 yard line to cross it where Francis Lachinski brought him down for Ohio State so the Wolverines took the ball. Michigan's ball, first and 10 on their own 32 yard line.

112 :30 99 Michigan.... blue jerseys...and the maize numerals and pants. Single wing is over to the right.

...Shannon in the wingback, Dan Kline in the tailback, taking the pass from center, gets good blocking as they ride the ends out. The secondary is up in a hurry, but he twists out of their grasps. He's across the 45, still on his feet, he's at the 50. That boy is running in and out of the arms of tacklers faster than we can keep up with him. And he takes it down through the Ohio State 41 yard line before Bob Thornton finally put him down.... to stay.

199 1:00 203 One of the Buckeyes was shaken up in

pulled out on the 41 yard line of the Buckeyes.

...Ohio has a man injured on the play. That was the first play from scrimmage and a total of 32 yards.

...So the Wolverines opening a gigantic hole through the right side of their own line, the left defensive side of the Ohio State Buckeyes, reeling off 32 yards on the first play from scrimmage, and now they are taking a look at the Ohio State player who is flat on his back at the 45 yard line. Michigan is seated on the far side, the Ohio State bench is down in front of us on this Western side line and we can't identify, I don't believe yet

I think it's Watkins....It's Bob Watkins...the ace right halfback of the Ohio State Buckeyes who is now on his feet. Bobby is a boy from New Bedford, Massachusetts. He's starting his third game against Michigan today, one of the finest halfbacks in the Western conference, both as an offensive threat and a defensive player. He is a big boy, 5'9" and 196.... pounds and he packs a lot of steam behind those quick openers. He's going to stay in the ball game.

Correction on that first play, a 27 yard pick-up, not 32 as I originally said, 27 yards on that first play for Michigan.

~~*****~~

the play as Dan Kline, the left half-back for the University of Michigan went storming up the field...was hit ...on at least three different occasions by more than one Ohio State tackler only to twist free and keep on going...

Dave Hill is coming in at...

322 1:30 265 Bobby Watkins it is who... is injured for Ohio State. There is quite a story on Dan Kline, Number 44. As a matter of fact, that's the title of the story in the current issue of Sports Illustrated and ...what it clearly illustrates is you never know what your

...possible results may be when you do a favor for a youngster. Tommy Harmon here at my elbow,...when he was...achieving All-American greatness at the University of Michigan through an aunt of Tommy's who knew Dan Kline, sent him an autographed picture and said...

420 2:00 355 on the picture..."To Dan Kline, class of '51, University of Michigan squad, "Best Regards, Tom Harmon." And getting that autographed picture with the prophesy that he would go to Michigan, as the story brings out, actually got him to the University of Michigan. It was the school that from that moment on, he wanted to attend and Bennie Oosterbaan is mighty happy to have him as a member of the backfield.

2:15

been a sportscaster in the United States and has covered hockey for the Canadian Broadcasting Corporation, requires one to memorize identifications of players before the game, either by number or physical characteristics. He notes that, added to the speed of the game, the complications created by substitutions of whole lines "on the run" make accurate identification very difficult. A description of a horse race, with numerous entries and rapid changes of position during the race, demands instant recognition of horses and jockeys.

Other aids in preparing for a particular contest may be found in the press releases given out by the teams before the contest. These include information sheets, statistics, form charts, and human interest stories on players. This is termed "filler" or "background" material. Many sportscasters pin these sheets up in the announcing booth or put them together on clip boards for use during lulls in the game and time-out breaks.

Mechanical Devices and Identification Charts

Mechanical or sporting devices make possible more accurate coverage of events. These devices vary from one sportscaster to another. Mel Allen used a relatively simple football chart. A large pasteboard is prepared for each team with individual squares for each player. In the center of the board are seven blocks, one for each lineman. Beneath these are four blocks, one for each back. The 11 blocks constitute the starting, first string, or offensive team. On top of the seven blocks are two rows of seven blocks for the substitutes. Below the backs, the same arrangement applies. In order to tell who is playing at any particular moment, Allen had only to look at the board which will have 11 tacks stuck in the appropriate squares. A spotter for each team takes care of this.

Baseball reporters may also use a cardboard with separate name cards tacked on it according to position. Some use the tack-up method in basketball and hockey. Others rely on memory because they have to keep their eyes on the ball or puck.

"Recaps" and Audience Orientation

The sportscaster has to look at the playing area most of the time in order to keep the audience informed on the progress of the game. Fans also like to know the facts about what happened earlier in the game because much of their listening is intermittent. Few people tune in at the beginning of a game and stay before the set all the way through. And even those people do not keep a score card. Many sports announcers have assistants to compile statistics. Sometimes this task will be combined with the work of a spotter. When there are interruptions in the game Mel Allen preferred to use "recap" instead of "filler" material. The recaps will please those who tune in late. Someone tuning

Figure 25-1. Football Chart for Broadcasting

	LE	LT	LG	C	RG	RT	RE
SUB							
SUB							
1st STRING OR STARTERS							

	LH	QB	FB	RH
STARTERS				
SUB				
SUB				

TYPICAL SQUARE

HT.	WT.	AGE	CLASS	HOME TOWN
6-1	190	23	JR	Detroit Mich.
57	BILL JONES			

Courtesy of Mel Allen

in during the sixth inning is pleased to hear a quick summary, such as: "The Yankees got their three runs in the third" and a rapid and clear review of the details of a big inning. Budd Lynch of Detroit, who broadcasts hockey games, gives the score after every goal and face-off, and he frequently reviews the nature of the scoring. In checking on a tape recording of a broadcast, he discovered that he had mentioned the score 38 times in a single period. Marty Glickman makes it a rule in basketball to give the score and the amount of time remaining every time a basket is scored.

The TV camera can transmit part of the atmosphere of the scene by shots of the time clocks and scoreboard devices used for the audience attending the event in person. Special visual aids may also be prepared for the TV summaries. Plays may be explained and interpreted.

Football, unlike baseball, does not have a set of scoring symbols. Mel Allen used his own system to keep track of events in order to permit recaps.

On an ordinary tablet he ruled off several sheets in three vertical columns. To the left of each of these columns he noted the series of "downs" and recorded every play. For example, in a Columbia-Army game he might note 1-10-30-C. That would be Columbia's ball, first down, 10 to go, on the 30-yard line. If the play gained two yards the next entry would read 2-8-32-C, and so forth. In this manner all plays leading up to the scoring plays were available at all times. The numbers on the jerseys of the players involved on key plays were also set down. In his recap, the sportscaster can take as few or as many of the lead-up plays to the touchdown as he needs. This procedure also adds to the accuracy of the account. The announcer knows at all times what the down is and where the ball is.

A recommended procedure in baseball is to "set" the teams offensively and defensively during the game in order to give those who tuned in late a better understanding of what is happening. One may name the players at their various posts and, if it is a TV broadcast, show them by a cover shot or by a succession of area shots, right half of the infield, then left half, etc. Batting averages as of that moment, not the night before, may be given, comments on where the infield or outfield is playing for a particular hitter, whether a bunt is expected in this situation and any number of such interpretative analyses may be offered. The name of each batter may be superimposed on the bottom of the screen to reinforce the identification.

Keeping the listener oriented toward the location of the ball in radio is simplified in those sports which have a definite geography. "Silver River is ahead by a length coming into the stretch," "It's Notre Dame's ball first down and 10 to go on the 15-yard line," or "There are runners on first and third with one out."

Marty Glickman reminds us that in basketball

There is no specific geography so we've created a great deal of it. We follow the ball "to the right corner"—"to the elbow"—"just outside the keyhole" and so on. We have educated our listeners to these terms through the years until a listener is now oriented almost as well as he would be on a football broadcast.

Hockey broadcasters, according to Geoff Davis, also need to work out a series of expressions pleasing to the audience and descriptive enough to cover the very rapid action peculiar to hockey. Examples of this would include the terms to cover the breakway play, full-length rushes down the ice, player jam-ups near the goal crease, etc.

The viewer's orientation must always be kept in mind in placing cameras and selecting camera shots. Programs that are relatively static (in terms of location) during events such as wrestling or boxing are not as difficult to televise as events where the action takes place over a wider area—baseball, football, horse racing, basketball, and hockey. With these sports, eye-straining pans or a multiplicity of fast cuts in an attempt to keep up with rapid action on the field may be very disturbing to the viewer. Sudden shifts of the basic

angle of sight occasioned by cameras located on opposite sides of the playing field may create confusion. An example of the latter is a telecast of a race where one camera is located on top of the grandstand and another inside the track. Switching from grandstand camera to track camera gives the effect of the horses (or racing cars or runners) suddenly reversing the direction in which they are running. The excessive use of the split screen or the upper-corner insert of different players also may be irritating.

Spotters or assistants may work with the sportscaster in keeping track of the play, of incoming substitutions and in compiling statistics for use in recaps or during breaks in the game. Some relieve the regular sportscaster on microphone to handle the color and statistics. The featured play-by-play reporter will be held responsible by the audience, however, for the accuracy of the descriptions of the game in progress. Here is a word of advice from "Red" Barber: "Most mistakes come from carelessness, a momentary break in concentration. The first essential is *complete concentration* on your play-by-play-assignment."

Daily Sportscast

The peak audiences come with the presentation of the actual sporting event. But large and loyal audiences also follow the many daily sportscasts scheduled at the dinner hour and late evening. Some of these broadcasts are merely summaries of results and the press services provide material for them. Other sportscasts combine press material rewritten for the individual sportscaster, still pictures, both silent- and sound-film clips and interviews. Geoff Davis gives his view of how to proceed:

The preparation of a daily sportscast differs slightly depending upon the point of view of its origination. For example, in New York, a man beaming to a local audience would have so much action going on in any single day that results alone would take a considerable amount of time. The most efficient means of setting up this type of show is to start with the top sport in season and gradually progress through the less important items. In summer, baseball scores of the major leagues come first followed by "off the diamond news" of this sport, injuries, sales and trades and other executive business of importance. Next come boxing, horseracing and seasonal events of a purely local nature. For a network show out of New York, also lead off with baseball but you must necessarily look across the country and mention national events, big time fights, Davis cup tennis, international swimming, college sports of importance, etc. The main thing to remember in network presentation is that the program must not be too confined to the local scene.

Interviews have become an important part of every sports reporter's presentation to his public. The thing to remember about interviews is not to overdo them, either in number or in length because prepare them as you will, like fashions, they come back eventually over the same cycle.

Daily sports broadcasts derive their interest from clear, concise presentation in good taste. Actual delivery is usually somewhat faster than normal, but again it is

wise to remember not to overdo the speed because increased rate sometimes gets in the way of clarity.

Directing Procedures

In radio, a local station rarely assigns a director to sports pickups. When a director is present he assists in timing, lining up guests for interviews, and listening carefully to the description in order to detect any errors. However, a director is required in television coverage. He usually is stationed in the "remote" truck or mobile unit which contains the field equipment—camera controls, amplifiers, power supply units, sync generators, switching panels, off-the-air and off-the-line monitors, audio console, and telephone connections with cameramen, sportscaster, and studio master control.

The television director follows the same general procedures as in studio work. He, or the TD, instructs the cameraman about upcoming shots and calls for appropriate switching from camera to camera as the action of the game and the announcer's comments prescribe. He decides whether to use an instant replay of the action to clarify and reinforce the highlights of the game. The director is also responsible for timing and inserting live or filmed commercials at the proper moments.

Usually three cameras as a minimum are used for most sports other than boxing and wrestling. Electronic inserts of simultaneous action calls for additional cameras. The fast action required of all program and technical personnel demands close teamwork. Ideally, the director, cameramen, and TD should be thoroughly acquainted with the fine points of the sport they are covering. There is little time for deliberation before camera movement or switching to other cameras to follow the play and to obtain proper closeups. Preestablished patterns and areas of coverage are often assigned to cameramen ahead of the action. The switching must be done fast; often a quick hand signal to the TD is used instead of a vocal command. A brief outline follows which indicates respective camera placements in a few of the major sports with which the director works.

Baseball.— The physical design of the individual ball park and the direction of sunlight may require special locations. The main camera is generally placed behind home plate. It is equipped to follow the ball to any part of the field for close-ups. The location of the other cameras varies considerably—some directors prefer the other cameras grouped together on either side of the main camera, others separate them with one along the first-base line and the other between home and third. Jack Murphy, of WPIX, New York, recommends that the second camera be placed by the side of the main camera as a spare and to supplement the wide-angle cover shots through cuts and close-ups. The third camera would be placed along first-base line for coverage of infield plays, close-ups of right-handed batters and tight coverage of plays

at any base including home plate, from a different perspective. A fourth camera placed in the center-field stands provides a view of the action over the pitcher's shoulder. World Series coverage employs additional cameras in the two locker rooms or on the field for pre- and postgame interviews and color.

Football.— It is easy to make mistakes in trying to follow the ball in play in football. In covering football, sportscasters should have an intimate knowledge of the fundamentals of the game and should learn the styles of play of various teams. Different teams are usually covered each week. Observation of practice sessions and briefing by opposing coaches are extremely important. Many fans are agreeably surprised to see how expertly complex plays are followed on TV without confusion or hesitation. Two cameras are usually placed close together at the 50-yard line in the press box or on top of the grandstand. The third may be stationed alongside of the announcer for commercials and summaries and supplemental color coverage. Additional cameras may be located to good advantage on the field itself or at an exit ramp just slightly above field level. Pickups of band maneuvers and festivities at half-time are aided when a camera is available for different perspectives and eye-level close-ups.

Boxing and wrestling.— Usually two cameras are sufficient for boxing and wrestling because of the limited area of action. One camera can supply a cover shot of the ring and the other camera tight two-shots or close-ups. A special platform is often erected above the spectators but not too far back from the ring. When shots are taken from the rear of the arena the characteristics of the long lenses makes the fighters appear short and squat. If the announcer is at ringside he should be stationed on the same side of the ring as the cameras in order not to confuse the viewers in references to "right" or "left." Close-ups of the sportscasters during commercials or interviews are also facilitated. If an additional camera is available, a location which permits "low-angle" shots close to the ringside is desirable and will add considerable dramatic impact to the visual presentation.

SCHEDULED EVENTS

Scheduled special events provide an opportunity for advance preparation. Examples of scheduled special events are: election night returns, political conventions, dedication ceremonies, banquets, parades, arrival of dignitaries, opening ceremonies of fairs and conventions, fashion shows, and publicity stunts. The station may have an opportunity to adjust the time schedule of some of these events in order to secure a better audience. The atmospheric color achieved by the transmission of "on-location" sights and

sounds are important factors in the high degree of interest audiences have in such programs.

The advance preparations for technical pickup facilities affect the polish and smoothness of special events programs. In arranging radio coverage, special audio "loops" and "cueing circuits" are ordered from the local telephone company. If origination points are outside the immediate community then the Long Lines Division of A.T.&T. is called upon to obtain such facilities. Facilities for television remotes are handled either through orders to the telephone company or by the station's own microwave equipment. When the station has sole responsibility, it utilizes a small portable transmitter placed adjacent to the mobile unit on a high point which has a direct line-of-sight approach to the receiving "dish" located on the tower at the station's transmitter. When buildings or hilly terrain interfere with such a line-of-sight connection, another microwave relay link must be used to send the signal to the transmitter in two "hops." The microwave equipment may be used also for color television transmission; it is also capable of transmitting the audio portions.

An outstanding example of complex microwave relays arranged for a one-time broadcast by an individual station was the first live television pickup of an atomic bomb test from Yucca Flats, Nevada. Klaus Landsberg of KTLA, Los Angeles, supervised a dramatic race against time and the elements of nature to install facilities which sent the signal picked up by the cameras at News Nob, seven miles from the scene of the blast, to the station transmitter about 300 miles away. A series of four hops from mountain peak to mountain peak including one 140-mile relay over the California desert was required. Things looked dark indeed at one crucial point. An 8,000-foot mountain peak was needed as a relay station, but there was no way to travel up the steep trail except by foot or burro. The U. S. Marines literally came to the rescue. Twenty-four flights of Marine helicopters transported 12,000 pounds of electronic gear, food, gasoline supplies, and four engineers to the peak. The eight-foot receiving dish was tied on by rope. Both a heavy sandstorm and a blizzard knocked out the relay system during test periods. Undaunted, the men worked on; and Landsberg and his staff succeeded in sending to the station, and thence to the nation, the first live television broadcast of an atomic blast. The entire project, including transportation of equipment, location, and installation of the relay links, and arduous checking and testing, took 16 days.

Script material for use during the broadcast can be prepared ahead of the scheduled event for the opening and closing announcements, continuity for emergencies, for delays in the progress of the event, and for providing background comments on the occasion, speakers, or other participants. A thorough announcer or writer collects newspaper clippings, maps, press releases, and articles, and writes copy for almost every contingency. Interviews with various personalities can be arranged. The skill with which prepared



Courtesy of Philips Broadcasting Equipment Corp., Audio-Visual Systems Division

Norelco PCP-90 "minicam" portable three-Plumbicon color TV camera used regularly for news, sports, and special events. The camera can broadcast by microwaves or through a small, light triaxial cable.

material and interviews are woven into the ad-lib description of the actual event as it takes place marks the difference between a professional job and an amateurish one. It should be noted that present-day broadcasting does not place a premium on the ability to talk on and on when there is no need to stay at the scene. A switchback to the control point for films, music, or narrative comments by others in the studio is the customary practice. Monitors should be available for use by announcers in remote televised pickups. Otherwise the announcer may be describing a completely different scene from the picture selected for transmission by the director. The commentator must also avoid describing what the viewer can plainly see on the television screen, but at the same time he must provide the information needed to make the viewer understand what he sees.

How much should a commentator permit himself to become involved with the events he is describing? During America's space explorations it was apparent that Walter Cronkite, who handled the main descriptive chores for CBS, was emotionally affected by the situation. During the critical moments he was clearly tense and anxious; his feeling of tremendous relief when phases were completed successfully was equally obvious. In contrast, Frank McGee and Roy Neal, his NBC counterparts, were much less emotional and more objective in their attitude as they followed the exciting events. It cannot be said that one of these attitudes is better than the other. Viewers will choose to hear the commentator whose work and general approach most appeal to their personal taste.

UNSCHEDULED EVENTS

The other broad area of special events deals with the unexpected. These events may occur during a regular program pickup, such as the explosion of the Hindenberg at Lakehurst, New Jersey, which took place before the eyes of Herbert Morrison, of WLS, who was there to record a routine description of the landing of the giant dirigible. The need to cover unexpected special events may arise at any moment when disaster strikes. Broadcasters, through film and mobile units, have begun to establish a similar reputation for public service—to inform people what to do, where to go, and what is coming next in such crises as hurricanes, tornadoes, floods, and tidal waves. Such broadcasts demand great sincerity and naturalness in presentation. No showmanship tricks, no pretentiousness, no capitalizing on the sufferings of those involved should be tolerated.

USE OF TAPE RECORDINGS AND FILM

The portability of tape recording equipment and the flexibility in editing the tape before broadcast make it possible for any station to cover special events. It takes only the time to get to the scene, the time for the interview or description, and the trip back, to cover special events. The tape recorder permits coverage of events far from the studio, where regular pickups would be impractical due to the great cost of telephone lines. The announcer must remember that the tape may have to be cut and spliced to eliminate certain portions. Provisions for pauses between parts of the description and interviews should be made during the recording. Each unit should be complete in itself, and not contain a reference to other portions of the description. Background sounds can be recorded separately on other portions of the tape, for blending during the broadcast.

Film coverage recreates the event for the television audience when live

facilities are not available. The description in the chapter on Film deals with this aspect at greater length. Some stations have mobile video-tape recorders that can be taken to the scene of an event to record material for a later broadcast. Video-tape recorders are also used to repeat parts of an event that is of special interest to the audience. A special video recording disc keeps a constant recording of the last 20 seconds of the action. The video disc can replay the action in a normal way, present it in slow motion, or freeze it into a still picture. Between periods of a hockey game, for example, the scoring plays may be reshowed from a video-tape recording. Using this technique, the knockout in a boxing match or the final run to the wire in a horse race may be repeated.

The use of mobile video-tape recorders and editing devices has led to increased numbers of network broadcasts of multisports roundups and championship golf matches. The time delays required for live coverage are eliminated and events from widely separated areas of the nation and world can be brought together on one program.

AD-LIBBING

Whether the event is scheduled or unexpected, live, filmed, or taped, the announcer must be proficient in extemporaneous speaking. Vivid expressive language, keen observation and accurate description are essential. A brief summary of the scene to orient the audience is a good way to begin the broadcast. A conversational progression from that point should follow. Brief summaries of past activities may also be used if they are necessary for understanding. Avoid long and elaborate summaries. Many announcers work their summaries in along the way rather than at the opening. The rate of speech and emotional overtones should, of course, be appropriate to the event and its significance. Emotional reactions need not be suppressed; if the event is truly exciting or solemn, it should be reflected in the voice and delivery. Excesses in emotion, however, should be avoided. Stock phrases and repetitive transitional phrases should be avoided. A straightforward progression of ideas and human interest material should be the pattern.

PROJECTS AND EXERCISES

1. Each class member could read aloud and define 25 words or phrases for a particular sport which have special significance and meaning. Select the words and phrases which are distinctive and descriptive of the sport—a vocabulary which would be used by a sports announcer in a broadcast of that sport. “Single wing back” in football and “Texas Leaguer” in baseball are examples.

2. Make an off-the-air recording of a sports event description, radio or television, and have it transcribed in written script form for class analysis and evaluation. Compare

it with newspaper accounts. If any sports event is covered by two stations, attempt to have the two announcers recorded as they describe the same thing. Discuss and evaluate the two styles.

3. Monitor television coverage of different sports. Have one class member watch the screen (with the sound off) and describe the game on a tape recorder. Have another class member record the professional description on another tape recorder over a different set. Play back the two recordings for comparison and criticism.

4. Obtain film footage which shows a game in progress. Class members should take turns in describing the game, first as for radio and then as for television during the projection of the film. Class evaluation of different styles should follow.

5. Prepare background material and work out scoring and identification systems. Then take a tape recorder to different practice sessions or actual games for use by class members alternating as sportscasters and spotters. Play back these tapes for class criticism.

6. Cover special events on campus and community via tape recording, or film. Prepare advance copy and arrange for interviews to fill in as needed.

CHAPTER 26

Television Drama

“WHEREVER and WHENEVER humans have progressed beyond the mere struggle for physical existence, to gods and recreation and self-expression, there has been theater in some sense; an inevitable place for acting, dancing, dialogue, drama, in the ordered scheme of life.”¹

Production of drama through the ages has been influenced not only by the cultural environment of the people, but also by the physical dimensions of the setting where the drama is presented and the technical devices available to the dramatist and director. Modern-day audiences that watch or listen for hours have their predecessors in ancient Greece when theatrical attendance was an all-day family affair. Thousands gathered in large amphitheaters cut into the hillside. Since the faces of actors could not be distinguished by the audiences seated far from the stage, huge masks were used to identify the different characters. In Shakespeare’s time, dialogue references instead of realistic settings informed those in pit and balcony where the scene was to be—a battlefield, a castle, or an island. In later years the theater developed the “picture-window” stage, with an emphasis upon more or less realistic scenery viewed by the audience through a fixed proscenium arch. The development of motion pictures introduced a new set of techniques that were available to the dramatist and the director. Similarly, the radio and television media developed dramatic forms of their own.

In the years during which television developed and came of age, a number of changes took place in the nature of broadcast drama. Almost all TV drama was at first presented in live form, being viewed by its audience at the moment of production. Now there are three different ways of producing

¹ Sheldon Cheney, *The Theatre* (New York, 1929), p. 1.

television drama: 1. on film, the most common form; 2. on edited tape, which means that the drama is recorded in segments and is then assembled into a complete program through the use of editing procedures; 3. "live-on-tape," a term that refers to a program produced as a live production that is broadcast from a video-tape recording.

The production of radio drama has undergone severe curtailment during the period that television has been on the rise. Radio drama on the networks is now almost extinct, and it seems doubtful that it will survive in any important way on a national scale. There is still some radio drama being broadcast locally, particularly by educational institutions and by stations playing recordings of dramas that used to be on the air regularly. In Canada and Great Britain radio drama continues to be a significant element in broadcast offerings. Because radio drama has virtually disappeared from the American scene, however, we shall refer to it only briefly and give most of our attention to television drama.

Radio

The absence of sight made possible a radio theater of the imagination. The listeners, each in his own way, were cooperating playwrights. Each listener provided the setting for the play in his mind; with mental imagery he gave visual characterization to the participants in the play. Radio drama drew its aesthetic form from the following: 1. the intimacy of the medium, which made the audience feel it was on stage with the performers, 2. the absence of sight which meant that setting, characterizations, and plot had to be conveyed through dialogue, narration, sound effects, or music, and 3. the complete freedom of locale, time, and characterizations made possible by the absence of sight and limited only by the extent to which our imagination was stimulated.

Television

As we have noted earlier, most of the television drama seen today is produced in brief sequences in a movie studio or on location rather than in a television studio. Drama of this type should be thought of as a film as far as its characteristics and production circumstances are concerned. Some drama, however, is still produced in a studio with television cameras and is recorded on video tape for later broadcast. Television drama of this type has the same intimacy as radio drama and it makes some use of sound effects and music, but in other respects it shows a greater kinship for the theater and motion pictures. It lacks the flexibility of time and space found in radio and the movies, but it has greater freedom of movement than the theater. It has the added values of sight to convey character, mood, action, and plot. The television camera becomes a moving proscenium arch that extends the audience's horizontal range of vision to all possible angles within 360°; it offers an adjustable vertical

range, and practically unlimited variations in depth, from extreme close-ups to long shots limited only by the visual requirements of the relatively small television viewing screen. A style of television directing called "cameo," developed by Albert McCleery, concentrates almost exclusively on close-ups and medium shots and avoids long shots almost entirely. This style won considerable critical acclaim as a distinct aesthetic form of television drama.

The ability to direct the viewers' attention to specific detail by appropriate camera movement and selection of camera shots has great significance in television drama. The writer and director may place emphasis where they see fit. A camera close-up of a gun on a table during a bitter quarrel between a thug and young heroine is intended to increase the dramatic force of the action when the girl suddenly seizes the revolver. The opening camera shot of "Marcia Akers" in the script found on page 511 illustrates how attention can be directed to specific detail. In David Shaw's script, "Native Dancer," camera action anticipates dialogue revealing certain ambitions held by a leading character. After an opening establishing shot of Broadway, the camera dollies into to a drug store exterior and then dissolves into the busy scene inside. A waitress is shouting orders across the counter to a short order clerk (Shirley) who is racing to fill the orders. During the rapid-fire exchange of dialogue the camera tilts down to Shirley's feet and reveals that she is wearing ballet slippers and is practising some classic positions while she works. The camera then tilts up again as the scene continues:

FRANCES

Is my toasted American working?

SHIRLEY

No harder than I am.

FRANCES

Well, it'd be a lot easier on you if you did your ballet lessons on your own time.

SHIRLEY

My teacher says every minute counts if you want to be a great dancer.

FRANCES

Sure, what does he care? He doesn't have to eat here. Shirley, the customers are beginning to complain about the service.

SHIRLEY

Tell them I'm on my toes. (AND SHE IS).²

Television Compared to Theater and Film

Locale or playing area. Theatrical drama is influenced by the physical stage or playing area, and the physical location of the audience. Most modern theaters

² Irving Settler (ed.), *Top TV Shows of the Year* (New York, 1955), p. 142.

have a proscenium arch. Some plays such as *Our Town*, and *Death of a Salesman* use different areas and levels together with special lighting and staging devices in attempts to achieve a degree of freedom from the "picture-frame" stage. Most stage plays, however, adhere to a conventional stage setting with an open "fourth wall" through which the audience can see the play. Television drama does not have the same freedom as radio drama, but it does make use of "detail sets," "limbos," rear-screen projection (RP), electronic matt effects, video-tape or film inserts, and unit or multiple sets to increase its range of movement. Film has more flexibility in the selection of locale than television drama produced in a TV studio and much more flexibility in this area than theater. Outdoor or on-location scenes, chase sequences, and spectacles, such as huge crowds, battle scenes, and picturesque exteriors, are possible, limited only by time and budget.

Audience orientation.— In the theater each member of the audience watches the performance from the same fixed position. In contrast, both film and television have great flexibility in changing audience orientation. The cameras move in and around—we look into back corners of the locale—we can see how the characters appear to each other from their respective locations. We can become very close to the characters when we move from a cover view, as though we were in the fourteenth row, right up to the players "on stage." This change of audience orientation may account for the emphasis in film and television upon *reaction* as well as on *action*. Observe, as you watch film or television, how many times the camera directs your attention to a character other than the one speaking in order to show you the effects of the words or action.

The ability of the camera to move around, taking the viewer with it and changing the view as it moves, and the ability to cut from camera to camera so that a viewer can be far away, a little distance away, or very close, in front or behind, below or above, are distinctive elements of film and television drama. Intensification of emotion may be accomplished by the moving camera, the angle of camera shots, self-identification (empathy) with a character, and cuts from one camera to another. Alfred Hitchcock, in his classic film, *The Thirty-nine Steps*, moved a camera into an extreme close-up of the mouth of a hotel maid as she started to scream when she discovered the corpse of a beautiful woman on a bed in a cheap hotel. The blowup of a portion of the face increased the impact of shock and horror. In some television dramatic scenes, a camera may stand in for a character. The camera simulates the eyes of the person as he looks around the scene and moves towards and away from other actors. The way the world of the grownups appears to a youngster has been suggested by shooting from the youngster's eye level up towards the adults. How a scene appears to one who is losing consciousness is often portrayed by having the camera gradually lose focus or by rotating the lens, or other camera tricks. This "subjective-camera" technique, however,



Courtesy of CBS Television Network

Filming a scene in an outside location for *Gunsmoke*.

should be used sparingly. It is mentioned here because it illustrates vividly the contrast between audience orientation in the theater and what may be accomplished in television and film.

Dialogue.— Stage plays depend primarily upon dialogue to accomplish their effects. It is true, of course, that action, setting, lighting, costumes, and physical appearance of the actors are very important, but because of the physical limitations of the playing area and the fixed location of the audience the playwright usually turns to dialogue to set forth the problem, to develop the conflict, to proceed to a climax, and to state the resolution.

The editing of camera shots plays an important role in both television and filmed dramas. The tempo of different sequences in a drama is established by the length of time each shot is held and the speed of switching from shot to shot, whether by fast cuts, slow dissolves, or fast dissolves. An identical scene shot in one tempo and then shot in another will differ strikingly in mood. Consider how a series of fast cuts would dissipate the suspense of the slow tortured crawl of a badly wounded man across the floor towards a time bomb set to go off momentarily.

The pattern of different camera shots also influences the dramatic meaning conveyed. A classic example from motion picture film is the final sequence in *All Quiet on the Western Front*. Paul, a German soldier, is the leading

character. He is in a front-line trench in World War I during the final moments before the Armistice goes into effect. He sees a butterfly, is attracted by its beauty, studies it as it rests on a twig, and finally reaches out his hand for it. As he does so, we see a close-up of his hand going limp. The various camera shots of Paul are interspersed by camera shots of a French sniper. The sniper loads his rifle and aims it; a close-up of his fingers reveals that the trigger is being pressed; a close-up of the rifle shows it being fired. The cuts back and forth between the camera shots of Paul and the sniper heighten the emotional effect upon the audience which can anticipate the outcome; they also emphasize the irony of Paul's absorption with the butterfly under the shadow of death. And additional meaning may be found in the implied comparison between Paul and the insect. The individual soldier has no more control over his fate in modern warfare than a trapped butterfly. This juxtaposition of different series of camera shots "enables the film director to endow his shots with a meaning beyond the scope of their apparent ideological content."³

In a contrary vein, Gilbert Seldes described how a director can use television techniques in an imaginary production of *Hamlet* to

destroy all the poetry and philosophy of the original, reducing it to a roaring melodrama of murder and revenge. . . . He will prevent the audience from concentrating on Hamlet by placing him in the background of long shots, never giving him a close shot; he will disconcert the audience further by giving close-ups to Claudius, to the gravedigger, to Osric. He will cut rapidly and he will cut against the tempo of speeches: the more thoughtful and poetic the speech the jumpier will be the cut from one shot to another. he will cut half a dozen times in the first three lines of any soliloquy. He will avoid the slow fade, doing the entire play in a single tempo, and that a fast one, so that in the end he will have a melodrama. The line of action will be clear, the line of thought and feeling that underlies the action will vanish . . .⁴

Narration.— Although it was an important element in radio drama, narration is relatively unimportant in the other dramatic media. Feature films for theatrical release generally do not use narration except to identify dates or locale or to give the audience some background information. In *The Blackboard Jungle*, a film on juvenile delinquency in a high school, a foreword was shown in written form to justify the picture and to disclaim any implication that the situations portrayed were typical of normal school conditions. Some pictures are produced with a character narrator. *Sunset Boulevard* used a character narrator who, at the end of the picture, is revealed to have been dead. Half-hour dramatic films for television tend to use narration in order to pack as much story as possible into the brief time period. Television dramas frequently employ program narration—through title cards or words to be read by the viewer or by an announcer speaking over camera shots of the opening scene.

³ Joseph and Harry Feldman, *Dynamics of the Film* (New York, 1952), p. 55. A more detailed description of this shot sequence may be found in this volume.

⁴ Gilbert Seldes, *Writing for Television* (New York, 1952), p. 64.

The use of character narration has increased as television dramatic writers have moved away from the more rigid techniques copied from stage plays in the first days of television and have reached for greater freedom of form. It should be stressed, however, that in drama for any medium an excessive reliance upon narration instead of on dramatic action and dialogue usually weakens a play.

Plotting.— Television dramas are generally shorter than stage plays and feature films. One effect of this situation is that television dramas eliminate subplots from adaptations and rarely include them in original works; the audience's attention is directed towards only a few principal participants. One playwright comments: "I have only one rule that I consider absolute and arbitrary, and that is: a drama can have only one story. It can have only one leading character. All other stories and all other characters are used in the script only as they facilitate the main story."⁵ Television plays minimize pageantry and spectacle and, excluding mysteries and situation comedies, tend to be dramas of character development rather than complicated plot and action. "Television writers have learned that they can write intimate dramas—'intimate' meaning minutely detailed studies of small moments of life. . . . Now, the word for television drama is depth, the digging under the surface of life for the more profound truths of human relationships."⁶

Examples of Television Drama

1. "Marty," by Paddy Chayefsky⁷

Following the presentation of "Marty" on NBC-TV, a movie was produced which won many of the top critical awards, including a sweep of four Academy "Oscars" for best screen play, direction, actor, and picture. In his discussion of this script, contained in the published edition of six of his plays, the author indicates that the play represents "the sort of material that does best on television. . . . [It deals] with the world of the mundane, the ordinary, and the untheatrical. The main characters are typical, rather than exceptional; the situations are easily identifiable by the audience; and the relationships are as common as people." He feels that the essence of the show lies in its "literal reality." "I tried to write the dialogue as if it had been wire-tapped. I tried to envision the scenes as if a camera had been focused upon the unsuspecting characters and had caught them in an untouched moment of life." In addition to illustrating the style of Chayefsky's writing, the excerpt which follows also indicates time compression and economy of staging found in television

⁵ Paddy Chayefsky, *Television Plays* (New York, 1955), p. 81. This collection of plays by one of television's most gifted writers contained excellent essays on various aspects of television drama.

⁶ *Ibid.*, p. 132.

⁷ From Chayefsky, *Television Plays*. Courtesy of the author. Copyright 1954 as an unpublished dramatic composition by Paddy Chayefsky. Copyright 1955 by Paddy Chayefsky.

drama. The motion picture treatment added two scenes immediately ahead of the excerpt included here. One scene was located at the bottom of the stairway going up to the dance hall. The young man (who later approaches Marty) and his companion talk briefly while engaged in obtaining a package of cigarettes from a vending machine. The audience learns of his disgust with his blind date. The second scene is in the lobby where the young man encounters an old flame and decides to "ditch" his blind date. In the original television version a photograph of a building exterior was used to establish the locale. The camera dollied in on the entrance of the dance hall and then panned up to the second floor. A dissolve from the photograph revealed a live shot of a portion of the dance hall.⁸

DISSOLVE TO: Live shot - a row of stags along a wall. Camera is looking lengthwise down the row. Camera dollies slowly past each face, each staring out at the dance floor, watching in his own manner of hungry eagerness. Short, fat, tall, thin stags. Some pretend diffidence. Some exhibit patent hunger.

Near the end of the line, we find Marty and Angie, freshly shaved and groomed. They are leaning against the wall, smoking, watching their more fortunate brethren out on the floor.

ANGIE: Not a bad crowd tonight, you know?

MARTY: There was one nice-looking one there in a black dress and beads, but she was a little tall for me.

ANGIE: (Looking down past Marty along the wall right into the camera) There a nice-looking little short one for you right now.

MARTY: (Following his gaze) Where?

ANGIE: Down there. That little one there.

The camera cuts about eight faces down, to where the girls are now standing. Two are against the wall. One is facing them, with her back to the dance floor. This last is the one Angie has in mind. She is a cute little kid, about twenty, and she has a bright smile on - as if the other two girls are just amusing her to death.

MARTY: Yeah, she looks all right from here.

ANGIE: Well, go on over and ask her. You don't hurry up, somebody else'll grab her.

Marty scowls, shrugs.

MARTY: Okay, let's go.

They slouch along past the eight stags, a picture of nonchalant unconcern. The three girls, aware of their approach, stiffen,

⁸ Chayefsky, *op. cit.*, pp. 149-153, 173.

and their chatter comes to a halt. Angie advances to one of the girls along the wall.

ANGIE: Waddaya say, you wanna dance?

The girl looks surprised - as if this were an extraordinary invitation to receive in this place - looks confounded at her two friends, shrugs, detaches herself from the group, moves to the outer fringe of the pack of dancers, raises her hand languidly to dancing position, and awaits Angie with ineffable boredom. Marty, smiling shyly, addresses the short girl.

MARTY: Excuse me, would you care for this dance?

The short girl gives Mary a quick glance of appraisal, then looks quickly at her remaining friend.

SHORT GIRL: (Not unpleasantly) Sorry. I just don't feel like dancing just yet.

MARTY: Sure.

He turns and moves back past the eight stags, all of whom have covertly watched his attempt. He finds his old niche by the wall, leans there. A moment later he looks guardedly down to where the short girl and her friend are. A young, dapper boy is approaching the short girl. He asks her to dance. The short girl smiles, excuses herself to her friend and follows the boy out onto the floor. Marty turns back to watching the dancers bleakly. A moment later he is aware that someone on his right is talking to him...He turns his head. It is a young man of about twenty-eight.

MARTY: You say something to me?

YOUNG MAN: Yeah, I was just asking you if you was here stag or with a girl.

MARTY: I'm stag.

YOUNG MAN: Well, I'll tell you. I got stuck onna blind date with a dog, and I just picked up a nice chick, and I was wondering how I'm gonna get ridda the dog. Somebody to take her home, you know what I mean? I be glad to pay you five bucks if you take the dog home for me.

MARTY: (A little confused) What?

YOUNG MAN: I'll take you over, and I'll introduce you as an old army buddy of mine, and then I'll cut out. Because I got this chick waiting for me out by the hatcheck, and I'll pay you five bucks.

MARTY: (Stares at the young man) Are you kidding?

YOUNG MAN: No, I'm not kidding.

MARTY: You can't just walk off onna girl like that.

The young man grimaces impatiently and moves down the line of stags...Marty watches him, still a little shocked at the proposition. About two stags down, the young man broaches his plan to another stag. This stag, frowning and pursing his lips, seems more receptive to the idea...The young man takes out a wallet and gives the stag a five-dollar bill. The stag detaches himself from the wall and, a little ill at ease, follows the young man back past Marty and into the lounge. Marty pauses a moment and then, concerned, walks to the archway that separates the lounge from the ballroom and looks in.

The lounge is a narrow room with a bar and booths. In contrast to the ballroom, it is brightly lighted - causing Marty to squint.

In the second booth from the archway sits a girl, about twenty-eight. Despite the careful grooming that she has put into her cosmetics, she is blatantly plain. The young man and the stag are standing, talking to her. She is looking up at the young man, her hands nervously gripping her Coca-Cola glass. We cannot hear what the young man is saying, but it is apparent that he is introducing his new-found army buddy and is going through some cock-and-bull story about being called away to an emergency. The stag is presented as her escort-to-be, who will see to it that she gets home safely. The girl apparently is not taken in at all by this, though she is trying hard not to seem affected.

She politely rejects the stag's company and will get home by herself, thanks for asking anyway. The young man makes a few mild protestations, and then he and the stag leave the booth and come back to the archway from where Marty has been watching the scene. As they pass Marty, we overhear a snatch of dialogue.

YOUNG MAN: ...In that case, as long as she's going home alone, give me the five bucks back...

STAG: ...Look, Mac, you paid me five bucks. I was willing. It's my five bucks...

They pass on. Marty returns his attention to the girl. She is still sitting as she was, gripping and ungripping the glass of Coca-Cola in front of her. Her eyes are closed. Then, with a little nervous shake of her head, she gets out of the booth and stands - momentarily at a loss for what to do next. The open fire doors leading out onto the large fire escape catch the eye. She crosses to the fire escape, nervous, frowning, and disappears outside.

Marty stares after her, then slowly shuffles to the open fire-escape doorway. It is a large fire escape, almost the size of a small balcony. The girl is standing by the railing, her back to the doorway, her head slunk down on her bosom. For a moment Marty is unaware that she is crying. Then he notices the shivering tremors running through her body and the quivering shoulders. He moves a step onto the fire escape. He tries to think of something to say.

MARTY: Excuse me, Miss. Would you care to dance?

The girl slowly turns to him, her face streaked with tears, her lips trembling. Then, in one of those peculiar moments of simultaneous impulse, she lurches to Marty with a sob, and Marty takes her to him. For a moment, they stand in an awkward embrace, Marty a little embarrassed, looking out through the doors to the lounge, wondering if anybody is seeing them. Reaching back with one hand, he closes the fire doors, and then, replacing the hand around her shoulder, he stands stiffly, allowing her to cry on his chest.

2. "Rosie," by Milton Gelman⁹

Fantasy is not presented very often on television. "Rosie," by Milton Gelman, was one of the rare instances when a fantasy-melodrama was presented effectively. The author exploits the potentials for technical effects which are possible in television but which are neglected by many writers who do not yet understand the medium. The excerpt which follows came at the opening of the play. The characters we encounter are described by the author as:

ROSIE ZELDA . . . Blonde, pale, dumpy, either a young 40 or an old 36. She is the symbol of the commonplace. She wears her hair parted in the middle combed straight back, held tightly in place in the rear by a comb.

HENNIG DORK . . . Rosie's sadistic supervisor of the ledger dept. Crafty, sneaky, given to making examples of his staff who are nothing but cogs in his well-oiled office machine. I hate him. You'll loathe him.

OPEN IN BLACK

A CIRCULAR POOL OF LIGHT SLOWLY BEGINS TO ILLUMINATE A TIME CLOCK AND TIME CARD RACK HANGING IN LIMBO.

(SOUND: AS THE LIGHT BRIGHTENS, WE HEAR THE STEADY, MEASURED CLOCK TICKS. BRING UP FULL AND KEEP UNDER THE FOLLOWING ACTION.)

THE TIME CLOCK HAS A SLOT AT THE BASE FOR THE TIME CARD AND A METAL LEVER TO THE RIGHT OF THE SLOT WHICH, WHEN BANGED, PUNCHES THE TIME AND RINGS A BELL.

THE HANDS OF THE CLOCK ARE ALMOST, BUT NOT QUITE ON 9:30.

THE TIME CARD RACK IS IN TWO SECTIONS. ONE IS MARKED "OUT", THE OTHER "IN"

ALL THE CARDS EXCEPT TWO ARE IN THE "IN" SECTION. EACH OF THE TWO CARDS STILL IN THE "IN" RACK ARE UNDER SEPARATE COLUMNS.

UNDER THE COLUMN MARKED "CLERKS", IS ONE MARKED "ZELDA, ROSE".

⁹ Courtesy of the author.

UNDER THE COLUMN MARKED "SUPERVISOR", IS THE OTHER MARKED "DORK, HENNIG".

WE NOW SEE ROSIE ZELDA WALK TO THE TIME CLOCK QUICKLY, NERVOUSLY. SHE PULLS OUT HER CARD, HASTILY PUNCHES IT AS THE BELL RINGS. NOW SHE SEES THAT DORK'S CARD IS STILL NOT PUNCHED. SHE SIGHS WITH RELIEF AND RELAXES A LITTLE. SHE NOW WALKS OUT OF THIS LIGHT POOL, INTO THE BLACKNESS AND OUT INTO ANOTHER POOL OF LIGHT WHICH BRIGHTENS SHOWING THE FOLLOWING IN LIMBO:

A WATER COOLER, WITH CUP DISPENSER AND WASTEBASKET. ABOUT IT, HANGING IN LIMBO, AS IF ON A WALL, IS THE FOLLOWING SIGN:

NECESSITY is the
MOTHER of INVENTION

ROSIE TAKES A QUICK DRINK, STARING AT THE SIGN. SHE CRUMPLES THE CUP AND WALKS OUT OF LIGHT THROUGH DARKNESS TO A THIRD POOL OF LIGHT WHICH NOW BRIGHTENS IN LIMBO.

HERE THERE IS A RACK OF LARGE LEDGERS. ABOVE THE RACK, AS IF HANGING ON A WALL, IS THE FOLLOWING SIGN:

INDUSTRY is the
FATHER of SUCCESS

ROSIE SELECTS A LARGE, HEAVY LEDGER MARKED "H" ON THE SPINE, LOOKS UP AT THE SIGN AND, WEIGHED DOWN, WALKS OUT OF THIS POOL OF LIGHT THROUGH DARKNESS TO THE NEXT BRIGHTENING LIGHT POOL IN LIMBO CONTAINING:

THE INEVITABLE SIGN, HANGING IN LIMBO AS IF FROM A WALL READING:

SUCCESSFUL INVENTION is the
CHILD of
NECESSARY INDUSTRY

BELOW THE SIGN IS ROSIE'S DESK. IT IS VERY PLAIN WITH A DRAWER. IT IS PLACARDED "DESK 8".

ROSIE FLOPS THE LEDGER ON HER DESK, AND WITH A SIGH, SITS ON HER STOOL. SHE FLOPS OPEN THE LEDGER, GETS HER PEN READY, POISED ABOVE THE LEDGER. NOW SHE LOOKS UP AND ACROSS AS, BEYOND HER, THE POOL OF LIGHT CONTAINING THE TIME CLOCK SETUP BRIGHTENS.

WE SEE HENNIG DORK MARCH IN. HE'S NARROW EYED, WEASELY, GRIM. HE GRIMLY LOOKS ACROSS AT ROSIE AND SEES TO HIS SATISFACTION THAT SHE IS READY FOR WORK, HER HAND POISED, FROZEN. SATISFIED, HE LOOKS AT THE HANDS OF THE CLOCK. THEY ARE SQUARELY ON 9:30. HE REACHES OVER, TAKES HIS TIME CARD, PUTS IT IN THE SLOT AND BANGS HIS FIST DOWN ON THE LEVER.

SOUND: THE TIME CLOCK BELL BANGS LOUDLY LIKE THE RING BELL AT A FIGHT. SIMULTANEOUSLY, AS IF TO THE BELL'S GO SIGNAL, WE HEAR THE CLATTERING OF OFFICE MACHINES AND THE RHYTHMIC SCRATCHING OF PENS AS:

WITH THE BELL ROSIE DROPS HER HAND AND STARTS WORKING.

ROSIE IS INDUSTRIOUSLY DOING JUST ONE THING: SHE IS MARKING THE NUMBER 4 ON EACH PAGE OF THE LEDGER--4, TURN THE PAGE, 4, TURN THE PAGE, ETC.

(PAN DOWN: TO SHOW ROSIE'S WORK, THEN:

END OF TEASER)

OUT OF COMMERCIAL

(SOUND: BRING UP THE SOUND OF OFFICE MACHINES BANGING AWAY, THE SCRATCHING OF PENS, ETC: BRING UP FULL, THEN KEEP UNDER THE FOLLOWING:)

FADE ON:

THE THREE POOLS OF LIGHT: DORK TAKING A DRINK AT THE WATER COOLER, THE LEDGER RACK POOL, AND ROSIE'S DESK.

DORK, WHO HAS JUST FINISHED HIS DRINK, CRUMPLES THE CUP AND THROWS IT IN THE WASTEBASKET. HE NOW TURNS AND NARROWLY EXAMINES ROSIE, WHO IS INDUSTRIOUSLY WORKING AWAY AT THE LEDGER. DORK'S EYES TRAVEL SLOWLY FROM LEFT TO RIGHT AS:

DORK'S VOICE (RECORDED)

Desk 6, ledger F, good work. Desk 7, ledger G, all right.

(HIS EYES GO BACK TO ROSIE AND NARROW.)

Desk 8, ledger H...hm-m...

ROSIE'S VOICE (RECORDED)

Four turn the page, Four turn the page...

DORK'S VOICE (RECORDED)

Bears watching, that girl. Watch, her, Dork!

ROSIE'S VOICE (RECORDED)

Four, turn the page...

DORK'S VOICE (RECORDED)

Too modest, too unassuming, wonder who she thinks she is...

(ROSIE SIGHS. SHE LOOKS UP FOR A MINUTE, SUDDENLY SEES DORK WATCHING, DUCKS HER HEAD AND GOES BACK TO WORK.)

ROSIE'S VOICE (RECORDED)

Four, turn the page...

DORK'S VOICE (RECORDED)

Aha! Almost got her that time! Too quiet, that one. Too unassuming. Too careful about getting into trouble. Still waters run deep!

ROSIE'S VOICE (RECORDED)

Four, turn the page...

DORK'S VOICE (RECORDED)

Set a trap, that's it.

(HE LOOKS AROUND KEENLY, SEES THE LEDGER SPCT. HIS LOOK CHANGES TO ONE OF BOREDOM. HE DELIBERATELY SAUNTERS OUT OF HIS SPOT AND DISAPPEARS INTO THE LIMBO BLACKNESS.)

(SUDDENLY, HIS HEAD POPS UP BEHIND THE LEDGERS. HE LOOKS LIKE A CAT ABOUT TO POUNCE ON A MOUSE AS HE STUDIES ROSIE.)

DORK'S VOICE (RECORDED)

Who does she think she is, one of those Plain Janes, sneaky, never yet gave me the chance to deliver my inspirational speech about getting on the ball, the office, the office, solemn responsibility and all that. Watch that girl, Dork! Watch her!

(ROSIE SIGHS AND LOOKS UP AGAIN. SHE SEES THAT DORK IS NO LONGER AT THE COOLER.)

ROSIE'S VOICE (RECORDED)

That Mr. Dork. Who does he think I am?

(DORK, WATCHING HER GOOF FROM BEHIND THE LEDGERS, RUBS HIS HANDS IN GLEE AND ANTICIPATION.)

For that matter---just exactly who am I? Who am I to Mr. Dork?

(HER VOICE IMITATES DORK'S AND HER FACIAL EXPRESSION CHANGES TO AN IMITATION OF HIS AS:)

"Desk 8, Ledger H. Make those fours neat!" Or the waitress at the cafeteria downstairs.

(HER FACE CHANGES TO THAT OF A BORED, GUM-CHEWING WAITRESS AND HER VOICE CHANGES TO A BRONX-TYPE ACCENT)

"toastedcheeseonwhitecawfeeonelump..."
Or that man at the payroll window...

(HER VOICE AND FACE CHANGE AGAIN AS:)

"Zelda, Rose, forty nine fifty per week, one deduction, next please, move along..." Or my landlady--

(NOW HER VOICE AND FACE CHANGE AS SHE IMITATES A SNIDE, SUSPICIOUS, SLATERNLY LANDLADY)

"tenant in room six, sober, quiet, single, very regular in her hours and rent payments"

(ROSIE BECOMES HERSELF AGAIN. SHE DOESN'T SEE DORK, DELIGHTED SNEAK AWAY FROM THE LEDGERS, DISAPPEAR IN LIMBO AND POP UP BEHIND HER, READY TO POUNCE.)

Does anybody really know who I am? Do I?

(SHE LOOKS DOWN AT HER DESK DRAWER. SHE SLIDES IT OPEN AND

SLOWLY EXTRACTS A PACKET HELD TOGETHER BY RUBBER BANDS. IT IS A BUNCH OF WILDCAT URANIUM STOCK. AS SHE BRINGS IT UP TO HER DESK, WE SEE THE COVER IS ORNATE, SCROLLED, CLEARLY PRINTED IS THE LEGEND:

SECRET HOPE
URANIUM MINE
ONE SHARE

Is this my dream, my future? Who am I...?
(SHE IS SUDDENLY JERKED BACK TO REALITY AS DORK POUNCES:)

DORK

Miss Zelda!

(ROSIE JUMPS) Just exactly who do you think you are?

(SOUND: DEAD OUT)

STARTLED, ROSIE TWISTS AROUND AND LOOKS UP AT DORK. HER HAND, NEXT TO THE STOCKS ON HER DESK, SLOWLY REACHES OVER TO COVER THEM UP. ROSIE'S LOOK OF SHOCK TURNS TO ONE OF CURIOSITY AS SHE LOOKS UP AT DORK.)

ROSIE

You know, Mr. Dork, that's a good question.
(DORK'S JAW DROPS IN SURPRISE. THE MOUSE IS NOT IN FLIGHT.)
Just exactly who do you think I am?

DORK

(BITTERLY) I'm just beginning to find out, Miss Zelda.

ROSIE

Really?

DORK

You are a thief, Miss Zelda!

(ROSIE LOOKS HORRIFIED.)

(OFF, WE HEAR A FEW TITERS. ROSIE, RATTLED, LOOKS TO BOTH SIDES AS IF SHE IS TRAPPED BY THE SCORN OF HER FELLOW EMPLOYEES. DORK RELISHES THIS. WE CAN SEE HE IS PLAYING TO THE HELP.)

Stealing, Miss Zelda, stealing the most precious thing in our little world. Stealing company time!

ROSIE

But Mr. Dork--

DORK

And insubordination!

(OFF, WE HEAR A MUTTER OF VOICES. ROSIE LOOKS TRAPPED.)

I'm sorry, Miss Zelda, but I must make an example of you.

(DORK NOW SEES ROSIE'S HAND COVERING THE STOCK ISSUES. HE POINTS A QUIVERING FINGER AT IT.)

DORK

What's that? What are you hiding?

(ROSIE TRIES TO PICK THE STOCK UP BUT SHE'S TOO LATE. DORK SWOOPS DOWN AND GRABS IT FROM HER. SHE JUMPS UP FROM HER CHAIR AND FACES HIM AS HE STUDIES IT.)

Uranium stock! Well! a gambler in our midst! Wildcat uranium stock!

ROSIE

My dream.

(DORK LAUGHS SCORNFULLY. OFF, THE VOICES PARROT HIM AND LAUGH SCORNFULLY. ROSIE TAKES THE STOCK FROM HIM AND CLUTCHES IT TO HER BREAST.)

DORK

Your dream! Who do you think you are?

(ROSIE TAKES A DEEP BREATH AND SUMMONS RABBIT COURAGE.)

ROSIE

I don't know. I want to find out.

DORK

Well, Miss Zelda. This office is built on reliability, stability--

ROSIE

I can be anything I want to be if this mine comes in!

DORK

The office is just not big enough for someone who gambles so cavalierly with their money.

ROSIE

I don't want to be me, just a four, turn the page four, I want to be somebody else--

DORK

Who knows, Miss Zelda-- with your mind on your wildcat investments, your pen might slip, a two might be entered instead of a four in your ledger and then where are we?

(OFF, WE HEAR THE VOICES GASP IN HORROR. ROSIE IS COVERED WITH BLUSHING SHAME. DORK IS TRIUMPHANT. HE ADVANCES ON HER. SHE RETREATS, CLUTCHING THE STOCK TO HER BOSOM.)

ROSIE

Just a four, turn the page, four...

DORK

I'm sorry, but you are no longer even that.

(ROSIE DISAPPEARS INTO THE BLACKNESS AROUND THE SPOT AS:)

You're a ZERO!

(ROSIE REAPPEARS AT THE WATERCOOLER SPOT, STILL BACKING AWAY. DORK ADVANCES ON HER INTO THE SPOT.)

You're through, Miss Zelda. Through! Punch out!

(ROSIE RETREATS OUT OF THE SPOT AS THE TITTERING, JEEERING LAUGHTER WELLS. SHE REAPPEARS IN THE TIME CLOCK SPOT, FOLLOWED BY DORK.)

(DORK POINTS TO HER CARD IN THE "IN" FILE. ROSIE, CRUSHED, SLOWLY TAKES IT OUT AND PUTS IT INTO THE SLOT BENEATH THE CLOCK.)

(OFF, THE TITTERING VOICES GASP IN ANTICIPATION.)

(ROSIE BACKS OFF INTO THE EDGE OF THE POOL OF LIGHT AS DORK GRANDIOSELY SURVEYS HIS DOMAIN, WATCHING TO MAKE SURE EVERYBODY IS WATCHING HIS EXAMPLE-MAKING.)

(ROSIE TAKES A STEP FORWARD, REACHES A HAND OUT ENTREATINGLY. DORK GRIMLY SHAKES HIS HEAD, THEN RAISES HIS FISTS OVER THE TIME CLOCK LEVER.)

(ROSIE DROPS HER HEAD IN SHAME AND BACKS OUT OF THE SPOT AS DORK BANGS HIS FIST DCWN ON THE LÈVER.)

(SOUND: THE BELL BANGS, AND SIMULTANEOUSLY, AS IF IT'S THE "GO" SIGNAL, THE CLATTER OF OFFICE MACHINES AND SCRATCHING OF PENS ABRUPTLY STARTS, BUILDING TO A CRESCENDO AS WE MOVE IN CLOSE FOR A SHOT OF DORK GLOATING, NARROW-EYED, WATCHING HIS BEAUTIFUL OFFICE MACHINE RACKET AWAY.)

Comparison of Novel and Television Drama

It is informative and revealing to compare an original text as written for the reading public with a television version of the same scene. The interrupted wedding scene in *Jane Eyre* is reproduced first as found in the novel, then as adapted for television.

Novel

Chapter 26 from *Jane Eyre*, by Charlotte Brontë

Sophie came at seven to dress me: she was very long indeed in accomplishing her task: so long that Mr. Rochester, grown, I suppose, impatient of my delay, sent up to ask why I did not come. She was just fastening my veil (the plain square of blond after all) to my hair with a brooch: I hurried from under her hands as soon as I could.

"Stop!" she cried in French. "Look at yourself in the mirror: you have not taken one peep."

So I turned at the door: I saw a robed and veiled figure, so unlike my usual self that it seemed almost the image of a stranger. "Jane!" called a voice, and I hastened down. I was received at the foot of the stairs by Mr. Rochester.

"Lingerer," he said, "my brain is on fire with impatience: and you tarry so long!"

He took me into the dining-room, surveyed me keenly all over, pronounced me "fair as a lily, and not only the pride of his life, but the desire of his eyes," and then telling me he would give me but ten minutes to eat some breakfast he rang the bell. One of his lately hired servants, a footman, answered it.

"Is John getting the carriage ready?"

"Yes, sir."

"Is the luggage brought down?"

"They are bringing it down, sir."

"Go you to the church: see if Mr. Wood (the clergyman) and the clerk are there: return and tell me."

The church, as the reader knows, was but just beyond the gates: the footman soon returned.

"Mr. Wood is in the vestry, sir, putting on his surplice."

"And the carriage?"

"The horses are harnessing."

"We shall not want it to go to church; but it must be ready the moment we return; all the boxes and luggage arranged and strapped on, and the coachman in his seat."

"Yes, sir."

"Jane, are you ready?"

I rose. There were no groomsmen, no bridesmaids, no relatives to wait for or marshal: none but Mr. Rochester and I. Mrs. Fairfax stood in the hall as we passed. I would fain have spoken to her, but my hand was held by a grasp of iron: I was hurried along by a stride I could hardly follow; and to look at Mr. Rochester's face was to feel that not a second of delay would be tolerated for any purpose, so grimly resolute: or who, under such steadfast brows, ever revealed such flaming and flashing eyes.

I know not whether the day was fair or foul; in descending the drive, I gazed neither on sky nor earth: my heart was with my eyes; and both seemed migrated into Mr. Rochester's frame. I wanted to see the invisible thing on which, as we went along, he appeared to fasten a glance fierce and fell. I wanted to feel the thoughts whose force he seemed breasting and resisting.

At the churchyard wicket he stopped: he discovered I was quite out of breath. "Am I cruel in my love?" he said. "Delay an instant: lean on me, Jane."

And now I can recall the picture of the grey old house of God rising calm before me, of a rook wheeling round the steeple, of a ruddy morning sky beyond. I remember something, too, of the green grave-mounds; and I have not forgotten, either, two figures of strangers, straying amongst the low hillocks, and reading the mementoes graven on the few mossy head-stones. I noticed them, because, as they saw us, they passed round to the back of the church; and I doubted not they were going to enter by the side aisle door, and witness the ceremony. By Mr. Rochester they were not observed; he was earnestly looking at my face, from which the blood had, I daresay, momentarily fled: for I felt my forehead dewy, and my cheeks and lips cold. When I rallied, which I soon did, he walked gently with me up the path to the porch.

We entered the quiet and humble temple; the priest waited in his white surplice at the lowly altar, the clerk beside him. All was still: two shadows only moved in a remote corner. My conjecture had been correct: the strangers had slipped in before us, and they now stood by the vault of the Rochesters, their backs towards us, viewing through the rails the old time-stained marble tomb, where a kneeling angel guarded the remains of Damer de Rochester, slain at Marston Moor in the time of the civil wars; and of Elizabeth, his wife.

Our place was taken at the communion rails. Hearing a cautious step behind me, I glanced over my shoulder: one of the strangers—a gentleman, evidently—was advancing up the chancel. The service began. The explanation of the intent of matri-

mony was gone through; and then the clergyman came a step further forward, and, bending slightly towards Mr. Rochester, went on.

"I require and charge you both (as ye will answer at the dreadful day of judgment, when the secrets of all hearts shall be disclosed) that if either of you know any impediment why ye may not lawfully be joined together in matrimony, ye do now confess it; for be ye well assured that so many as are coupled together otherwise than God's word doth allow, are not joined together by God, neither is their matrimony lawful."

He paused, as the custom is. When is the pause after that sentence ever broken by reply? Not, perhaps, once in a hundred years. And the clergyman, who had not lifted his eyes from his book, and had held his breath but for a moment, was proceeding: his hand was already stretched towards Mr. Rochester, as his lips unclosed to ask, "Wilt thou have this woman for thy wedded wife?"—when a distinct and near voice said:—

"The marriage cannot go on: I declare the existence of an impediment."

The clergyman looked up at the speaker, and stood mute; the clerk did the same; Mr. Rochester moved slightly, as if an earthquake had rolled under his feet: taking a firmer footing, and not turning his head or eyes, he said, "Proceed."

Profound silence fell when he had uttered that word, with deep but low intonation. Presently Mr. Wood said:—

"I cannot proceed without some investigation into what has been asserted, and evidence of its truth or falsehood."

"The ceremony is quite broken off," subjoined the voice behind us. "I am in a condition to prove my allegation: an insuperable impediment to this marriage exists."

Mr. Rochester heard, but heeded not: he stood stubborn and rigid: making no movement, but to possess himself of my hand. What a hot and strong grasp he had!—and how like quarried marble was his pale, firm, massive front at this moment! How his eye shone, still, watchful, and yet wild beneath!

Mr. Wood seemed at a loss. "What is the nature of the impediment?" he asked. "Perhaps it may be got over—explained away?"

"Hardly," was the answer: "I have called it insuperable, and I speak advisedly."

The speaker came forwards, and leaned on the rails. He continued, uttering each word distinctly, calmly, steadily, but not loudly.

"It simply consists in the existence of a previous marriage. Mr. Rochester has a wife now living."

My nerves vibrated to those low-spoken words as they had never vibrated to thunder—my blood felt their subtle violence as it had never felt frost or fire: but I was collected, and in no danger of swooning. I looked at Mr. Rochester: I made him look at me. His whole face was colourless rock: his eye was both spark and flint. He disavowed nothing; he seemed as if he would defy all things. Without speaking; without smiling; without seeming to recognize in me a human being, he only twined my waist with his arm, and riveted me to his side.

"Who are you?" he asked of the intruder.

"My name is Briggs—a solicitor of —Street, London."

"And you would thrust on me a wife?"

"I would remind you of your lady's existence, sir; which the law recognises, if you do not."

"Favor me with an account of her—with her name, her parentage, her place of abode."

"Certainly." Mr. Briggs calmly took a paper from his pocket, and read out in a sort of official, nasal voice:—

"I affirm and can prove that on the 20th of October, A.D.,—(a date of fifteen years back) Edward Fairfax Rochester, of Thornfield Hall, in the county of—, and of Ferndean Manor, in —shire, England, was married to my sister, Bertha Antoinetta Mason, daughter of Jonas Mason, merchant, and of Antoinetta his wife, a Creole—at—church, Spanish Town, Jamaica. The record of the marriage will be found in the register of that church—a copy of it is now in my possession. Signed Richard Mason."

"That—if a genuine document—may prove I have been married, but it does not prove that the woman mentioned therein as my wife is still living."

"She was still living three months ago," returned the lawyer.

"How do you know?"

"I have a witness to the fact; whose testimony even you, sir, will scarcely controvert."

"Produce him—or go to hell."

"I will produce him first—he is on the spot: Mr. Mason, have the goodness to step forward."

Mr. Rochester, on hearing the name, set his teeth; he experienced, too, a sort of strong convulsive quiver; near to him as I was, I felt the spasmodic movement of fury or despair run through his frame. The second stranger, who had hitherto lingered in the background, now drew near; a pale face looked over the solicitor's shoulder—yes, it was Mason himself. Mr. Rochester turned and glared at him. His eye, as I have often said, was a black eye; it had now a tawny, nay a bloody light in its gloom; and his face flushed—olive cheek, and hueless forehead received a glow, as from spreading, ascending heart-fire: and he stirred, lifted his strong arm—he could have struck Mason—dashed him on the church-floor—shocked by ruthless blow the breath from his body—but Mason shrank away, and cried faintly, "Good God!" Contempt fell cool on Mr. Rochester—his passion died as if a blight had shrivelled it up: he only asked, "What have *you* to say?"

An inaudible reply escaped Mason's white lips.

"The devil is in it if you cannot answer distinctly. I again demand, what have *you* to say?"

"Sir—sir"—interrupted the clergyman, "do not forget you are in a sacred place." Then addressing Mason, he inquired gently, "Are you aware, sir, whether or not this gentleman's wife is still living?"

"Courage," urged the lawyer,—*"speak out."*

"She is now living at Thornfield Hall," said Mason, in more articulate tones: "I saw her there last April. I am her brother."

"At Thornfield Hall!" ejaculated the clergyman. "Impossible! I am an old resident in this neighbourhood, sir, and I never heard of a Mrs. Rochester at Thornfield Hall."

I saw a grim smile contort Mr. Rochester's lip, and he muttered:—"No—by God! I took care that none should hear of it—or of her under that name." He mused—for ten minutes he held counsel with himself: he formed his resolve, and announced it:—

"Enough—all shall bolt out at once, like the bullet from the barrel.—Wood, close your book, and take off your surplice; John Green (to the clerk), leave the church: there will be no wedding to-day." The man obeyed.

Television

Excerpt from *Jane Eyre*, as adapted by Sumner Locke Elliot.¹⁰

(FADE IN ON LARGE WEDDING POSY OF FLOWERS. PULL BACK TO SHOW ADELE IN PARTY DRESS AND MANY RIBBONS SEATED IN THE LIBRARY. SHE IS BORED AND PLAYING WITH THE FLOWERS. MRS. FAIRFAX IN HER BEST GOWN COMES HASTILY INTO THE LIBRARY.)

MRS. FAIRFAX

Adele? What are you doing here?

ADELE

Waiting.

MRS. FAIRFAX

Get up, child, it is time for you to be ready to attend Miss Eyre ...for she is dressed.

ADELE

Oh, *Mamoiselle* looks so beautiful, Leah allowed me to peep through the door.

MRS. FAIRFAX

(SIGHS) Yes, doubtless, love has lent beauty to the plain Miss Eyre, I have heard it said that great love can make beauty. Now come, for it is almost time.

(SHE TAKES ADELE BY THE HAND AND WE FOLLOW THEM AS THEY PASS THE FRENCH WINDOWS. WE SEE ROCHESTER IN LS. IN GARDEN WITH THE MINISTER. WE SEE HIM TAKE OUT HIS WATCH AND LOOK AT IT IMPATIENTLY.)

Tut, Tut, I have never seen a man so impatient. There, he is looking at his watch again.

(WE FOLLOW ADELE AND MRS. FAIRFAX OUT THE SLIDING DOORS TO THE HALLWAY AND TO THE STAIRS. AS THEY GO UP THE STAIRS.)

ADELE

Are they going away, Mrs. Fairfax?

MRS. FAIRFAX

Yes, they are leaving immediately after the wedding.

(THEY DISAPPEAR UPSTAIRS AS WE HEAR THE FRONT DOOR BELL RING AND LEAH HASTENS ACROSS THE HALL AND OPENS THE DOOR. MASON ENTERS, A TALL, DARK MAN, FOLLOWED BY BRIGGS, A NERVOUS MIDDLE-AGED SOLICITOR.)

RICHARD MASON

We wish to see Mrs. Poole immediately.

LEAH

Mrs. Poole? Well...

RICHARD MASON

Tell Mrs. Poole, Mr. Mason is returned from the West Indies and desires to see her.

¹⁰ Copyright, Columbia Broadcasting System, Inc. All rights in and to the aforementioned television script are reserved.

LEAH

Yes Sir. (LEAH GOES UPSTAIRS.)

(MASON AND BRIGGS STAND LOOKING AROUND AS JOHN THE SERVANT ENTERS FROM BACK STAIRS CARRYING A WEDDING CAKE TOWARDS THE DINING ROOM. HE GOES OUT. WE SEE MASON GLANCE AT BRIGGS.)

RICHARD MASON

Then what we have heard is correct, it seems.

(GRADE POOLE COMES DOWNSTAIRS. ON SEEING MASON SHE IS OBVIOUSLY AGITATED...SHE GLANCES AROUND FURTIVELY.)

Mrs. Poole!

GRACE

Mr. Mason, this is most unexpected. We did not know that you were in England.

RICHARD MASON

On urgent business.

GRACE

Have you seen Mr. Rochester?

RICHARD MASON

No, we have only just arrived in Thornfield.

GRACE

You have come at a most inconvenient time, sir.

RICHARD MASON

That is obvious, Mrs. Poole. But it should also be obvious that I have not come to see Mr. Rochester. How is she?

GRACE

Tolerably well, Mr. Mason. (SHE GLANCES AT THE STAIRS.) At times better than others.

RICHARD MASON

You seem most agitated, Mrs. Poole.

GRACE

I do not wish to be caught here talking to you without the consent of Mr. Rochester.

RICHARD MASON

Then let us go upstairs to your rooms.

GRACE

If you will excuse me, I shall take you up the backstairs. We are less likely to run into any...of the members of the household.

(SHE LEADS THE WAY TOWARD THE BACK OF THE HALL. MASON AND BRIGGS FOLLOW. WE PAN FROM THEM TO THE STAIRS AND SEE ADELE LEADING THE WAY WITH JANE FOLLOWING IN HER WEDDING DRESS AND VEIL, THEN MRS. FAIRFAX. WE FOLLOW THE PROCESSION THROUGH THE LIBRARY AND TO THE FRENCH WINDOWS TO THE GARDEN. WE SEE ROCHESTER TURN TO FACE JANE. HE SMILES. WE PAN TO ROCHESTER WHO TURNS AS JANE COMES TO HIS SIDE THEN TO MINISTER, THE REV. MR. WOOD.)

REVEREND WOOD

Will you join hands?

(JANE AND ROCHESTER TAKE HANDS. AS WE TRUCK BACK WE HEAR WOOD'S VOICE FADING QUICKLY...)

Dearly beloved, we are gathered together today in the sight of God, and his Holy Tabernacle to join this man and woman...

(MUSIC CHANGES TO OMINOUS MOTIF AS WE PAN TO C.U. THE WINDOW OF THE HOUSE. WE SEE THE MADWOMAN STARING FROM THE WINDOW, HER FACE ABLAZE WITH HATE AND FURY: ANOTHER SLOW PAN DOWN TO FRENCH WINDOWS AND WE SEE MASON WITH BRIGGS COMING TO HIS SIDE.)

(WE SHOOT OVER MASON'S SHOULDER TO LS. THE GARDEN AS THEY WATCH THE CEREMONY.)

(CUT TO MINISTER READING.)

REVEREND WOOD

....and if either of you know of any impediment why we should not lawfully be joined together in matrimony, ye do now confess it for...

(WE SEE BRIGGS STEP OUT FROM THE FRENCH WINDOWS.)

MR. BRIGGS

Stop!

(ROCHESTER DRAWS BACK WITH A CRY. THE WEDDING RING SLIPS FROM HIS HAND ONTO THE STONES.)

MR. BRIGGS

Stop! I declare an impediment. I declare this marriage is illegal.

(C.U. JANE'S FACE STRICKEN. GAZING AT ROCHESTER.)

REVEREND WOOD

(CALMLY) What is the nature of this impediment? Perhaps we can...

ROCHESTER

Get Adele inside quickly.

(MRS. FAIRFAX TAKES ADELE BY THE HAND AND LEADS HER AWAY.)

ADELE

(GOING) What is happening, Mrs. Fairfax?

REVEREND WOOD

What is the nature of this impediment?

MR. BRIGGS

A previous marriage. Mr. Rochester has a wife living.

C.U. JANE. HER HAND GOES TO HER MOUTH STIFLING A CRY.)

ROCHESTER

Who are you?

MR. BRIGGS

My name is Briggs, a solicitor of Chesney Lane, London.

ROCHESTER

What proof have you of this?

MR. BRIGGS

(TAKES PAPER FROM SACHEL.) I have here an affidavit signed by a client of mine which reads as follows: (READS QUICKLY) "I affirm and prove that on the 20th of October, 1842, Edward Fairfax Rochester was married to my sister Bertha Mason at

Spanish Town, Jamaica. The record of marriage will be found in the register at that church."

(HE HANDS PAPER TO ROCHESTER. JANE WATCHES.)

ROCHESTER

Then, if this be a genuine document, it may prove marriage, but it does not prove that my first wife is still living.

MR. BRIGGS

She is living in this house at the moment.

(JANE LETS OUT A CRY.)

I have a witness to the fact.

(MASON STEPS OUT OF THE HOUSE. ROCHESTER SEES HIM. SHE GIVES A TERRIBLE CRY. RUSHES TO MASON TO STRIKE HIM. BRIGGS AND REV. WOOD BOTH RESTRAIN HIM. JANE SINKS ONTO THE SEAT DROPPING HER FLOWERS, NEARLY FAINTING.)

REVEREND WOOD

Mr. Rochester!

RICHARD MASON

His wife is my sister, and she is living here at Thornfield Hall. In fact, I have just seen her.

REVEREND WOOD

Impossible! I have known Mr. Rochester these fifteen years.

RICHARD MASON

I have just returned from the Indies, and heard by accident of this impending ceremony in London.

(A CRY BREAKS FROM ROCHESTER. WE PAN UP TO HIM. HE LIFTS HIS FACE TO THE SKY.)

ROCHESTER

Now God punish me! As though I had not been punished enough. There will be no wedding today.

(WE COME UP TO BIG C.U. HIS FACE. TEARS IN HIS EYES.)

(FADE OUT.)

PROJECTS AND EXERCISES

1. Tune in television plays or read script collections and report on techniques employed to identify locale, change of audience orientation, and "cover material" during transitions.
2. Compare television and film techniques used in opening sequences for a specific type of program such as romantic comedy, melodrama, or murder mystery.
3. Analyze pattern and pacing of camera shots in different types of television dramas.
4. Report on a current motion picture regarding pattern and editing of camera shots for intensification of emotion and dramatic meaning.
5. Write transitions in television dramas for:
 - a. From a death cell in Sing Sing to a scene in an amusement park twenty years later.

- b. From the living room of an apartment to an office.
- c. From a hitchhiker at the roadside to a hospital bed after a wreck.
- d. From Kennedy Airport in New York City to a uranium claim in Canada.

Use detail sets only. Discuss the scripts. Present them on camera. Evaluate effectiveness.

6. Write for class presentation a series of scenes (two-and-one-half minutes each) entitled "Murder to Order," with the following conditions:

a. Three characters only. Two men and one woman or two women and one man.

b. A murder is committed as a result of a triangle; love, revenge, greed are motives.

c. The dialogue alone must reveal the characters—names and relationship to each other; the setting—on a train, New York town house, motor boat, penthouse apartment, jungle, etc.; movement of characters including one entrance of a character and one exit of one or two characters; and motivation for the murder.

7. After studying the *Jane Eyre* excerpt included in this chapter, report on a comparison of television writing with novel writing.

8. Discuss what suggestions you would give to a writer on how to adapt to television the following:

a. Lord Dunsany's *A Night at the Inn*—a one-act play.

b. Ernest Hemingway's "The Killers"—a classic short story.

c. *Aesop: Fables for Today*—a radio documentary.

d. Other assigned plays or stories familiar to the class.

CHAPTER 27

Acting

AN ACTOR HAS two tasks: to sell and to create. The selling of an actor's ability takes place in the audition, where a casting director or producer passes judgment on the quality of his work. Selected for a part, he then performs before a television camera in a studio or before a film camera in a studio or on location. Microphones, of course, pick up the audio portion of his performance. With the disappearance of radio drama, his chances of practising his art entirely through the use of his voice have seriously diminished, but the art of projecting a character only through a microphone is still needed in the production of radio commercials and in recording voices for cartoons. In all of these situations the actor is circumscribed by the complex equipment which is necessary to transmit picture and sound.

This chapter considers the specialized problems of acting before microphone and camera. Our discussion presupposes basic training in acting. We first treat the audition and then proceed to excerpts that can provide the student with practice material in creating different characterizations.

AUDITIONS

General auditions give the actor an opportunity to present capsule versions of his skill in portraying different roles. The actor's own evaluation of his strong points should influence his choice of material. When an actor is being considered for a specific part, special auditions are often held. The casting director may request a number of actors "to read for the part" in order to determine which one is best suited and is most responsive to directorial suggestions. Instead of working alone, the actor may be given a

partner. His appearance in costume or on camera may be checked. Short screen tests may be shot when an actor is being appraised for a film role. The calls for special auditions or readings may be awarded to actors on the basis of past credits, personal observation by the director, recommendations by an agent, or results of the general audition.

1. The first step in preparing for auditions is the selection of material. For many, this seemingly simple task takes on the dimensions of a tremendous obstacle. Since the audition is to enable the actor to be heard and viewed in the characterizations he feels most capable of performing, he should choose first from the roles he has played elsewhere, provided he did a commendable job. The advantage in this procedure is familiarity with the material. It is usually desirable to avoid Shakespeare, Greek tragedy, and other classical plays, because TV does not have many such programs. They should also be avoided because very few actors can do them well. To be avoided, too, are the excerpts for drill which appear in acting manuals. These have been used so many times by so many candidates that directors are unable dispassionately to hear them again.

2. The customary time allowed for an audition is from five to eight minutes. Three selections of two-and-a-half minutes each should be sufficient. The next step is the arrangement of the selections.

Study the station, agency, or production company. If it does nothing but serials, it will avail you little to go far afield from serial roles. If they specialize in "whodunits," choose your material accordingly. Don't attempt roles you

Figure 27-1.

NBC-TV ACTOR'S FILE CARD				CLASS:
NAME:		AGE RANGE:		
HOME PHONE:	MESSAGES:		AGENT:	
HEIGHT:	WEIGHT:	HAIR:	EYES:	
LANGUAGES:			FILED:	
DIALECTS:			AUDITIONED:	
BROADWAY:				
STOCK:				
SEASONS:				
OFF BROADWAY:				
REP ETC:				
TV PLAYED:				
WALK-ONS:				
OTHER TALENTS:			INTERVIEWED:	

cannot handle. If you cannot do crooks well, but can play lawyers (the so-called "professionals"), present characters of that type doing different things and in different moods: an excited lawyer, a lawyer cross-examining a witness, a lawyer delivering an emotional plea for the life of a client, etc. If you cannot do dialects authentically and with assurance, avoid them. Dialects require a keen ear, close observation of physical mannerisms, and memory of rhythm and melody patterns. Even if you played numerous character roles in a college or community theater, remember that in professional television you are facing competition from established character actors with many years of experience who do not need elaborate makeup to look the age of a character.

If you are giving a general audition instead of trying out for a specific part, it will be well to select material that will give the director an idea of the range of roles you can portray. One selection should present a straight or neutral character fairly close to your own age; a second should reveal your ability to play character roles. Your material should also provide you with an opportunity to show how well you can develop a climax or communicate intense emotion. If you are a specialist in accents or comedy roles, or a combination vocalist-actor, your material should be selected to reveal those talents.

3. The third step is the actual presentation of the audition. Identify the selection briefly by general type: "The first is a straight lead, from *Mister Roberts*." This enables the director to check your performance against what you think you are doing, and keeps him from falling into the very human habit of attempting to guess the particular play and the role. In auditioning for radio commercials or cartoon voices, work 6 to 12 inches away from the microphone; slightly farther away for a dynamic delivery. Avoid stage projection and overly precise articulation. Voice alone must communicate the character and the meaning. This does not mean that you should refrain from bodily action. Let your body help you in the portrayal of the roles. In television, as in radio, remember that there is an intimate relationship between the actor and the audience. Physical movement and facial expressions will be seen by an audience which may be thought of as being present on the stage with you.

4. Evaluation of the audition. What are the standards of judgment? What does the director look for? The first reaction may be a general evaluation: "This actor isn't up to desirable standards." And for the purposes of an audition from the director's point of view, that may be the final reaction—a big "No" on your card. However, we may probe a little deeper and examine some of the specific things that are considered in arriving at a judgment.

One of the first items is the positiveness of attack. This is a signpost of professionalism. The characterization may be faulty, the interpretation muddy, but the poise and the assurance with which the actor proceeds, is important. *Caution*: There is no direct correlation, however, between frenetic activity or great volume and positiveness of attack.

Another key item brought into focus by the demands of television is the reality of the presentations: whether the characters seem real or seem artificial or exaggerated. The microphone and camera show quickly where technique overshadows meaning; where the actor is more conscious of how he is "doing a part" than what the scene means in a real flesh-and-blood situation. We must observe the actor thinking, reacting, and feeling, not reciting.

In arriving at a judgment, also considered are a number of other factors, many of which are essential in the art of acting: control of voice and body, portrayal of emotion, meaning of phrases and sentences, timing of physical action and lines, ability to pause and nuances to emphasis.

A Script for Practice

Even though a prospective actor may now find few jobs that require radio performance, practice before a microphone can be of tremendous value in helping him to polish his general skills as an actor. The advantages are numerous: he can practice material without having to memorize it; he can record it over and over again to note what needs to be done to improve his performance; he can hear all of the nuances and gradations in his vocal effort, for the microphone provides a close-up of his audio performance. A small recording machine can be a valuable tool in helping an actor to polish his performance.

A radio script, "Aesop: Fables for Today and Tomorrow," is included here for laboratory study. This script is extremely useful because of its vignette construction. The individual scenes lend themselves to performance by separate groups, and provide opportunities for doubling roles. After the script there are suggestions for characterizations, recommendations for playing the scenes, and comments on microphone technique that can be applied to the production of radio commercials.

Home Is What You Make It¹

Episode # 139, Greece, "Aesop: Fables for Today and Tomorrow,"
by Lou Hazam.

(MUSIC: ACCENTS EACH COUNTRY WITH A STING)

1. NARR: (ECHO) Canada...China...England...France...(FADE)
Greece...Denmark...India...

(MUSIC: SWELLS TO COVER)

2. ANNCR. For a better and more tolerant understanding among
nations and the promotion of enduring peace...

(MUSIC: UP A TONE TO HAND FOR)

¹ Courtesy of the National Broadcasting Company.

3. ANNCR. HOME IS WHAT YOU MAKE IT, brought to you weekly by the National Broadcasting Company and its affiliated independent stations, presents the eighth program in its summer series devoted to the contribution of the peoples of the world to American culture and home-life! Today, we acknowledge our debt to--
4. VOICE: Greece!
- (MUSIC: SALUTE AND OUT)
5. ANNCR. "Aesop-Fables for Today and Tomorrow!"
- (MUSIC: THEME IN AND UNDER)
6. ANNCR. Here is your narrator, Ben Grauer...
7. NARR: To Greece we Americans can bow for many things. For some of the greatest works of sculpture that have ever been born of the hands of man. For a style of architecture by which we have built public buildings in virtually every city of our nation. For the drama of Aristophanes...for the wisdom of Aristotle and Plato. Indeed, for the very way in which we govern ourselves--for Greece was the first democracy. But today, we choose to salute a lesser appreciated inheritance from ancient Greece--a man whose ideas have been just as enduring as Greek art and wisdom. Aesop! (CHANGE NOW TO MORE INFORMAL TONE) Yessir, Aesop of the famous fables.--We don't know very much about Aesop, my friends. They say he was a slave, who--discharged by his master--rose to play an important part in the political life of his day. The story goes that somebody finally framed him and he ended up condemned to be thrown from a high cliff.--But this much we do know. The fables which bear his name pack just as much of a wallop today as they ever did--are just as filled with meaning to guide our future actions. To prove it...to show how the fables of Aesop can be readily applied today to individual matters, family matters and national affairs--we've corralled two extremely versatile actors. Here first is Miss Mitzi Gould.
8. WOMAN: How do you do.
9. NARR: And Joe De Santis.
10. MAN: How do you do.
11. NARR: Well now, here's what these two, Miss Gould and Mr. De Santis, are going to do. They are going to perform a variety of typical scenes from our present day life--and then defy me to find an Aesop fable that applies to each scene. In short--to see if the scene literally strikes a bell in my mind and I can make with the appropriate message. So lend us your ears, my friends, and listen for that bell --for remember what Aesop said:
- (MUSIC: STING)

(ECHO) He who refuses advice may some day vainly seek it.

(MUSIC: IN AND UNDER)

12. NARR: First we have a typical "family" scene. Hubby is just coming home from work...

(SCREEN DOOR OPENING AND CLOSING)

13. MAN: (AS HUSBAND; GAY AND CHIPPER) Oh, hello, darling... and how's my lovey dovey wife tonight?
14. WOMAN: (ON VERGE OF TEARS) HELLO...Jim.
15. MAN: Hey--what's the matter? What's wrong?
16. WOMAN: (BETWEEN SNIFFLES) Junior...
17. MAN: (QUICKLY) What's he done?
18. WOMAN: He wanted to eat early...but he left the table...he wouldn't eat his spinach.
19. MAN: What! How dare he do a thing like that? Where is he?
20. WOMAN: He went out. He said he wouldn't touch the... the darn stuff.
21. MAN: He did, did he? Well, I'll fix him. Who does he think he is around here?...

(OPENING THE SCREEN DOOR)

(CALLING FORCEFULLY) Junior! (ANGRILY) Junior!
(SORE AND GRUMBLING) Not wanting what's good for him. How does he expect to grow up into anything, answer me that! (CALLS) Junior!

22. WOMAN: (ALMOST WEEPING) I don't know what to do with him.
23. MAN: I'll show him who's boss around here. When I say eat spinach he'll eat it and like it, by gosh!
(CALLS) (DOOR OPENS) Junior! Jun-ior! (DOOR BANGS SHUT) (TURNING TO WIFE) By the way what's for dinner for us tonight?
24. WOMAN: Steak, potatoes 'n--spinach.
25. MAN: Spinach? Me? Good heavens, Grace, you know I can't abide spinach! Open a can of peas or something--(CALLING, AS IF HE SEES HIM NOW) Oh, there you are, Junior--Junior--come and eat your spinach!
(BELL)
26. NARR: Yessir it rings a bell with me right off. I am reminded of Aesop's fable which goes like this.

(MUSIC: SNEAKS UNDER)

Once a mother crab and her son were taking a walk on the sand. Said the mother crab--"Child, why do you walk so ungracefully crooked? Walk straight, my child, without twisting." "Pray, mother," said

the young crab..."do but show me the way and I will follow you."--Moral...

(MUSIC: STOP)

(ECHO) Example is the best precept.

(MUSIC: UP AND OUT)

27. NARR: Score one for Ben Grauer. And now an office scene.
(INTERCOM BUZZER; SWITCH)
28. MAN: (BOSS, BIG, BLUSTERY TYPE) Yes?
29. WOMAN: (AS SECRETARY, FILTER) I finally got Miss Wilson, sir. She's waiting to see you.
30. MAN: Well, it's about time! Send her in.
31. WOMAN: (FILTER) Yessir.
(SWITCH)
(DOOR OPEN AND CLOSE)
32. WOMAN: (AS STENO; TIMIDLY) Did...Did you want to see me, Mr. Merriam?
33. MAN: Of course I wanted to see you or I wouldn't have sent for you!...Where have you been?
34. WOMAN: Well, I...
35. MAN: Sit down.
36. WOMAN: Yessir.
37. MAN: Look here, Miss Wilson. I run an office here, not a country club. I notice from your time card that you've been late twice this week. And three times this week your typing has shown errors.
38. WOMAN: Well, I...
39. MAN: Now, Miss Wilson. We pay you what we believe to be a fine salary. We naturally expect a proper return for that salary.
40. WOMAN: If you'd only let me explain, Mr. Merriam--
41. MAN: I can't understand why you're not cooperating. After all I don't treat you unfairly.--Now, what is your explanation?
42. WOMAN: I...I'm awfully sorry about it all, Mr. Merriam, but you see--my mother's been awfully sick. I've had to do a lot of things at home that I wouldn't ordinarily do and that's what made me late. As for typing mistakes, I've been so worried about her--well, really, Mr. Merriam, I shouldn't be at work at all...I should be home taking care of her. I asked to have my vacation moved up, but I was told--
43. MAN: You were told it was impossible and it is impossible. While we sympathize with you, Miss Wilson,

you can't expect us to run an office to conform to home emergencies.--I can't understand you people I employ here. I don't seem to be able to get anything but the most average work out of the whole lot of you!

(THE STRIKING OF A BELL)

44. NARR: Well that incident reminds me of Aesop's fable of the Wind and the Sun. Remember?

(MUSIC: SNEAKS UNDER)

Once the Wind and the Sun had an argument about which one was stronger. "I know we can tell who is the stronger," said the Sun. "Look down there at the traveller walking along the road. Let's test our strength by seeing who can cause him to remove his cloak." The wind tried first. It blew as hard as it could...

(WIND IMPRESSION)

But the harder it blew, the tighter the traveller held his cloak about him. At last the Wind gave up in despair. Then the Sun began to try.

(WIND FADES--BIRDS)

It warmed the air and calmed the breeze. It shone pleasanter and pleasanter upon the traveller. At first he loosened his cloak and then finally he removed it entirely.--Which all goes to show...

(MUSIC: STOP)

(ECHO)

Kindness brings better results than severity.

(MUSIC: UP AND OUT)

45. NARR: So far, so good--we continue. Along a main highway a nice looking woman stands staring dejectedly at a flat tire on her car. Along comes a kind motorist....

(CAR PULLING UP TO A STOP)

46. MAN: Can I help you, madam?
 47. WOMAN: Oh dear...I would be so obliged! Looks like I've gone and got a flat tire.
 48. MAN: Oh yes...well...Let's see what I can do with it.

(CAR DOOR CLOSES AS HE CLIMBS OUT)

49. WOMAN: So kind of you to stop.
 50. MAN: Not at all...not at all, madam.--There was something about your face that reminded me of my sister.
 51. WOMAN: Oh, how nice.
 52. MAN: (EXAMINING TIRE) I think I can fix this for you in a jiffy. Shouldn't be hard at all.
 53. WOMAN: Oh, how wonderful...It really is so sweet of you...

54. MAN: Not at all. Not at all...
55. WOMAN: May I hold your coat and vest--so you won't get them dirty?
56. MAN: Oh,--well, that's real thoughtful of you--
57. WOMAN: Hate to see a man soil his suit--particularly a nice one like yours.
58. MAN: (EFFORT) Here 'tis. Thanks. Yes--well, I'll get my stuff out of the back of my car and get to work on this tire right now. (FADE) Won't take long...
- (MUSIC: BRIDGE)
- (SOME LAST FEW BANGS. PERHAPS THE JACK)
59. MAN: (JOB FINISHED) There you are.--I think that will be all right now.
60. WOMAN: Oh, I can't tell you how very grateful I am!
61. MAN: That's all right. Don't mention it.--Here, I'll open the door for you.
- (CAR DOOR OPENING)
62. WOMAN: (EFFORT) Thank you again. I really appreciate it a whole lot!
63. MAN: You're quite welcome.
64. WOMAN: Here's your coat and vest.
65. MAN: Thank you.--Goodbye.
- (CAR DOOR CLOSES)
66. WOMAN: Goodbye.
- (CAR STARTING UP, AND MOVING OFF)
67. MAN: (TO SELF, AFTER CAR SOUND FADES OFF) Sweet woman.--(CHANGE) Well, I've been delayed. Wonder what time it is? (PATTING POCKETS) (PAUSE; THEN A STARTLED EXCLAMATION) My watch! Gone!--(THEN, AFTER A QUICK CHECK, GIVES OUT WITH A SHRIEKING) MY WALLET! (BELL...)
68. NARR: Aesop could have warned that man-- with his fable of "The Wolf in Sheep's Clothing." It goes like this.
- (MUSIC: IN AND UNDER AS B.G.)
- There was once a greedy wolf who had trouble catching sheep. So one day he decided to disguise himself. He found a sheepskin and covered himself with it. Then he went in and mingled with the flock. One at a time, the young lambs who belonged to the sheep whose skin he had taken, followed him away...And so soon as they had gone a little apart from the flock, he pounced upon them and ate them.
- Proving--
- (MUSIC: STOP)
- (ECHO)

Appearances are deceptive.

(MUSIC: UP AND OUT)

69. NARR: Score three for Grauer.--Onward and upward with Aesop!
- (MUSIC: FANFARE)
- Our scene now--an office to the back of a night club...Attendez!
70. MAN: O.K., Trixie...What's it about...Why did you want to talk to me?
71. WOMAN: (NITE-CLUB TYPE; ARGUING AND PLEADING) Listen, Mr. Bragato...I don't see why you don't give me a break. After all I been workin' for this run-down honky-tonk for two years now...
72. MAN: But, Trixie--I already give you a break. You're the hit of the floor show. You come out last draped in that white mink sarong with the red spotlight.
73. WOMAN: But I wanna sing!
74. MAN: You're beautiful, Trixie. People who come want to look at you, not hear you. You're the most beautiful showgirl in New York!
75. WOMAN: But I'm tired of being the most beautiful showgirl in New York.--I wanna sing! Listen to me, Mr. Bragato, I can sing...Listen!
76. MAN: No no, please, Trixie, no no...
77. WOMAN: (BURSTS OUT SINGING)
- I'll be comin' in a taxi honey,
Better be ready at hap-past eight,
Now sweetie don't be late...
78. MAN: (OVER SINGING) Please, Trixie...please...
79. WOMAN: (CONTINUING UNDETERRED) I wanna get there when the band starts playin'...
- (MUSIC: PICK UP REFRAIN AND CURTAINS)
- (BELL)
80. NARR: Believe it or not, I've got an Aesop that hits that one right on the nose!--Stand by, folks, for "The Peacock and Juno..."
- (MUSIC: IN AND UNDER AS B.G.)
- Once upon a time there was a peacock who, in spite of all his attractions, was not satisfied with his fate. So the peacock went to the goddess Juno and petitioned her that she add to his endowments the voice of a nightingale. Juno refused. But the peacock persisted. He reminded Juno that he was her favourite bird. But Juno wouldn't listen. Finally, when Juno could stand no more, she turned upon the peacock and said:

(MUSIC: STOP)

(ECHO)

Be happy with your lot in life. One cannot be first in everything.

(MUSIC: UP AND OUT)

81. NARR: Next scene, Anytown, U.S.A.

(CAR SPEEDING)

Mrs. Peyton Smith speeds along the highway with scarcely a glance in her rear view mirror until...

(MOTORCYCLE COP'S SIREN)

82. WOMAN: Oh dear...

83. MAN: (OFFICER: CALLING) Pull over to the curb. Where do you think you're goin'?

(CAR HALTING)

84. MAN: (COMING ON) You must be mighty late for that bridge game.

85. WOMAN: But, officer...I didn't do anything. I can't imagine why you stopped me!

86. MAN: You weren't doin' anythin'--but 50 miles an hour, madam--in a 25 mile zone!

87. WOMAN: But, officer, that's ridiculous! Your speedometer must be wrong.

88. MAN: (SIGHING) Sure and that's a new one, that is. Now I've heard everything. You tell that one to the judge, man--he gets tired, he does, of the same stories all the time--

89. WOMAN: (PROTESTING) But, officer--!

(MUSIC: BRIDGE)

(GAVEL--TWO BANGS)

90. MAN: (JUDGE) Next case--Mrs. Peyton Smith. Charge, speeding, Main Street off Taylor Avenue.

91. WOMAN: Your Honor...it's all a mistake.

92. MAN: (BORED) Do you plead guilty or not guilty, Mrs. Smith?

93. WOMAN: Not guilty, of course!

94. MAN: The officer's report says you were going fifty miles an hour in a twenty...

95. WOMAN: (INTERRUPTING) But I couldn't have been doing that, Your Honor! I never speed. I must ask you to take my word as the wife of a leading citizen of this community. I'm a great believer in respecting traffic laws. I never go beyond the speed that's posted. I've driven down Taylor Street a million

times and turned on to Main and never been stopped before!

96. MAN: Down Taylor Street, Mrs. Smith?

97. WOMAN: That' right--time and time again!

98. MAN: You're fined 10 dollars for speeding...and ten dollars for wrong-way driving!

99. WOMAN: But, Your Honor!

100. MAN: Taylor Street, Mrs. Smith, which you've driven down a million times, is a one-way street--going up!

(BELL)

101. NARR: Alas, poor Mrs. Peyton Smith. She should have read Aesop's "The Mole and Her Mother," and been forewarned...

(MUSIC: SNEAK UNDER)

It seems that once a young mole cried out to her mother: "Mother--I can see!" To try her, the mother found an onion and held it before the young mole's face. "What is it, my child?" she asked. "A stone," cried the young one eagerly "...a stone!" "Alas, my poor child," said the mole, "Not only are you blind, but you cannot even smell!" --Remember, then--

(MUSIC: STOP)

(ECHO)

Brag, and you betray yourself.

(MUSIC: UP AND OUT)

102. NARR: Now we give you two lovers--who are able to keep in touch with each other only through the grace of a certain A. G. Bell...

(TELEPHONE RINGING, RECEIVER PICK-UP)

103. WOMAN: Hello?

104. MAN: (FILTER, THROUGHOUT) Oh hello, honey.

105. WOMAN: (THRILLED, BUT CAUTIOUS) Oh, it's you. (CHANGE, AS SHE'S IN EARSHOT OF HER FATHER) I'm sorry you troubled to call, Mildred, I won't be available this evening.

106. MAN: (DEFIANTLY) Won't be available? Why not?

107. WOMAN: Well, Dad thinks I'd better stay in and hit the hay early.

108. MAN: You mean your father's home and hears what you're saying?

109. WOMAN: Yes.

110. MAN: But I've got to see you, Betty... I haven't seen you for two whole days!

111. WOMAN: Er...aha...I know it is, Mildred. I feel the same way.
112. MAN: Isn't the old bozo going out this evening?
113. WOMAN: Well...Dad is going out in a little while to the club meeting...but I've promised to stay home tonight and get some badly needed rest.
114. MAN: What time is the meeting?...
115. WOMAN: Yes, I saw the gang at nine o'clock. They're all carrying on pretty much the same way--nothing new.
116. MAN: You mean he's driving?
117. WOMAN: Yes.
118. MAN: Well, I'll be parked around the corner, out of sight. When I see him go by I'll drive around and come on up.
119. WOMAN: So you're going to buy a new dress! Well, I'd be real careful if I were you. I always preferred a real dark color for evening...
120. MAN: Don't worry...I'll pick out a dark spot where he won't see me.
121. WOMAN: Goodbye, Mildred. I'm glad you called. I can't wait to see how you look--
122. MAN: And me, to see you, honey. Gosh, it'll be like heaven again. See you soon.
(MUSIC: BRIDGE)
123. MAN: Darling!
124. WOMAN: Oh, Wilbur! You had me so worried. I was sure you'd bump into him!
125. MAN: Missed him by a mile. I'm too smart for him!--How about a kiss?
126. WOMAN: (GIGGLES) (STOPS)
127. MAN: (PAUSE) Darling. Gosh, I don't see how I can live another day without you!
128. WOMAN: Sweetheart!
(OFF, DOOR OPENING AND SLAMMING)
129. MAN: (QUICKLY) Who's that--
130. I don't know unless--he forgot something and--
(STOPS THEN, AS IF HE'S JUST COME IN THE ROOM) Dad!
131. MAN: (AN ESCAPING WORRIED SIGH) Oh me!
(BELL)
132. NARR: No, the fabulous Aesop didn't forget advice for you lovelorn, either. He made up a fable especially for people in your predicament called--"The Lion in Love"...listen--
(MUSIC: SNEAKS UNDER)

A lion once fell in love with a woodcutter's daughter, and went to the father to ask for his daughter's hand in marriage. The woodcutter did not care for the match, but he was afraid to decline the ferocious King of the Beasts. So he said to the lion, "Very well, I give you my consent. But, good lion, my daughter would not like your sharp claws and big teeth. She'd be frightened of you. Why not have your claws and teeth removed and come back tomorrow. The then wedding can take place." So enamoured of the daughter was the lion that he went at once to rid himself of his teeth and claws. When he returned, there was the woodcutter awaiting him with a club. And since the lion could no longer defend himself, he was driven away!--Heed this moral, lovers all--

(MUSIC: STOP)

(ECHO)

Beware lest the eagerness of love bring your undoing!

(MUSIC: UP AND OUT)

133. NARR: That makes six down and I haven't failed yet to match an Aesop fable --containing a practical message--to every scene!--But let's see what we have next, here...

(TYPEWRITER UNDER)

134. WOMAN: (BEFUDDLED SECRETARY) Dear Mama: Just thought I'd take my typewriter in hand and let you know how I'm doing on my new job. Up until yesterday, I liked working for Wheeler, Webster and Wiggin. But yesterday--Jeepers--everything seemed to go wrong. First it was Mr. Wheeler. He decided that from now on I was to type all office memorandum in small type. Said it saved paper and paper was scarce. But when I sent the first memorandum through that way, Mr. Webster-- he's the second partner--came out fit to be tied! He said what did I think his eyes were-- magnifying glasses? He said he couldn't read the small type. I told him Mr. Wheeler told me to use the small type, but he said he didn't care what Mr. Wheeler told me, I was to type things so's people read them. So I started to use the large type again when what should happen but out should come Mr. Wiggin--he's the third partner. He said that his secretary and I were to switch typewriters. Hers was too noisy, he said, and it disturbed him and mine was a noiseless. Then Mr. Wiggin gave me her typewriter, which--as you can see from this letter-- has medium type!
- Now if I send office memorandums through on medium type, why Mr. Wheeler will say it's too big, Mr. Webster will say it's too little, and only heaven knows what Mr. Wiggin will say!--Mama, what should I do?

(BELL)

135. NARR: (WITH A LAUGH) Do? Why open a book of Aesop's fables, of course, and read the story of "The Man and His Two Wives."--Don't you know it?

(MUSIC: SNEAKS UNDER)

Back in olden days, when men had more than one wife, there was a middle-aged man who had two. One wife was old and the other was young. Each of them loved him a great deal, and wanted him to appear as each desired him. His young wife did not like to see his hair turning grey. So every night, as she combed his hair, she plucked out the grey ones. The elder wife was grey herself. So every night she combed his hair she plucked out all the black hairs she could find. This went on and on until the man, who tried to be pleasing to both wives, found himself completely bald!--Which is to say--

(MUSIC: STOPS)

(ECHO)

Try to satisfy everyone and you'll satisfy no one.

(MUSIC: UP AND OUT)

136. NARR: We have time for just a few more.--We let you listen, next, to a telephone conversation...

(PHONE RINGING; RECEIVER PICK-UP)

137. MAN: (PLEASANT, UNCONCERNED TYPE) Hello.

138. WOMAN: (FILTER THROUGHOUT...UPSET AND DETERMINED) Mr. O'Hare?

139. MAN: Yes, this is Mr. O'Hare.

140. WOMAN: I'm Mrs. Lawson...a couple of blocks up the street.

141. MAN: Oh yes, Mrs. Lawson...

142. WOMAN: I'm calling to complain about your son, John.

143. MAN: Oh yes? What's Johnny been doin'?

144. WOMAN: He's been constantly annoying my Albert, that's what he's been doing. This morning he actually whipped my Albert because Albert said his catcher's mitt was better than Johnny's pitcher's glove.

145. MAN: (BELITTLING) Well...

146. WOMAN: Apparently, Mr. O'Hare, your son's idea of solving an argument is to whip anybody who disagrees with him!

147. MAN: Well I'm sure that--

148. WOMAN: And another thing--

149. MAN: Yes.

150. WOMAN: Yesterday, Albert lost his baseball and your Johnny found it and absolutely refused to return it, claiming

it was his. Now that's downright stealing,
Mr. O'Hare, and I think--

151. MAN: (LAUGHING IT OFF) Oh come, come, now, Mrs. Lawson. You're letting yourself get too excited. Boys will be boys, you know.
152. WOMAN: I think it's a far more important matter than just "boys will be boys", Mr. O'Hare! Bullying and stealing are not my idea of--
153. MAN: (BORED, CUTTING IN) Well, I'll speak to him about it, Mrs. Lawson--
154. WOMAN: I should think that's the least thing you'd do. I should think you'd be interested in seeing that --
155. MAN: (CUTTING HER SHORT) Thank you very much, Mrs. Lawson. Goodbye.

(Cradling phone)

(SIGHS WEARILY) Women! Cackle, cackle, cackle just like hens! Probably nothing but a chronic complainer...

(BELL)

156. NARR: So Mr. O'Hare does nothing about Johnny's youthful transgressions. Oh, if he'd only known Aesop's story of "The Thief and His Mother".

(MUSIC: SNEAK UNDER)

There was once a young man who was caught stealing. Upon being condemned to death, he asked if he couldn't see his mother. His wish was granted and they brought his old mother to him. He leaned over his mother, as if to whisper in her ear. Suddenly, instead of whispering, he almost bit her ear off! The court attendants jumped upon him and pulled him away, horrified at such inhuman conduct. "Why do you bite your own mother!" they cried. "So that she may be punished." he said. When I was a child, I began stealing little things and bringing them home. My mother, instead of punishing me as she should, laughed and said it would not be noticed. It is because my mother did not punish me then that I am condemned to die today!--For...

(MUSIC: STOP)

(ECHO)

Evil should be nipped in the bud.

(MUSIC: UP AND OUT)

157. NARR. We might call the next one a summer scene. Engrossed in the travel section of the Sunday paper, Madam wife looks up to Mr. Husband and exclaims--
158. WOMAN: (THRILLED) Bermuda!...The magic Caribbean! Gentle trade winds...velvet seas!...(EAGERLY) Why can't we go to Bermuda on our vacation?

159. MAN: (IRRITABLE TYPE) Are you insane Gladys?
160. WOMAN: Of course I'm not insane! What's so impossible about going to Bermuda?
161. MAN: (BLUNTLY) The expense.
162. WOMAN: Oh, ridiculous. You know we can afford the trip.
163. MAN: I refuse to concede any such thing.
164. WOMAN: Look, dear. Before the war, we were too busy to go anywhere...during the war it wasn't patriotic. But now there's no reason on earth why we can't--
165. MAN: (FINISHING IT FOR HER) Stay put.--I can't see any point in going travelling half way around the world just to--
166. WOMAN: But it isn't half way around the world to Bermuda! It's just a few hours by plane, or we can make a cruise in--
167. MAN (FIRMLY) The answer is no!
168. WOMAN: It would be wonderful for the children--education and everything and--
169. MAN: My dear. I do not intend to spend my life making money only to squander it on vacation trips.
170. WOMAN: But you've done remarkably well this year--it wouldn't cripple our bank account at all!
171. MAN: We'll go to Oxyboxo lake, like we always do...
172. WOMAN: Flies! Mosquitoes!
173. MAN: We can get a cottage there for next to nothing.
174. WOMAN: Mud instead of sand!
175. MAN: I can commute to work.
176. WOMAN: The same old faces in the same old places!
177. MAN: (CONCLUDING) We'll save money.
(MUSIC: SNEAK UNDER)
178. NARR: There was once a miser, says Aesop, who buried a bag of gold under a tree. Each day he would come and look at it. One day a thief saw the miser dig in the earth, take out his bag of gold, fondle it and put it back again. When the miser had gone, the thief dug up the gold and put in its place a bag of stones. The next day the miser returned and when he saw his bag of gold was gone, and in its place was a bag of stones, he raised such an outcry that all his neighbors came running to him. "My gold is stolen," he cried. "Stolen!" "What did you do with the gold when you had it?" asked one. "Why I, came each day and looked at it," replied the miser. "In that case," said the other, "come each day and look at the bag of stones. It will do you just as much good."--In other words--

(MUSIC: STOP)

(ECHO)

Wealth unused may as well never exist.

(MUSIC: UP AND OUT)

179. NARR: We have time for just one more, my friends. So far Aesop has taught us-- Kindness brings better results than severity... Example is the best precept...Appearances are deceptive...Be happy with your lot...Brag and you betray yourself...Beware lest the eagerness of love bring your undoing...Try to satisfy everyone, and you'll satisfy no one...Evil should be nipped in the bud...Wealth unused may as well never exist. --Yes, each scene from our present day life has struck a bell in my mind and I haven't failed yet to match it with an ancient fable! Now let's see how I make out on the last one...The scene, a large hall crowded to the rafters--with an arm-waving speaker holding forth from the stage--

(CROWD SNEAKS IN ABOVE)

180. MAN: (SLIGHT ECHO--POLITICIAN, SHOUTING) And so I say to you, my friends...far from finding peace and justice in the United Nations, we can only find trouble! Let us, then, sever this artificial connection with foreign nations!...Let us turn to the solution of our own problems in our own individual way! Let us show the world that we can get along without the help of other countries, even if they cannot! I propose that we devote our total energies not to the United Nations--no no!--but to one nation--our own-- the American nation!

(APPLAUSE)

181. NARR: Oh-oh...That one's got me stumped--no bell! (WORRIED) Let me see now--surely Aesop couldn't have failed us on the most important principles in international life!...What did that speaker say, now...(MUMBLING) Sever connections with other nations ...go on our own way alone...--(SUDDENLY) Wait a minute, now, it's coming...its' coming!--

(THE CLANG OF THE BELL... CONTINUING EXCITINGLY FAR EXCEEDING THE PREVIOUS EFFECTS)

Ah, I knew it...I knew it! I knew Aesop wouldn't let us down.--(HURRIEDLY) Listen to this...

(MUSIC: SNEAK UNDER)

182. NARR: There was once a father who had a family of sons who were always quarreling. When his exhortations failed to stop them, he determined to give them a practical lesson in the evils of disunion. One day, he instructed his sons to bring him a bundle of

sticks. When they did so he gave each one in turn the bundle and told them to break all the sticks at the same time. Each of his sons tried with all his strength, but was not able to do so. Next the father separated the sticks, one by one, and again put them in their hands. This time each son broke the sticks with ease.--Then said the father to his sons...

'Remember, my sons--

(MUSIC: STOP)

(ECHO)

In unity, there is strength!"

(MUSIC: UP AND CURTAIN BIG)

183. NARR: To Greece, then, my friends...not only for its sculpture, architecture, drama and philosophy...but for the enduring fables of its one-time slave, Aesop --fables which are packed today with as much significance to the individual, the family, the nation as ever...fables by which we can help shape our future--to Greece, "thank you."

(MUSIC: THEME IN AND FADE OUT UNDER)

184. ANNCR: You have just heard the 139th program of HOME IS WHAT YOU MAKE IT, and the eighth in the summer series, devoted to contributions of other peoples to American culture and home-life. The program saluted Greece and was entitled "Aesop--Fables For Today and Tomorrow!"--speaking of Aesop, did you know that in his fable "The Clock and The Dial" he makes this significant point.

(MUSIC: STING)

185. AESOP: (ECHO) No person can do without help.
186. ANNCR: That's one reason why HOME IS WHAT YOU MAKE IT has prepared for its listeners, a handbook on the Family.
187. NARR: Tell us about it, Ray...
188. ANNCR: It's fifty-six pages long, Ben--and packed with all sorts of information not readily available to homemakers elsewhere.
189. NARR: For instance?
190. ANNCR: Such information as--What Families Are For...Doing Things Together...Getting and Spending the Family Income...Families Alive to Religion.--Copies of this useful handbook can be secured by simply sending 25 cents-- the non-profit price--to NBC, Box 30, Station J., New York 27, New York. The address again --for the family handbook, send 25 cents to NBC, Box 30, Station J., New York 27, New York. Act now, for again remember what Aesop said--
191. MAN: (ECHO) We often forget what is most useful to us.

(MUSIC: THEME IN AND UNDER)

192. ANNCR: HOME IS WHAT YOU MAKE IT is presented as a University of the Air feature by the National Broadcasting Company and its affiliated independent stations--in cooperation with the American Home Economics Association, the General Federation of Women's Clubs, the National Congress of Parents and Teachers and the United Council of Churchwomen. Your narrator was Ben Grauer. Music was by Jack Ward. Mitzi Gould and Joe DeSantis were featured.

(MUSIC: UP AND DOWN)

HOME IS WHAT YOU MAKE IT is written by Lou Hazam. The series is directed by Garnet R. Garrison. Be sure to listen next week when we will present the ninth dramatization in the new summer series-- A Salute to Poland, entitled, Paderewski--Pianist and Patriot.

This is Ray Barret, and
THIS IS THE NATIONAL BROADCASTING COMPANY.

Scene 1: speeches 13-25.— This scene requires a naturalness which strikes a responsive chord for many parents who have had difficulty in getting children to eat certain foods. The husband starts enthusiastically and dominates the scene, keeping the lead throughout. He has a low threshold of irritability and seeks any path to stop a wife's tears. The wife must convey the relief she feels in transferring to her husband the responsibility for the child which brought her to the breaking point. Both are on-mike at the beginning. Movement is achieved by a fade-off of the man on speech 21, representing a walk to the back door, a fade off of two or three feet, directly on beam. The voice is directed slightly off-beam as he calls. He fades back on at the end of the speech. The same impression of pacing to the door and back comes in speech 23 by fading off and on. The contrast between the "Junior!" and the "By the way . . ." line can be sudden. Emotional outbursts directed toward children are turned on and off with ease by many parents. The tag, speech 25, must carry the punch, the explosive personal reaction to "spinach," then the uncompromising order to the child. The phrase in speech 25 where he sees Junior at the door, "Oh, there you are, Junior," was a write-in during rehearsal to help the picture for the radio audience; it represents a transition from the throw-away line "Open a can of peas or something." The pace is fast, about farce tempo, and the asides from the husband in speeches 21, 23, and 25 can almost be mumbled. The solicitude in speech 15 is a troublesome one for many students who give it as a honeymoon husband or "fraught with emotion." He isn't embracing her—the time does not permit—nor is it a serious line.

Scene 2: speeches 28-43.— This employer is an interesting character because he can be played in so many different ways and still be a petty office tyrant and inhuman boss. There is danger in a too literal interpretation of the

directions from the writer, "big blustery type" which might permit the character to become a stereotype caricature. An excellent opportunity for clues to the boss's pettiness and absorption in money is found in word coloring of "office" contrasted to "country club," "twice" and "three times" and repetition of "salary." For a change in pace from the first scene, this scene can be given in a lower keyed delivery. The boss brushes aside the girl's attempts to speak in speeches 33-41. He is not actually emotionally disturbed by his employees in the final speech, and is just thinking aloud as he dismisses the girl. The girl as the secretary can use a straight delivery, reflecting the neutral detachment of secretaries.

The filter changes the characteristics of the voice in several different ways. Some people have trouble talking on filter. A slightly slower pace is recommended without much pitch variation. Work about two or three inches from the filter and use less projection. The stenographer has a pleasant young manner, with butterflies in the stomach, revealed so well in radio by slightly vocalized nuances and breathiness. When the girl finally gets an opportunity to explain, she is hesitant at first to reveal the personal aspects, but overcomes the reluctance and rushes through the exposition, expecting to be stopped at any moment. A recommended mike position for the girl is in close, in order to permit a breathy pickup.

Scene 3: speeches 45-67.— The effectiveness of this scene depends upon the credibility of the man. He's not a wolf, but a good hearted "big brother" type. The woman is gracious and normal and avoids any tip-off as to her real character as she proceeds, but has a slight glibness and smoothness that the audience can recall afterwards and say, "I felt there was something fishy about her." The visualization of action here can be aided by the actor's physical movement as the man gets out of the car in speech 48. Indicate some effort of opening the door and changing from a sitting position to a standing position. Speech 52, where he looks at the tire, can be given some perspective by changing the head position, a slight fade combined with moving the head as he talks.

A general rule for all actors to follow is: *Move as you talk*—not between phrases. "Effort" was written in at speech 58 to suggest the man's action of taking off his coat and vest. Most actors find it desirable to do the indicated action in pantomime. Physically jogging up and down in front of the mike, for instance, heels hitting solidly—helps to complete the picture of "man on horse" when the movement is accompanied by sound effects. It is a little incongruous to have a smooth-flowing delivery in such instances.

The fade in speech 58 before the music bridge may be taken by the engineer in the control room (*a board fade*) or may be taken by the actor (*a physical fade*). Don't leave the end of the speech up in the air. Complete such phrases. It is distracting to hear an actor stop in the middle of the line as sometimes happens. Such cessation of utterance spotlights the

mechanics and destroys the illusion of reality. Effort in speech 59 and again in 61 help the picture. The same for the woman in 62 as she gets into the car and hands the man his coat and vest. The monologue in speech 67 must be very intimate, almost stream-of-consciousness, the actor moving in on mike slightly and physically following the action for correct timing of the sound-effects direction, "patting pockets." The final blackout line, "My wallet" should contain, along with the blackout tag, a sudden realization of what an easy mark he had been.

Scene 4: speeches 70-79.— This is strictly for fun. The nightclub show girl can be a tall, languid, "beautiful-but-dumb" type, with a narrow pitch range and husky delivery, possessing a rhythm suggestive in itself of the show girl's glide. Don't worry about articulation, the jaws can be almost immovable throughout the entire scene. An organist can match and cover the actor's melody and pitch, otherwise a board or physical fade is used. In contrast to the singer, the man can be the loud pink-shirt, cigar-in-corner-of-mouth type, with staccato delivery. He is a realist, a dealer in contrived sensuality.

Scene 5: speeches 82-100.— Mrs. Peyton Smith is the overprecise social leader with a contempt for those not in the Social Register. If played too broadly, the role loses its effectiveness. The lady is not a Bob Hope comedy stooge. The policeman may be played with a touch of Irish brogue, but inasmuch as there are so many of this type on the air, a straight approach is recommended. The authority and assurance of "a policeman on a motor-cycle" can be revealed both in general attitude, and more specifically, on the speech 84 fade-in, and in speech 86 where he suggests by voice the stiff-legged police walk, modeled in swagger after its prototype, the "cow-boy-on-the-range" walk—even to the hoist of the gun belt by the policeman in speech 88. The sound perspective in the opening of the scene, the woman in the car and the policeman coming up alongside, is aided by the call by the policeman, speech 83, which begins far off-mike and comes to full volume by the end of the speech. The judge may be played in a number of ways. He is a small town judge, but not a "hick." Working close to mike should help to create the picture of the judge in the foreground, with Mrs. Smith a few feet away. That distance permits Mrs. Smith to speak up more and it heightens the contrast between the two characters. The judge says his lines in a semi-sing-song, routine traffic-case flavor, except for the slight rising climax at the close.

Scene 6: speeches 103-131.— This phone call is given a setting through the explanatory dialogue. In rehearsal, the picture of the girl pretending to talk to a girl friend while her father was overhearing the conversation, was not quite clear enough until speech 108 was written in, "and hears what you're

saying?" This scene provides good exercise in interpretation and the highlighting of key words and phrases which carry meaning to the young lover, such as "Dad thinks" in speech 107, "nine o'clock" and "nothing new" in speech 115, "real careful" and dark color" in speech 119.

A special note about phone conversations. In order to distinguish a telephone call on the air, actors copy the habit of many people by using a slightly higher pitch and more projection. It is helpful for the actor to listen to people for similar guides in other situations.

Another common habit is to increase volume while talking to people who are quite old. Without costume and makeup, old age is difficult to suggest by voice alone. Accordingly, if the actor playing opposite slightly increases his volume and enunciates more carefully, the listener will accept the old age characterization more easily.

This side issue of age characterization on the radio is appropriate during a discussion of this scene because of the youth of the characters. The suggestion of adolescence, as portrayed by voice, is intensified by remembering that speech involves the entire body. It is difficult for actors in a slouched position to portray the bodily rhythms of adolescence and youthful enthusiasm and energies. The actor on stage would be assisted by adolescent movements. Without moving away from the microphone, the radio actor may stand on his toes and use spasmodic shallow breathing. An acute sensitivity to different vocal rhythms for different ages is important to the radio actor. This section of the script must be played with extreme changes of pitch. The foibles of adolescence must not be satirized; they must be played with understanding.

Scene 7: speech 134.— This monologue should not be dragged out. The actress should match the typing rhythm at the opening to suggest the scene, but she should not continue this rhythm for more than a few lines. A segue should lead her into the breezy and conversational style of a girl who can really talk one's head off with her problems. If the actress uses hand gestures, the listener can imagine their effusiveness. Minimizing some of the lines—throwing them away—and spotlighting the significant parallel portions is essential for good pacing. Watch out for the tag. It should not be "milked."

Scene 8: speeches 137-155.— This is a tricky one in that the actors must be careful not to slant it too much in favor of Mr. O'Hare at the sacrifice of the message. The scene is a natural one, and we do have a touch of sympathy for the man. However, when the narrator points out the moral, we should be able to look back in memory, and feel a sharp prick of conscience because we didn't realize the justice of the complaint. The woman must be fast-talking without being too nasty. Overlapping of speeches is used from 150 on to build the climax. It is at 153 where he changes from indifference to

bored irritation. Overlapping of speeches should not be used too frequently in radio because of the audience's inability to focus attention on one of two simultaneous speeches presented at the same volume. The actor learns in radio to fade the words quickly after the other actor cuts in. It is not an abrupt stop but a fast withdrawal from the radio spotlight.

Scene 9: speeches 157-177.— Stage business with the newspaper would help this scene in the movies, stage, and television. It would be apparent that Gladys is reading the travel ad half to herself and half to her husband. A close pickup and almost lazy enunciation help this impression in radio. Without any cues in the script, it might be helpful for an actor to think of the man here as a trifle on the fat side, with an affinity for the easy chair and slippers. We must feel sorry for the wife, who has to live with a man as superior and overbearing as an old lord of the manor. The timing of the lines in which he enumerates the qualities of Oxyboxo lake and brushes aside her interjection without listening to her point of view is very revealing character portrayal. This is the reverse of the usual suggestion for creating naturalness in dialogue by listening to the speech before yours and letting the audience feel that your response is a reaction to what was said. The woman must not appear very strong-willed in this scene. If Gladys works slightly off mike, the dominance-submissiveness relationship is emphasized.

Scene 10: speech 180.— The actor should remember his "favorite" demagogue and let go with both barrels. He shouldn't be all sound and fury, but he should have an insidious persuasiveness which would attract followers if it were not for a touch of the charlatan which the actor introduces by overusing word color. The actor can work a good distance away from the microphone here. The echo chamber alone won't create the impression of a hall. The actor's projection is also needed.

TELEVISION ACTING

A few generalizations should be borne in mind as students begin practice and work in television acting:

1. The television actor should be quick in memorizing his role. The brief time available for rehearsals does not allow the cast much time to learn lines. One director of an hour dramatic series requested that his actors have their lines completely memorized by the second rehearsal, 48 hours after the first meeting of the cast. Shows shot in sequences, as filmed dramas are, do not require the memorization of the complete script, but it is still important to know the lines in the scenes to be shot on a given day to avoid expensive retakes. A background in stock company acting is valuable because of the experience one gains in quick study. It is generally advisable to memorize words and action simultaneously.



Courtesy of CBS Television Network

Jack Lord and Andrew Duggan rehearse a scene from *Hawaii Five-O*.

2. Never look directly at the camera lens unless specifically directed to do so. This is completely opposite to the style used by announcers and speakers.

3. Don't drop out of character at any time during scenes, even when off-camera, or at the tag of a scene, until released by the stage manager. Something may go awry with the cameras, and instead of close-ups or medium shots which exclude you, you may be in the scene. Staying in character also helps other actors playing opposite you by giving them some degree of interaction and response. A "freeze" at the end of a scene is difficult to do and yet stay in character. However, the director may have difficulty in lining up the next shot and may have to keep the cameras on you. It may seem ages to the actor who is on camera before he is released by the stage manager. He should not break the freeze until he receives a signal.

4. Learn to take cues from the stage manager without looking directly at him. It is distracting to have a scene appear on the air and catch the actor just standing motionless, staring in a fixed direction, then spring into action. Directors should issue cues for action before the camera takes, but often they cannot. Actors should be in character and whenever possible be engaged in some movement suitable to the character and situation slightly ahead of the camera take.

5. Actors should become proficient in "hitting the mark." Chalk marks on the studio floor are used to guide the actor to where he is to stand for

certain effects. The director may want a small light spot beamed up from a floor stand to illuminate the actor's eyes, or a tight over-the-shoulder shot may have been plotted. Just the slightest error in position by the actor may spoil the effect. If marks are not used the actor may be told where to stand in reference to properties or furniture. Freedom of movement is not one of the television actor's prerogatives. It takes considerable practice to learn how to attend to hitting the mark while performing on camera without revealing the techniques to the audience.

6. Television is a close-up medium. Actors should work for mobile facial expressions. The camera is frequently focused on faces of actors who are not speaking, but are listening and reacting. Television, like film, emphasizes the effect of speech and action upon others in the scene. An impassive "dead-pan" look conveys to an audience little of the thoughts and emotions that should be mirrored on the face. *A note of warning*: do not make the error of gross facial movements or "mugging" which irritate and distract when seen in close-up. The intimacy of the medium calls for naturalness in bodily action. What appears as natural to the television viewer, however, may have come about as the result of long arduous practice by actors. Gestures must not be aimless or unrestrained. An arm extended towards the camera may be distorted out of correct proportions if the scene is being shot on a 35 mm. wide-angle lens. A close-up of a handclasp may be blurred if performed in a vigorous up-and-down hand-pumping manner. Shifting of weight from foot to foot can be distracting in a tight waist (from the waist up) shot because the actor may appear to weave from right to left of the screen. Working with other actors, while standing or sitting only inches apart is difficult for some to learn. Scenes which are played "nose to nose" in the studio may be strangely uncomfortable to the actors but appear "natural" when viewed on the small television screen.

7. Actors should become proficient at pantomime. Often a narrator describes the setting or action while actors are performing in pantomime. Prerecording thoughts is a technique frequently utilized. The actor is seen without lip action while the recording of his thoughts is being played. A loud-speaker in the studio permits the actor to hear the recording. If the camera is on a close-up, resorting to extremes of facial expressions in an attempt to reflect the emotional undercurrents or "inner speech" may distract the viewers. An impassive, "poker face" may be almost as bad.

8. The audio side of television cannot be ignored. It is true that, in contrast to radio, where the actors move to and from the microphone, in television the microphone follows the actor. However, TV actors also must be aware of microphone pickup patterns. An actor who moves from one portion of the set to another may have to time his delivery so that he does not speak while he is crossing an area not covered by a boom microphone. In studios where only one boom microphone is available, actors may have to make adjustments. For example, if the microphone is covering a conversa-

tion between one actor on the set at camera right and another across the set on the left, each must project more than if the same conversation was taking place with both seated together on a couch. It may be advisable for actors not to speak when turned away from the beam. Sometimes an actor may have to engage in "stage business" to invest a pause with significance and meaning—the pause being necessary to permit the microphone to be swung around into position for the next speech.

9. Actors should be prepared to begin or end a scene alone. Scenes may have to start or conclude with a character supposedly talking to another person in the scene when actually the second character is not physically present. The audience must not be aware that this is the case. Camera shots exclude the missing actor. It takes considerable poise to talk in convincing manner to someone who isn't there.

10. The actor must act, and act well, even though he may conclude that he is only a piece of machinery at the mercy of technicians. He is pushed here, then there, started and stopped by the wave of a stage manager's hand, huge cameras are pointed at him, lights shine in his eyes, microphones weave in and out and up and down, just above his head, scenery and costumes are changed all around him—and all this without a live audience to listen to him, to give him "feed-back," to respond to his acting! Actress Judith Evelyn made an observation sometime ago which is still applicable. She felt the restrictions upon the player are

out of all proportion to reason. . . . It is a nerve-wracking ordeal, for example, to be playing a violent love scene with one's brain, voice and body, and at the same time having to keep one eye in constant vigil to see which camera is taking the picture at which particular point.

Example of TV Acting Script

*Marcia Akers*² by William Kendall Clarke

These opening scenes call for intensity of attack in the dialogue by Jake and Patty, cool sophistication by Marcia, and quick establishment of definite attitudes and characterizations by the townspeople in the town clerk's office.

FADE IN:

CLOSE UP GIRL'S LEGS, CROSSED, SILK-CLAD, THE EPITOME OF SVELTE ELEGANCE. SHOES ARE FRENCH-HEELED, ULTRA-FASHIONABLE. ONE LEG MOVES INDOLENTLY, BACK AND FORTH. A LAZILY RELAXED MOTION IN SHARP CONTRAST TO ANGER OF VOICES HEARD OFF. HOLD THIS SHOT FOR:

JAKE (OFF)

So six years ago she lights outta this town like it was poison -

² Courtesy of the author, William Kendall Clarke.

today she comes back like it was honey - okay, so she's back - why must she move in here?

PATTY (OFF)

Because she belongs here!

JAKE (OFF)

Like ketchup belongs on ice cream, she belongs here. How come she can't go to an hotel? How come?

CAMERA MOVES UNHURRIEDLY UPWARD, PAST VARIOUS DETAILS OF THE WELL-DRESSED YOUNG LADY, TO REACH FACE OF MARCIA AKERS - WHO LISTENS WITH DETACHED AMUSEMENT, SUPERIOR INDIFFERENCE, TO HEAT OF ARGUMENT WHICH CONTINUES DURING CAMERA'S SURVEY.

PATTY (OFF)

Jake, she's my sister --!

JAKE (OFF)

I'm your husband. Your husband don't want your sister moving in here, Patty.

PATTY (OFF)

Oh, really! -- Marcia, darling, don't pay any attention to Jake--

CAMERA HAS NOW REACHED MARCIA'S FACE. HER HEAD TURNS POLITELY AS JAKE ROARS AN ANSWER TO THIS. SHE FOLLOWS THIS VERBAL EXCHANGE LIKE A SPECTATOR AT A TENNIS MATCH.

JAKE (OFF)

She better pay attention to Jake!...Listen - we got one room, one bedroom, here. This is a dump -- you don't want to stay here. They redecorated the hotel three years ago - it's real comfortable ...

PATTY (OFF)

You might think of me - what I'd like --

JAKE (OFF)

I'm thinking of us! She's no good for you and me, Patty. Trouble, plus -- that's Marcia ...

PATTY (OFF)

Oh, golly! - Marcia, I'm so sorry you had to listen to this ...

AS MARCIA SMILES, ENTIRELY UNTOUCHED BY JAKE'S ACRIMONY OR PATTY'S EMBARRASSMENT,

CUT TO:

CLOSE UP OF PATTY, AS SHE TURNS ON JAKE.

PATTY

...but you'd better understand that my sister stays right here, if she wants to, as long as we've got one bedroom! - whether you like it or not, Jake Callahan!

THE VIOLENCE OF HER OWN WORDS DISMAYS HER. SHE BITES HER LIP, BUT THEY'VE ALREADY BEEN SAID - AND AS HER REACTION REGISTERS,

CUT TO:

CLOSE UP OF JAKE. HIS ARM IS RAISED IN A SHOULDER-BRACE-CAST.

HE, TOO, IS DISMAYED BY PATTY'S OUTBURST, BUT HE RECOVERS AND FACES MARCIA, TIGHTED-LIPPED.

JAKE

There's nothing in this town to interest you. Why'd you come back?

CUT TO:

FULL SHOT CALLAHAN APARTMENT. MARCIA UNCROSSES HER LEGS, SMOOTHS DRESS, MEETS JAKE'S GLARE WITH BLANDNESS.

MARCIA

I was born in Newbury - remember, Jake, dear? Marcia's a Newbury girl. After six years in the big city, I'm tired.

A GLINT OF STEEL SHOWS THROUGH HER POISE

I wanted to come home. It's that simple.

JAKE

Nothing's that simple, with you.

HE LOOKS HER OVER, DELIBERATELY.

Looks like you did okay for yourself in the big city.

MARCIA SMILES

MARCIA

We both knew I would, didn't we?

JAKE

Yes, sir, a real big time success.

PATTY

You do look wonderful, Marcia!

JAKE

How'd a small town girl manage that? -exactly?

MARCIA

The way anyone manages success -- know what you want and work hard to get it.

JAKE

Work hard? - you?

PATTY

Now stop it. Jake!

THEN, PLEADING, HER HAND GENTLY ON HIS

Please, darling?

HE FROWNS AT HER, NOT WANTING TO BE WON OVER. WITH HER HAND STILL ON HIS, SHE SPEAKS TO MARCIA.

Jake hasn't worked for three months. He's not getting compensation --

JAKE JERKS AWAY FROM HER

-- he's worried -- on edge --

JAKE

That's not her business.

PATTY IGNORES HIM

PATTY

Marcia, what I mean is - is --

MARCIA

I know, honey. Poor Jake.

HER LOOK AT HIM IS MOCKING

I'll make allowances. Well ---

SHE RISES

-- now that the welcoming speeches are over, where do I lay my head?

PATTY

In here.

SHE PICKS UP SUITCASE, STARTS OFF R.

I'll clean out a couple of bureau drawers so you'll have some place to put things.

SHE EXITS DOWN R. MARCIA AND JAKE EYE EACH OTHER FOR A MOMENT. THEN:

MARCIA

Relax! It won't be for long.

JAKE

How long?

SHE LAUGHS

MARCIA

Jake H. Callahan! - 'H' for hospitality!

SHE STARTS FOR BEDROOM

JAKE

The town won't take you back so easy.

SHE BRUSHES PAST HIM WITHOUT ANSWERING. AT BEDROOM DOOR SHE TURNS BACK.

MARCIA

The town'll open its arms to little Marcia -- wide!

JAKE

I want to see that.

MARCIA

You will, Jake dear. Make book on it - you will.

SHE GOES INTO BEDROOM AS JAKE STARES AFTER HER, ANGRY, APPREHENSIVE.

DISSOLVE TO:

CLOSE UP OF DOOR, LETTERED "TOWN CLERK". IT OPENS, AND WE SEE OFFICE AS CAMERA MOVES IN WITH MRS. WYMAN: SHE HEADS FOR COUNTER, AND WE PASS REVEREND WITHERS, ALREADY DOING BUSINESS WITH A YOUNG MAN ASSISTANT AT COUNTER. SEEING MRS. WYMAN, A MIDDLE-AGED WOMAN ASSISTANT LEAVES HER DESK AND COMES UP TO COUNTER - CAMERA MOVES ON PAST THEM TO END OF COUNTER, L., AND AMOS DRAKE, A HOUND DOG, AND A YOUNG WOMAN ASSISTANT, WHO IS BEHIND COUNTER.

AMOS

Tax on this, tax on that - up and up and up ...

YOUNG WOMAN

Dog licenses haven't gone up in price, Mr. Drake.

AMOS

They're two dollars.

YOUNG WOMAN

That's what I mean. Last year --

AMOS

Ten years ago they was one dollar.

YOUNG WOMAN

Well, I wouldn't know about --

AMOS

Twenty years ago, wasn't no fancy-dancy dog tags in Newbury County a-tall!

HE GROPEs IN POCKET FOR MONEY

Next thing, they'll be taxin' the taxes...

CAMERA MOVES PAST THEM, PASSING UPON MRS. WYMAN AND WOMAN

MRS. WYMAN

I never knew I paid a traffic fine here.

WOMAN

When you plead guilty, it saves the fuss of going to court.

SHE BRINGS UP RECEIPT PAD.

MRS. WYMAN

Well, I did park beside that fireplug - but I'm not guilty! Lands! What I did, I told Amy - that's my daughter, Amy --

CAMERA STARTS TO MOVE PAST THEM

-- I told here I'd pick her up at Gordon's Hardware on Main Street..

CAMERA PAUSES UPON REVEREND WITHERS AND YOUNG MAN, WHO IS SEARCHING THROUGH A LARGE DUSTY FILE ON COUNTER.

YOUNG MAN

Here we are - 'Deeds and Titles' -- 1870-1880 .. When does the new chapel go up on this property, Reverend?

WITHERS

Next Spring - supposing our Building Fund Drive is successful.

DOOR DOWN R OPENS AND MRS. ADAMS ENTERS.

I'm most optimistic about that, by the way.

MRS. ADAMS

Good morning, Reverend.

WITHERS TURNS WITH A SMILE

Or is it a good morning?

WITHERS

God's sunshine was never mcre abundant, Mrs. Adams.

MRS. ADAMS

I'm that aggravated, I didn't notice the sunshine.

SHE SETS UP HER PIECE OF NEWS

Marcia Akers has come back!

WITHERS

Marcia - - - ! Oh? Has she, indeed.

THEY HAVE ATTENTION OF MRS. WYMAN AND THE WOMAN ASSISTANT.

MRS. ADAMS

I passed her on the street -- this close! -- and she was brazen enough to smile!

MRS. WYMAN

'Morning Hetty. Did I hear you say Marcia Akers --?

MRS. ADAMS

Dolly, she's come back!

YOUNG MAN

Well, what d'you know!

HE IS GRINNING. OTHERS FROWN UPON HIS REACTION, AND HE COMPOSES HIMSELF. THE YOUNG WOMAN, EN ROUTE TO CASH BOX, SPEAKS TO WOMAN ASSISTANT.

CUT TO:

CLOSE UP YOUNG WOMAN AND WOMAN.

YOUNG WOMAN

That old man's Mr. Drake!

WOMAN

It is.

YOUNG WOMAN

Imagine! - with all his money !- fussing about a two dollar dog license!

WOMAN

He's not the Mr. Drake. The one with the money is Alden Drake, his son.

CUT TO:

GROUP AS BEFORE, AS YOUNG WOMAN GOES ON TO CASH-BOX AT ONE OF DESKS.

MRS. WYMAN

Why, Hetty! - why do you suppose she's come back?

MRS. ADAMS

I don't know. But I for one want no part of her...

WITHERS

I never knew Marcia well. I've been curious about the resentment there seems to be toward her...

MRS. ADAMS

Did you ever see that girl inside your church, Reverend?

HE SHAKES HIS HEAD, STARTING TO SPEAK

WOMAN

Any church! She never went to church.

WITHERS

That's unfortunate, of course. But it is hardly sufficient to - - -

MRS. WYMAN

I say if this town wasn't good enough for her six years ago, it's too good for her now!

WOMAN

I agree.

MRS. ADAMS

Little Miss High and Mighty! she had a trick, you know? - made you feel like the clothes you were wearing smelled of mothballs . .

WOMAN

I know just what you mean.

YOUNG MAN

Don't you suppose that was just - - well, just Marcia's way? - -

MRS. WYMAN

It's the wrong way to get along in this town!

AT END OF COUNTER, AMOS DRAKE IS BEING GIVEN HIS CHANGE AND LICENSE

Anyhow, it wasn't just that. Not that anything was ever proved, mind you - - -

WOMAN

- - but there was talk . .

MRS. ADAMS

Talk? Half the men in town, mooning about - - and her too good for any of them!

WOMAN

Harry Ellis admitted right out he was crazy about her.

MRS. WYMAN

And his wife not in her grave two years!

CAMERA PULLS BACK SLOWLY FROM GROUP AS AMOS LEAVES COUNTER, CROSSING R.

MRS. ADAMS

Well, I'm not one to gossip. Like Dolly said, nobody ever proved anything against her . . but - - -

CAMERA NOW FOLLOWS AMOS AND HIS DOG TO DOOR. AS HE OPENS IT AND GLANCES TOWARD GROUP AT COUNTER,

CUT TO:

CLOSE UP OF AMOS AND DOG

AMOS

They're whettin' up the knives, Mister Buchanan. Makes us favor Marcia Akers, sight unseen, en? Ssssh! - - -

HE OPENS DOOR

-- dassn't say so here! You want to get us skinned alive?
HE GOES OUT, AS WE

DISSOLVE

PROJECTS AND EXERCISES

1. Prepare and present an acting audition for the following:
 - a. University radio station.
 - b. A television audition for a production agency specializing in daytime serials.
 - c. A television audition for an advertising agency holding general auditions.
 - d. A television audition for a situation comedy series being held by the package agency in charge of production.Class criticism of material selected by the student and the presentation.
2. Divide into groups to prepare and present the scenes from "Aesop's Fables" script.
3. Divide into groups to prepare and present the scenes from the television excerpts.
4. Bring in brief scenes from script collections which may be rehearsed outside of class by each group.
5. Record actual persons of all ages and dialects speaking naturally. Prepare a written transcript and then record the same material as delivered by a class member. Compare the two.
6. Film the face of a classmate as he reacts to some emotional speech presented by a fellow student. Project the film for the class and see if the class can tell which emotion is portrayed on the screen. Project the same footage for different age groups and secure their reactions. Evaluate results.
7. Evaluate the acting you hear on some radio commercials and report to the class.
8. Report on your reactions to the acting you have observed on some TV programs.

CHAPTER 28

Directing

THE PERSON WHO takes the script from the writer and actively guides its progress until it has been brought to life through a radio performance or telecast is the director. Sometimes the writer is also the director. The supervisor of a series, a producer, may direct the program in addition to his executive work. This chapter deals with the directorial responsibilities and techniques.

The director must be able to view the material he is preparing for performance in enlarged detail, as through a microscope, in order to suggest specific recommendations to members of the cast on aspects of their performances; but the director must also see the material as a whole to make qualitative judgments on general aspects of the production.

The director is obliged to supervise many details in putting together a broadcast or telecast. The need to decide which details require attention first and which are of lesser importance led one network to give the following dictum to newly hired directors: "there are *fifty* specific things you need to do before recording a show or broadcasting it, but the rehearsal time allotted makes it possible to do only *twenty-five* out of the fifty. The choice of which twenty-five you do makes the difference between a good showmanlike production and a poor one which may have polish in unimportant details but misses fire."

Experience proves the soundness of this statement. No one can set down ironclad recommendations as to what any individual director should do. In mathematics the figure four is always four, but not so in directing. What works today with one actor, one engineer, one cameraman, one sound technician, may not work tomorrow. The pattern changes with people, script, studio, and time of day. The director should adjust himself to these changes and vary his techniques accordingly.

RADIO

The only radio material generally being broadcast these days that needs specific direction is the commercial that uses voices, sound effects, and music in a variety of combinations. The bulk of radio programming—news and recorded music—is presented by the performer without the aid of a director. The production of complicated radio commercials, on the other hand, requires skilled directors. The techniques they use are those developed during the days when radio drama was being produced. The suggestions that follow apply specifically to the production of commercials, but they can also be applied to the production of radio drama for those schools that still carry out this activity.

Before Studio Rehearsal

1. Read the script through without interruption to get an overall impression of it. First impressions are important to the director because he knows the audience receives nothing but first impressions.

2. Study the commercial carefully, observing its details. Determine the general type of treatment it requires: comedy, fantasy, satire, melodrama, or the straight approach. Estimate its length, for commercials must be timed to the half-second. Decide on the kind of actors you will need and the nature of the sound effects and music.

3. To guide your direction of the commercial, write notes into the script regarding such items as the perspective of a line or sound, writing "off-mike" when they occur at a distance from the center of the scene, or the points when you will give cues to actors or other members of the crew.

4. Schedule a music conference with the organist, composer, or the person who is to obtain the records. Indicate where music is to "sneak," "stab," "fade out," the length of bridges, the flavor of desired music, and other such details. Welcome suggestions from your musical adviser, but you must make the final decisions. Do the same with your sound-effects technician.

5. Cast the actors. Do this on the basis of past experience, audition cards, by consulting other directors, or by special voice tests for the program. Be sure to audition on microphone. A large character man may not sound as virile on microphone as he looks on stage.

In addition to suitability for the part, consider the actor's own personality and the balance of his voice with others in the cast. One actor who likes to direct others, or fool around, or thinks he is above direction may destroy the necessary sense of a cooperative "in group" feeling.

6. Order whatever is necessary in manpower and equipment for the

script. Reserve the studio, request the engineer for a particular time, sound effects, and such things as filters, echo chambers, platforms screens, turntables, etc.

First Read-Through—Off-Mike

1. Distribute scripts, assign parts, and allow time for the actors to mark their scripts.

2. Briefly explain the treatment you are going to follow in the script, outlining in general terms, describing the characterizations as you see them at this point. Don't be too specific or long-winded. Such comments as "Play the policeman straight," "The clerk is fussy and a little eccentric, likable but comical," "John is a young lawyer with his eye on the Supreme Court—a driver—who worked his way through college," should be sufficient to set the actors on the right track.

3. Have the actors read aloud through the script from beginning to end. Allow time for sound and music bridges. Cue as you have planned for the recording. This gives the actors time to establish a habit of waiting for a cue. This seemingly minor point may be very important because in the strain of a performance an actor may jump a cue because he has taken the cue by himself up to dress rehearsal. Running through without any interruptions gives the actor a feeling of the whole, and enables the director to check how the material fits together.

4. Determine whether the script runs overtime. If so, make the cuts you tentatively marked. The reading rehearsal usually takes less time than the actual performance so you usually can cut with impunity. It is wasteful to rehearse portions you later cut. Don't fool yourself into believing that you can make up time.

5. Correct any characterizations that are completely "off." Approve those that are on the right track. Now that they have read the script, the actors may have questions about their parts. Discuss their roles with them. Don't let the direction get out of your hands, but if suggestions advanced by actors seem to make sense, change your approach. If certain members of the company need stringent correction, try to do this privately without fanfare.

6. Give the company a rehearsal break: "Take Five."

Production Rehearsal on Mike

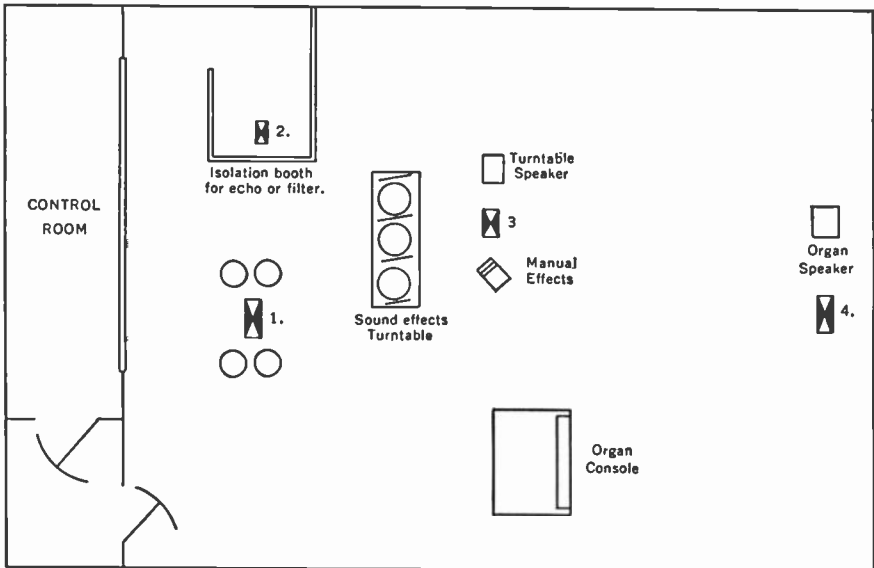
1. Forget timing during this rehearsal unless you have an assistant. Work in the control room.

2. Start at the beginning and continue to the end of the commercial. Sound effects are included and music, too, if an organist or recorded music is being used. Orchestra rehearsal is usually separate and concentrated for budget reasons. In normal practice, rehearsal of the orchestra would come at the end of the production rehearsal period.

3. Work carefully on each sequence before going on to the next. This is the creative period. Sound patterns are introduced and integrated with the dialogue. With the sound-effects technicians, try different levels and microphone positions for manual effects. Experiment with different records. Avoid too much sound, however, and bear the selectivity principle in mind. Above all, do not become a director who rehearses for a quarter-hour on one body fall and neglects the interpretation by the actors. Don't be "cue happy" and throw cues for every sound. Retain control of enough cues for adjustments on the air as you may feel necessary. A longer pause may "feel" right to you on the air. If you have control of the cue you can control the pause.

4. Work on characterization and interpretation. Before hammering away on individual interpretation, correct the overall attack. Vary the approach to each actor. One actor may react best to the short, succinct, "More speed here," or "Don't ham this line." Another actor may resent this as a mechanical approach, and want suggestions of another type: "This man is frustrated here . . . See if you can give me a bit more of an inner resentment against the world which takes the form of irritation with this poor clerk in the department store." One actor may respond best to gentle chiding, another to bluntness. Use whichever attack is needed to build and set the character and interpretation. The director must be a good practical psychologist.

Figure 28-1. Microphone Placement for a Radio Commercial



Mike 1, actors; 2, actors on echo or filter; 3, recorded and manual sound effects; 4, organ speaker.

5. Work closely with the engineer during this period. He will be marking his script. Check with him about the levels. Be aware of his problems, don't expect him to be able to use more than two hands in making board fades, bringing in effects, and controlling multiple microphones. The usual number of microphones consists of one cast mike or possibly two, if there are many people on mike at the same time; one sound mike, one filter or echo, and one music mike. Don't have the engineer run the turntables if you are using recorded music, because he won't be able to ride gain well if he does. Be cooperative and respect his advice, but keep the control of the show in your own hands. Weigh seriously the advantages of getting good "presence" out of a close pickup against working farther away from the mike. The latter does permit less supervision of the vu, but does not carry the impact of the first method. Work with your actors to get intensity without blasting, but don't let them get too far back. A general recommendation has been given for six to twelve inches away from velocity mikes for conversational delivery. In scenes where the actors are shouting or projecting a great deal, move them back. Fades on the beam are recommended for most scenes. The faster fade-out by going to the dead side of the mike is disturbing in many sound-perspective sequences. Experiment with relative placement of actors on-mike. Having both people in a conversation at the same distance may give a flatness of perspective—move one back a few inches or to the edge of the beam.

6. "Take Five!"

Dress Rehearsal

1. Run through the complete performance. Make careful note of the timing.

2. Jot down reminder notes on performance and production points. Put these in the left margin. Make them simple and specific enough to jog your memory in the final discussion before broadcast. Such as: "Hit wrong word," "Too close," "Watch me for fade," "Tag final speech," "Sound in too soon," "Four stings, not three."

3. Warn engineer of upcoming fades, sudden sounds, shouts, filter mike, etc.

4. Listen to the show as a whole with the perspective of the radio listener who will hear the commercial for the first time.

5. After the run-through, see what time adjustments need to be made.

6. Re-rehearse any difficult sequences, tricky sound synchronization, crowd backgrounds, etc.

7. Do not change actors' characterizations at this point. You had your opportunity earlier.

8. "Take Five!" Relax. Even if you don't feel like it, relax outwardly for the sake of company morale and confidence.

During the Recording

1. Cue clearly as previously rehearsed. Follow the script, looking ahead to warn the engineer and to check that the cast is ready for the next sequence.

2. Keep close contact with the members of your cast. Watch them, as well as your script, and encourage and commend them by visible expressions of your interest in their performance. There should be a close bond between cast and director. *Live* the script with the performers, if you can, and react to the presentation. It is not only discourteous, but distracting for a performer on microphone to look into the control room and see a director looking bored or disgruntled, or talking with others in the control room.

3. Play the tape to make sure that you have achieved the type of production you have sought. If mistakes have been made, or if you can see an opportunity to improve the commercial, record another tape. The show may also be improved by judicious editing.

Following the Recording

1. Thank the cast. Give compliments sincerely when they are deserved. A reassuring smile is in order when the members of the cast have done their best. This is no time for recriminations.

2. Fill out any reports and talent sheets.

3. Leave the show in the studio. Don't brood over the mistakes. Don't direct it again at night before going to sleep. Evaluate your work another day.

Applications to the directing of radio drama.— The techniques and procedures described above can be applied to the directing of radio dramas, but there would need to be an expansion of those techniques to meet the demands of the longer dramatic forms. Even though a one-minute radio commercial is often a complicated piece of material, its brevity eliminates some problems that face a director of longer material.

1. A commercial is likely to come from an advertising agency in the exact form in which it must be produced. A drama script, on the other hand, may usually be changed to some extent by the director. He should therefore read the script carefully to determine what changes are desirable. If the writer is available, these changes should be made in consultation with him.

2. A long script with many characters may require doubling by actors. This factor must be taken into account in casting.

3. Timing a brief commercial is relatively simple, but the timing of a long script is a complicated process. The director should estimate the length of the script when he first reads it through, remembering that solid narrative takes longer to perform than short-sentence dialogue. He should make cuts im-

mediately if the script is obviously too long, and he should plan further cuts in case they are needed so that he will not have to use rehearsal time deciding what to cut. In the first read-through by the cast he should check the timing, and during the dress rehearsal he should make timing notations every 30 seconds in his script. These notations can then be used as reference points while the script is being recorded or broadcast. Music can sometimes be shortened or lengthened to adjust timing and the cast can be given tentative cuts that can be introduced during the production if the script runs long. In estimating time remember that professionals often stretch on the air, and amateurs often read more hurriedly on the air than they do in rehearsal.

4. In directing a long script, the pacing of the whole show should not be neglected while the director is concentrating on the details. One scene may furnish the necessary balance between scenes of tension and action. One may be the climactic scene for the first half. Establish the tempo for each scene before moving on to the next. If you have an assistant, he can compare scene-by-scene timing with the first timing.

DIRECTING TELEVISION

In the early years of television, programs were produced live in a television studio. Later the live program was replaced by programs recorded on video tape. Using film and video tape makes it possible to produce the program in segments, which are then assembled in an editing room into a complete program.

Even though live production is now the exception, we have chosen to discuss television directing from the live point of view for several reasons. First, those who have mastered the techniques of live production can easily adapt to the production of programs in segments. Second, students who practise television production are usually required to produce a program that runs continuously, as a live program does, even though it may be recorded on tape. Third, most of the considerations that apply to live production apply also to the production of filmed and taped shows.

The physical location of the director during the rehearsal and actual performance on the air has been described in the chapter on "Technical Aspects of Television." When one is located in the confines of a control room, surrounded by people (engineers, production assistants, associate directors, agency representatives, and observers) and equipment, (camera and film-chain monitors, oscilloscopes, preview monitors, line monitors, switching panel, talk-back microphones, audio panels, loudspeakers, amplifiers, power supplies, turntables, tape decks, etc.) and somewhere "out there" is the studio with more people and more equipment, one realizes the loss in direct personal contact between the director and his company. The director turns to the stage manager to take care of the cueing and signals to

cast and production personnel in the studio; he turns to the technical director (TD) to transmit his instructions to the members of the technical team if he isn't permitted by union regulations to do so himself; and turns to his AD for timing cues and reminders of upcoming directorial instructions.

The number of personnel connected with the production increases the responsibility for coordination and leadership by the director. Some of the problems that face the motion picture or stage director are about the same in television. In the planning of scenery, design of costumes, procurement of properties and furniture, and the like, the routine is similar. The basic and highly important differences are: 1. a compressed rehearsal period; 2. closeness of contact between cast and home audience; and 3. the 4 to 3 aspect ratio and small size of the TV screen.

Following is a list of suggested activities for a director of a one-hour drama. It should be stressed that this list is only representative. Budgets and practice differ, resulting in variation in time allotted for rehearsals. Also different directors have evolved alternate sequences and methods.

Before Rehearsal

1. Study script for theme, content, and first impressions. Keep in mind what is to appear on the screen. Reread with consideration of the budget and facilities available, size of the studio, number of cameras, number and style of sets, costumes and costume changes, and number and types of actors indicated.

2. Script conference with writer. Discuss possible changes in story line, dialogue, transitions, and tentative cuts.

3. After editing, send script to typist.

4. Confer with the designer who is to work with you on the staging. You have certain suggestions in mind about the style and number of sets. Perhaps you have sketched out some of your ideas in rough form and indicated how they may be placed in the studio. The designer can approve, modify, and recommend alternate approaches. It is important to arrive at some basic conclusions on the staging as soon as possible. The blocking out of action and planning camera shots cannot be started until you know about the sets. The theme, flavor, and type of play, whether it is a serious story, farce, fantasy, or comedy, affect the staging.

5. Work out with the designer a detailed floor plan and elevations with sets and furniture indicated. This plan may be traced or duplicated and sent to the various departments concerned in the production. Begin to block out action and plan camera shots. Use scale models of furniture and sets or mark down the dimensions on the plan by using a home furnishings template. Plan the shots by using a "shot plotter" (protractor or separate plastic triangle for each lens) which shows the area covered by the various camera lenses according to position and angle of shooting. Do not forget to leave

space for microphone dollies and booms. Consider, also, the audio problems when you block out the action.

6. Through the unit manager assigned to the show, order production facilities, engineering and physical needs, such as film clips, rear-screen projection (RP), sound effects, music, and properties. Art work, such as titles, may be ordered. The credits are delayed until the cast is complete. Conferences with specialists may have to be held if the show requirements are out of the ordinary. If the play is to be located on a submarine, which is tossed around by huge waves while going to the rescue of another sub, a considerable number of conferences will have to be held. The music director will have to be consulted early if special music scores are to be composed. On-location prerecorded inserts require advance scheduling.

7. Cast the play. Confer with the casting director, if the organization has one. Select a tentative cast, with alternate choices. Conduct audition-reading sessions to decide upon final choices for leads. If you are not familiar with the work of the supporting players you may desire to hear them, too. Issue definite casting calls with an established rehearsal schedule. Selection of the right actor for the right part is not easy. Consider carefully the type of play and the visual requirements. Experience in the medium is important. The compressed rehearsal schedule means that when you get into rehearsal and studio production, detail after detail will press in upon you, and you will have little time to work individually with weak actors. Take sufficient time to choose your actors.

8. Now that the cast is selected, confer with the wardrobe department and order costumes. Give the department as much time as you can. Costumes should be in keeping with the period and style of the play. Some costumes are available through regular costume rental firms, others may have to be designed and made, others may have to be refurbished from the stock on hand. Actors may be requested to furnish their own clothing. They then receive a small extra fee.

Off-Camera Rehearsal

1. First meeting.— Distribute scripts and tell actors which parts they have been assigned. Briefly explain the play and characters. Read through the play, taking a very rough timing, for an estimate of approximate length. It is uneconomical in time and budget to spend much time rehearsing scenes that will have to be cut later. Perhaps a set may not have to be constructed. Obviously this timing should not be considered absolutely accurate. It does provide the director with a guide. Time should be allowed for action which will take place. The rehearsal hall may be marked with masking tape or chalk, simulating entrances, sets, furniture, and large properties. A second reading may take place with the director giving the cast the action which has been blocked out on paper.

2. *Second meeting.*— Lines should be memorized for at least the first of three acts. Rehearse, working on characterization and following the action as blocked. The director has an opportunity to see the results of his planning. A small hand-held optical view-finder, similar in shape to a small flashlight, permits the director to look through it and see a close approximation of the way the TV lens will pick up the scene. The director can move around into different positions comparable to those to be taken by the three or four cameras he may have at his disposal. He is able to view the movement and groupings of the actors and thus evaluate composition. It is appropriate at this point to list a few generalizations about composition which are applicable to television drama direction.

Check List on Composition

a. Group the figures into some form or pattern instead of a haphazard arrangement. Stress simplicity of form. The triangle grouping is considered more pleasing than squares, T forms, circles, or rectangles. The triangle may be formed vertically with differences in height and levels, in depth on a horizontal plane at varying distances from the camera, or a combination of both. Attention is usually directed to the apex of the triangle, making that figure dominant.

b. Avoid formal balance. The key subject should be located above, right or left of center. Objects such as furniture, wall paintings or decorations, or other people may be placed in the other areas of the frame for more pleasing informal balance. Reverse angle- (over-the-shoulder) shots and facial close-ups should be in slight profile. Keep away from camera shots which have a vertical or horizontal line in the background, dividing the picture symmetrically.

c. Including another person or object in the foreground of a shot tends to give a more interesting perspective, a feeling of depth to the scene. Examples of this technique are shots through a door frame, a window, or stairway rails. A camera may be on a close-up of an object in a room as a scene opens, pulling back to reveal actors in the scene but with the object remaining in the foreground for a period of time. Sometimes a shot is taken of subjects through openings framed by arms or legs of other characters. A full-face view of one actor shooting across the face of another actor is quite common.

d. Shots which have too much empty space on the margins or between figures are dull. The director must remember also, that the framing of the picture as seen in the view-finder or control-room monitor is not the same as received at home. There may be considerable loss of the transmitted picture, up to one sixth of width or height as viewed on the home TV set. This comes about by some loss in transmission, but more importantly from errors in centering and the adjustment of picture size. Various controls at

the back of the set regulate the framing. Often the owner attempts such adjustments during regular broadcast hours when no test pattern is being transmitted. When directors place key subjects too close to the side margins, not only poor composition may result, but the figures may be completely out of the frame.

e. The angle of the camera shot affects composition. Looking down tends to weaken the subject, looking up gives the subject more strength and power. Placing people in a shot so that there is difference in height as the camera shoots up slightly to include them, makes the taller people dominant. Sets, properties, or furniture may be handled in the same way. An actor can be reduced to insignificance when placed deep in the set under a high arch as the camera is angled down shooting from a high position. If he is moved closer to the camera so that he appears larger in relationship to the arch which is now behind him, and the camera is moved down so that the angle of shooting is up toward the actor, he will then appear dominant.

f. Not only the static relationship between people and objects must be considered as in a still photograph or in painting, but also their relationship in motion—the movement of actors within the frame, the movement of cameras (giving the audience the impression of shifting position), or the simultaneous movement of both cameras and actors. Generally speaking, movements across the screen towards or from the camera on straight or diagonal lines are more interesting than horizontal movements across the screen.

g. Space or mass occupied in the frame affects dominance and audience identification. A long shot of an actor in a scene tends to submerge the individual and to make the audience feel that they are spectators. Closer shots tend to involve the audience into more personal relationship and to highlight the subject of the close-up. When movement is added, such as dolly in from long shots to close-ups, dramatic impact is increased on two counts, the personal involvement of the audience and focus of attention. A dolly back reduces the involvement and diffuses attention. This technique is often applied to “draw the curtain” at the conclusion of a scene. Sudden moves in or out may disturb the orientation of the audience. A shock effect may be produced.

3. Third, fourth, and fifth meetings.— Continue through the script as in the second meeting. Minor script changes may be required now that the lines are actually being delivered. Writers may be present at these meetings to observe and make the necessary rewrites. Occasionally plot or character flaws are discovered which require major revisions by the writer. It is better to do this than polish the production of a weak script. The story is still the most important single item. By the conclusion of the fifth meeting you should have completed blocking out the entire play. Characterizations should be close to what is desired.

4. *Sixth meeting.*— Several complete “dry runs,” going through the play as though on the air, but without equipment. If time and budget permit, request that the stage manager, TD, and lighting director attend. Allowing them to become familiar with the show may save valuable studio rehearsal time. The dry run permits you to make a more accurate timing check. You may evaluate changes made in blocking and camera shots.

Production Rehearsal in the Studio

The following activities may take place over several days, sometimes in only one—the day of the broadcast.

1. *The director arrives to inspect and check the set.*— Staging crews, supervised by the scenic designer, have erected the flats, placed large physical properties in position, and distributed small props and wall decorations. The lighting director and his staff are hanging the lights in accordance with the plan previously discussed and approved. Costumes are checked in and placed in the dressing rooms. The engineering personnel begin to assemble and prepare for their part in the rehearsal. The studio is a beehive of activity as the various members of the production team are busy with their specific assignments. The director checks on countless numbers of details, approving changes or modifications in the light of their effect upon planned action and camera shots.

2. *A “walk-through” rehearsal with cast.*— This is the first time the cast has actually worked with the scenery, furniture, and properties. Some adjustments may be necessary in action or business. The TD, audio engineer, lighting director, and cameramen are present to observe and make any corrections in their planned procedures. The walk-through is a stop-and-start affair. The emphasis is upon the mechanical and technical. The studio floor is marked for actors’ positions, location of respective cameras, and microphone boom dollies, and placement of floor lighting units. Chalk of various colors may be used to avoid confusion. Camera shots are numbered in sequence in the script and separate camera run-down sheets are prepared for each cameraman, indicating position and lens for the shots to be taken by the camera. “Kill shot 34” or “Shot 47 is changed from a waist to a shoulder shot” are examples of directions which may be given later to speed up rehearsal and reduce opportunities for error.

3. *Camera blocking.*— Different methods are used in conducting the camera rehearsal. Some directors prefer to work a considerable length of time on a small section of a scene, going over it again and again until it is perfected, before moving on. Others work by the “whole” method, preferring to run

through several scenes or an entire act without stopping to make detailed corrections. They would rather “plow through” to give everyone the general feel of the performance. They summarize and correct the errors at the conclusion of each unit. Some of the British directors refer to the first rehearsal periods on camera as the “stagger-through.” It is a most descriptive term and has been adopted by some studios. It is in this period that the director displays his creative prowess. He now has an opportunity to appraise the dramatic and artistic quality of the camera shots as he views them on the control room monitors. He observes the lighting to see if it is adjusted correctly to the composition, harmonizes with the mood, and permits clarity of vision. He evaluates the camera cuts he has planned. He judges the appropriateness of the music played behind scenes and during transitions and the sound effects chosen by the sound technicians. He issues the commands required to lead and coordinate the efforts of the entire technical crew and cast to create an “illusion of reality” for the home viewer. He must know when to seek advice from the many specialists gathered together in the studio, since he cannot be an expert in all fields. He must be decisive in his directions in the control room and over the PL (Private Line) without resorting to strident demands or shouting. He must be flexible and alert, sensing when he must vary his methods—remembering constantly that he is working with people and not with machines.

4. *Camera checks of makeup and costume.*— Practice costume changes which must take place within seconds. Repositioning of lights as required. Adjustments by staging or technical crews as needed. Comments to the cast on characterizations, meaning, and pace.

5. *Predress run-through.*— Cast in costume, and complete run-through on camera with as few stops as possible. Polish rough spots which have been revealed by the run-through. This step may not be included in some series because of budget restrictions.

6. *Dress rehearsal.*— This is a complete performance without interruptions. Secure an exact timing. Final instructions are now given to cast and crew. Try to avoid making any major changes or adjustments at this point. In giving the necessary cuts for timing, make certain that everyone concerned has them corrected in their scripts and camera run-down sheets. The actors may be requested to “talk through” the cuts. Give at least an hour for relaxation and last-minute costume and makeup retouching before the performance.

On the Air

From the opening camera calls to final release of studio channel, the director must watch his script, the camera control monitors, the preview and line moni-

tors. The allocation of responsibilities for giving on-the-air cues differs from studio to studio. The TD may handle camera directions and instructions to film projection, the lighting director may signal for the light changes, and the audio engineer may warn the boom operators about upcoming moves. The director, however, may assume part or all of these duties in some studios. He alone has the responsibility for cueing action. The director must always be prepared for emergencies, such as a camera "conking out," which might demand wholesale reshuffling in the prepared sequences of shots. And through it all, he must remain calm and poised, never flustered.

Following the Telecast

1. Thank the control room team. Circulate in the studio to give compliments sincerely when deserved, or at least a reassuring smile or pat on the back when the members of the company have done their best.
2. Fill out reports.
3. Leave the show in the studio! (The unit manager is responsible for seeing that the settings, properties, furniture, drapes, etc. are all returned to their proper places).

Example of an "As-Broadcast" Television Drama Script

"The Prize Winner," by Jerome Ross¹

The excerpt which follows is taken from a television drama by Jerome Ross. The director was Jack Smight.

Mattie has won a 12-day cruise to the West Indies with her entry in a "fill in the last line of the jingle" contest. Kenneth is a shipboard acquaintance who had spurned her the first night on shipboard. It is now the final evening before the end of the cruise and Kenneth has "rediscovered" her. In the excerpt the first few speeches are from a scene (realistically staged) in the ship's Veranda Café. Mattie and Kenneth then move to a section of the top-deck. The staging of this scene illustrates the use of a detail set in live television. Shooting across a short section of a ship's rail as the actors look "out" at the ocean; placing a characteristic shipboard prop, such as a large funnel, in the background; selecting appropriate "moonlight" lighting; playing sound effects records of ocean waves; using a silent electric fan to create a slight breeze and blow their hair; and using a few extras strolling by the railing are techniques employed by the playwright and director to create the illusion of an authentic setting. The final scene in Mattie's cabin was shot most effectively by placing the camera presumably outside of the ship. The director opened the scene with the porthole framed in the center of the shot. The cabin is dark except for a shaft of moonlight across the

¹Courtesy of the author, Jerome Ross, and the director, Jack Smight.

floor. Then in long shot we observe the cabin door open and Mattie enter. She stands motionless for a moment, still stunned by the intense emotional impact of what has happened. No longer required to keep up appearances now that she is alone in her cabin, she starts to sob deeply. Seeking solace from the vastness of nature, the open sea, she half-walks, half-stumbles across the floor to the open porthole (and toward camera) and collapses. Her face, streaked with tears, rests on her hands, which tightly grasp the metal frame of the porthole. She remembers the events and wonders about her future. The camera dollies in to a full close-up of her face as the act ends.

(// is the director's marking to indicate camera "take." The numerals at the right refer to the camera on the air.)

KENNETH: FADE JAZZ
 You sure you wouldn't like to
 dance? // X/S (OVER-THE-SHOULDER) 2
 AT MATTIE

MATTIE:
 Well . . .

KENNETH (AWKWARDLY)
 Look, about that first night,
 I feel pretty awful -- RISE

MATTIE:
 Oh please. Don't say anything. HOLD RISE AND
 I understood perfectly. PAN THEM OUT

KENNETH:
 Let's dance.
 (THEY LEAVE THE TABLE AND HEAD TOWARDS THE DANCE MUSIC) MUSIC
 SNEAK DECK MUSIC - STARLIGHT
 SOUND

// 1
 Q EXTRA X OVERS

(THE DECK IN THE MOONLIGHT. THE DANCE MUSIC CAN BE HEARD, OFF)
 EXTRAS IN (PRESENTLY MATTIE AND KENNETH COME TO THE RAIL) LET MATTIE AND KENNETH IN

MATTIE:
 Well, you see, we work in HOLD AS TIGHT AS POSSIBLE
 Purchasing and that's how I
 happen to know that your firm's
 spooling equipment is about
 the best on the market for our
 purposes.

KENNETH:
 That number seven-eighteen,
 traverse spooler? We'll sell
 it to all the textile mills
 down your way.

(THEY ARE GAZING OUT NOW, OVER
 THE WATER)

Pretty romantic, isn't it?

MATTIE:

Lovely, just lovely.

KENNETH:

Did you notice, last night and the night before, that phosphorous goop? The whole ocean was glowing.

Q COUPLE BY
LOOSEN TO SEE EXTRAS
BG - HOLD BIZ - THEN
TIGHTEN.
AFTER KISS X/S

MATTIE:

No, I didn't see it.

(A COUPLE PASSES THEM, LOCKED //
IN AMOROUS EMBRACE)

2

MATTIE:

I ... This is the first time I've been up here at night.

KENNETH:

Really?

MATTIE:

A bunch of us started to come out once, but it looked sort of occupied, so we went back inside. //

X/S AT
SLOW FADE MUSIC

1

KENNETH:

Yeah, the traffic's been pretty heavy.

SOUND MORE PROMINENT

MATTIE:

That's what Rita told me.
(SHE GAZES OUT AT THE WATER,
SHIVERING A TRIFLE)

START TRUCK AROUND
TO X/S AT KENNETH

KENNETH:

You chilly? You want to go down?

MATTIE:

No, no. I mean -- well -- just a wee bit, but I don't mind, I never get head colds. I'd like to stay out. It's just so beautiful ... //

ON KENNETH'S TURN
X/S AT HER

2

(SHE SMILES AT HIM, THEN,
SHYLY --)

I -- I'd like to thank you,
Kenneth.

KENNETH:

What for?

MATTIE:

Well, it was very nice of you, making my last evening such a pleasant one. Dancing with me,

and all this. //

X/S
AT KENNETH

1

KENNETH:

Well, I've enjoyed it. We
certainly talked a lot. You're
very easy to talk to, Mattie.//

SAME

2

MATTIE:

I am?//

SAME

1

KENNETH:

You're remarkably well informed
about textile machinery.

SNEAK
MUSIC
THEME

(KENNETH PUTS HIS ARM AROUND
MATTIE AS SHE STANDS AT THE RAIL.
SHE SEEMS FRIGHTENED, UNCERTAIN)

You want to know something?
You're very nice, Mattie.

(HE KISSES HER LIGHTLY)
(SHE STARES AT HIM, NOT
RESPONDING, NOT QUITE BELIEVING
WHAT'S HAPPENED, NOT KNOWING WHAT
TO DO)

TITEN ECU

Wasn't I a dope, giving you
the brush-off 'til the last
night on board? We ought to
make up for lost time --

(HE TRIES TO EMBRACE HER, BUT SHE
BREAKS AWAY FROM HIM)

MATTIE:

Please, Kenneth -- don't --

KENNETH:

Aw, don't be silly. You know
you're dying for me to kiss
you.

(WHEN HE MAKES ANOTHER ATTEMPT TO
DO SO, SHE SLAPS HIM:

SLAP
MUSIC OUT

Well, for crying out loud!

(HE LAUGHS UNCOMFORTABLY)

2

The prudish type, h'm?//

(ON TURN) X/S MATTIE

MATTIE:

No. No, that isn't it, at all.
You're thinking: somebody
like me ought to be grateful,
and say thank you. You're
taking me for granted, just
because it's moonlight and you're
a man, and I haven't been able to
attract a man the whole trip.

KENNETH:
 No wonder, the way you're
 acting --

PUSH IN CU MATTIE

MATTIE:
 You think I'm like the rest of
 them, the whole pathetic
 boatload. Just hoping for a
 man. Well, I gave up hoping
 years ago. I'm unattractive.
 I'm a wet blanket. Maybe that's
 why I can be honest. But I
 still have too much pride to let
 you make love to me just
 because it's the thing to do.

(KENNETH LOOKS SHEEPISH. HE
 CONSULTS HIS WRISTWATCH // 2/S 1

KENNETH: (VERY SUBDUED)
 We probably both got a lot of
 packing to do in the morning.
 I'll take you down to your
 cabin.

LET MATTIE OUT

MATTIE:
 Thanks. That's sweet of you,
 but don't bother.

MUSIC
 SNEAK THEME
 LET HER OUT

(SHE EXITS. AFTER A MOMENT HE
 LEAVES) DI CU KENNETH
 (DISSOLVE TO GIRL'S CABIN - DARK) MUSIC UP ON DISSOLVE
 Q MATTIE IN
 (X FADE TO CURTAIN)
 // LOOKING THRU PORTHOLE 3
 SEE MATTIE ENTER ROOM -
 X TO PORT HOLE
 (FADE OUT) DI CU MATTIE
 FADE B

END OF ACT TWO

DIRECTING INTERVIEWS AND GAME SHOWS

The informality and ad-lib factors in many interviews, quizzes, and audience participation broadcasts do not permit much rehearsal before air time. This precludes advance timing. Adjustments must be made during the performance.

General Considerations

Timing an interview program depends in large measure on the interviewer. He follows a studio clock or a stopwatch and concludes at the time agreed upon prior to the broadcast. "Stretch" material should be available for use during the closing period. This material may be a recapitulation of the

setting of the interview, or the background of the guest. A director or floor (stage) manager gives signals to indicate the time left—three minutes, two minutes, one minute, and “wrapup” when 30 seconds remain. A quick glance at the studio clock when this final signal is received indicates to the interviewer the exact position of the second hand. He does not have to figure in his head the time it signifies, just the position.

A quiz or audience participation broadcast is prepared in blocks or units. A timing sheet is worked out prior to the broadcast, indicating in studio-clock times the completion times of each unit. Such timings are “ideal” timings and never work out exactly as marked. However, they provide guideposts. If the first round goes quickly, a stretch signal to the MC can indicate that he can engage in more chatter with those in the second round. The MC’s script is also marked with the clock timings for the completion of each unit of a quiz show to check the timing quickly. Similar contraction or stretch of the various units continues during the broadcast. With audience participation broadcasts a similar timing sheet is prepared with approximations of time for individual game units. These times may be completely off in some instances, so that standby units are necessary. Timing deadlines in early portions should not be considered as absolute deadlines. If a particular contestant is exceptionally entertaining, it would be bad showmanship to cut him down. It is well to cut short the dull participant as diplomatically as possible.

Since many interview segments have little actual camera rehearsal, but are directed ad lib, preplanning is highly important. The director cannot stop the broadcast to change the background set from a busy one to a plain drape because of the elaborate frock worn by a participant, to change the microphone from the boom to the desk for the guest who has a weak delivery, or to order an extreme camera close-up of a rare postage stamp. His opportunity to make such changes has been lost. The staging requirements must be kept simple when ad-lib programs are presented. If only one camera is to be used it should be obvious that rapid shifts in the size of the picture to be transmitted should be avoided. Even the most professional cameraman cannot dolly in from a three-shot to an extreme close-up of a piece of jewelry on a coffee table during the space of these short sentences by the guest: “See this bracelet. Notice the intricate carving!” Such a spurt of movement back and forth would tend to upset the viewer. The director needs to talk with the guests about the objects to be displayed ahead of time in order to preplan his camera direction. Considerable practice is required in order to hold objects in the air for tight camera close-ups. Slight variations in position may move the object out of camera range. The director can save himself trouble if he shows the guest before the broadcast how to place the objects on a table or platform at the same location each time. In this way the director may be ready to cut to a close-up of the object at the appropriate time. Few details of this sort should be left to chance.

Off-camera rehearsals should be held whenever possible. Stand-ins for contestants on an audience participation program may be helpful while running through the program. Rehearsals should be on the same set used on the air. Homework by the director on movements and shots is just as essential as for a dramatic broadcast. Timing procedures are worked out before the broadcast. Instead of a stopwatch being given to the interviewer, the floor manager relays the information through cards or hand signals. Run-down or timing sheets are also prepared. In addition to the usual "stretch" material which is included in the script outline and rehearsed, television utilizes the timing of the closing credits as a "cushion." The title drum, flip cards, or telops may be speeded up or slowed down as desired.

Camera Direction

The shots that are basic for most interview programs include the two-shot, a close-up of the interviewer and of the guest. Changing camera pickup angles and distance, such as starting with a close-up of the MC and pulling back to reveal the guest, add visual variety. The placement of the interviewer and guest side-by-side on a couch is frowned upon by most directors. This grouping makes it difficult to secure full-face shots. If the person speaking turns away from his companion and looks straight ahead in order to provide a full-face shot, the conversational flavor of close communication between the two participants is broken. People usually look at each other when they converse. Restricting this impulse in order to play to the camera results in artificiality. If naturalism wins out the television audience can see only "half a face." Instead of this horizontal grouping many directors favor putting chairs at an angle or placing the people at adjoining sides of a table. As the two persons talk, cameras may be moved to left and right to catch full-face close-ups as they look at each other.

A general principle to follow is: "Never force lay people to assume the role of professional talent." Instead, the director should plan to place them so that the cameras can shoot them effectively without making them aware of the technique employed. Often the tally lights on cameras are disconnected to keep from revealing to guests which camera is on the air. Some directors feel that static grouping of some interviewers may be lessened by taking a close-up of the interviewer, and then following him as he moves into another area of the set where the guest is waiting. Visuals, charts, pictures, objects, etc., may be handled by the interview participants and shown to the camera, or be beside the group for direct reference through word or by a pointer, or shot "wild." Shooting wild means that the visual is placed in another set or in another area of the same set, but away from the group. This technique is often used to control the lighting and to insure effective close-ups. Errors which may be avoided by this technique include photographs shown by the guest to the wrong camera, or tilted in such a

manner as to reflect the light from a studio spotlight, thereby causing undesirable glare. Sometimes duplicate material is used. A guest may show a small card to the audience. Instead of moving one of the cameras forward and trusting that the guest will not spoil the shot, a duplicate card is held by a stagehand elsewhere in the studio in the correct position for the close-up. Some directors keep cameras on two shots for overly long periods of time. This often causes attention to be shifted away from the guest's answers and be directed instead to the random movements by the interviewer, such as glancing toward the floor manager for time signals or looking at notes or cue cards. The interviewer should be careful not to engage in distracting movements, but to look at and listen to the guest. The director can help direct the viewers' attention by use of close-ups of the guest alone. Other directors go to the opposite extreme and call for many cuts back and forth from interviewer to guest, as questions and answers proceed. Cut to interviewer for the question; cut to the guest for answer; cut back to interviewer for the next question; cut to guest for the next answer, etc., with never a two-shot to vary the pace. This staccato cutting technique of camera direction is extremely annoying to the viewer during ordinary conversational interplay. And all too often the camera may be on the wrong person as the director attempts to outguess the participants.

Directors of programs where panels are employed seldom use long shots showing both the panel and MC. The more general camera shots employed are close-ups of MC and an alternating cover shot of the panel, with close-ups of individual panel members who speak. Occasionally the person seated next to the panel member who is answering is included to show his facial reactions. A pan to other members of the panel is easily made from such a two-shot. Since the formats of game shows differ greatly, the method of camera direction also varies. One general principle is usually followed. Since contestants and MC may move quickly without warning during the ad-lib portions, the director attempts to keep one camera available with a wider angle or cover shot during closeups on another camera.

DIRECTING VARIETY PROGRAMS

Television has utilized the variety format to a great degree. When it became possible for the audience to see as well as hear broadcast programs, many more types of entertainment became available to program producers, including "sight" gags, pantomime, and slapstick routines in comedy; circus and vaudeville specialties, such as jugglers, acrobats, magicians, bell ringers, trained animals, etc.; scenes from operas with costumes and staging; semidramatized or production vocal numbers; singing and dancing choruses; and dancers, dancers, dancers. *Laugh-In*, one of the most successful shows in the history of television, innovated a new form of variety

show made up of very short tape segments, some running only two or three seconds, edited into a continuous sequence of comedy, dance, and amusing routines.

Several other versions of the variety format have been developed. One of the most successful is the revue—the succession of different acts. Instead of the signs posted at either side of the vaudeville house listing the name of the act to appear on stage, an MC introduces each act. The role of the MC has assumed great importance with some series, such as the *Ed Sullivan Show*. The MC, in addition to introducing the various acts, may also be starred in performance portions of the program. The MC may be a comic, such as Carol Burnett, or a singer, such as Dean Martin or Andy Williams. When this format is employed, fewer separate and distinct acts are programmed. Comedy, songs, and dances are stressed. Many individual stations still retain some form of the straightforward variety format.

Variety shows use other forms, however, than the revue:

1. A theme is chosen as a “peg” on which to hang the frame. Composers such as Irving Berlin or Rogers and Hammerstein may be “saluted”; a general locale, country, or city such as New Orleans, Mexico, etc., may serve as a springboard; a cavalcade of tunes and dances associated with a colorful period of history, the showboat days, for example; a reenactment of the rise to fame by a star may be the unifying device, e.g., “The Judy Garland Story,” or the background in making a movie may be presented.

2. A story line similar to the “book” of Broadway musical comedy is utilized to highlight a comedy star or comic team. This approach stresses the “plot” and eliminates many of the individual speciality acts. Comedy, music, and dancing are woven into the continuity. If the story line takes the star to a Central American fiesta, for example, the dancers may be dressed in appropriate costumes; if the star visits a nightclub, the usual showgirl parade and dancing chorus appear; or if the star plays himself in simulated attendance at a rehearsal of his own program, the dances and music may be presented with the company dressed in informal practice clothes and with backstage properties and sets. Instead of “stand-up” comedy monologues, the laughs come from lines that are delivered in character and arise out of situations.

3. Combination sketches and variety acts. Some programs combine one or two longer sketches which have a story line with music numbers and dances or guest spots. The “Bob Hope Show” is an example of this type. A monologue by the star is followed by sketches enacted by Hope and his guest stars which are interspersed with dances and songs, sometimes performed by the name stars, sometimes by specialty artists. The importance of the supporting players becomes very evident in program formats described under 2. and 3.

The effectiveness of variety programs depends upon *a.* the ability of the acts and stars; *b.* the balance of the overall production with placement



Courtesy of CBS Television Network

Rod McKuen on the *Ed Sullivan Show*

or routining; *c.* creativity and imaginative writing and staging. Program producers turn to nightclubs, Broadway musicals, and movies, or tour other countries in search of talent. In variety programs heavy reliance is placed upon music. The traditional routining of vaudeville acts, with the acrobats or an animal act in the opening spot and the star “next to closing” is rarely followed now. Competition with the programming on opposition stations has increased the demand for getting off to a good start with a top act. Producers generally attempt to give audiences a contrast between successive specialties. Two short acts, one after another are usually avoided. A fast and bouncy act may well be followed by a “smooth” romantic ballad or flowing dance act. The practicalities of staging may prescribe that a routine such as an elaborate song and dance which takes up the full stage should be followed by a solo number front-of-the-curtain.



Courtesy of National Broadcasting Company, Inc.

Johnny Mathis and Andy Williams in a video-tape recording session.

The dance numbers must be staged with the limitations of the medium in mind. Cover shots of large groups spread out over huge areas of the studio make the dancers appear mere specks when seen on the average home receiver. Complicated movements by dancers who swirl back and forth and in and around each other may result in a blur when the director attempts any close-ups. TV choreographers tend to emphasize these principles: careful blocking to confine movements to small areas; hold to relatively small groups, eight usually being the maximum for an ensemble; plan movement diagonally or in straight lines to and away from the camera to reduce the need for broad sweeping pans to follow extreme horizontal movement; and stress an interpretative or story-line theme.

Rehearsals of variety programs are spread out over three or four days for an hour show. Music, of course, is an important part of most variety shows. Not only are vocals spotlighted but dance routines, specialty acts, and a number of comedy routines have the support of music backgrounds. Orchestral introductions and payoffs also frame the units. A piano is used for preliminary workouts of vocals and dance numbers; the orchestra is not called in until the program rehearsals are well under way. Comedy sequences are rehearsed with walk-throughs and preliminary on-camera work without the orchestra. The separate elements are not put together until the time of the first camera run-through. A timing sheet has been used during this period of individual unit rehearsals.

Programs with comedy sequences must rely on estimates of “spread” to compute timing. Most programs of this type are recorded before a live audience. Laughter and applause are expected as the show is seen in person. Program directors must allow for the time consumed by audience reactions. Another unknown factor is the rate of delivery of stars. Most comedians read their lines faster in rehearsal when no audience is present than in performance on the air. Action and business play faster in rehearsal. The directors must evaluate by past experience how much slower the lines will be delivered, how much laughter, how much the performers will “milk” the comedy bits when the show “hits the air.” A common practice is to add an arbitrary percentage of rehearsal time to a sequence for spread. This figure may range from 20 percent to 100 percent. A five-minute sequence by rehearsal timing, therefore, is marked down on the timing sheet as six minutes if the lower percentage is taken, as ten minutes if the higher, or somewhere in between.

Knowing how a comic works, whether or not he tends to ad-lib and expand a routine, or whether the sequence is likely to induce slight chuckles or hilarious “show-stopping” gales of laughter are all taken into account in determining the percentage for spread. Since the best guesses are not always correct, a cushion sequence is inserted which may be included or cut according to time. This cushion may be an introduction to the final number in short and long versions, a section of the final comedy sequence which may be omitted, a final dance “theme” sequence, an extra song by one of the stars, additional choruses of a scheduled song, or a talk by the MC or star about “coming attractions.” Sometimes the timing may be off and a stretch in the final moments is needed. The MC or star may bring back the guests of the program for an interview about future plans and another exchange of pleasantries. The director may pan across the audience applauding the program, or run the credits through as slowly as possible. Prebroadcast editing of “live-on-tape” programs may be used to solve timing problems.

Table 28-1. Studio Signals

There are a number of standardized signals or cues which are useful when on the air, for control room to studio communication, or for intrastudio work.

MEANING	CUE OR SIGNAL NEEDED
1. Get ready—or stand by for signal to come.	One or two hands raised—palm toward studio.
2. Start your portion, go ahead <i>now</i> .	Index finger pointed at respective performer using whole arm motion; or, a head nod towards performer. This latter signal used frequently by announcer or engineer in simple productions.

- | | |
|---|---|
| 3. You're speeding. Slow down. Stretch it out. (<i>Not abruptly but gradually.</i>) | Drawing hands apart as if pulling taffy or rubber band. |
| 4. You're too slow. Pick it up. Increase rate. (<i>Gradually.</i>) | Circular motion of hand with index finger extended. Action goes to right similar to dialing a phone, except it's a larger circle. |
| 5. More energy. More volume. (<i>Do it gradually.</i>) | Moving hands up, palms up. One or two hands. |
| 6. Less energy. Less volume. (<i>Gradually.</i>) | Moving hands down, palms down. One or two hands. |
| 7. Move closer to microphone. Get in <i>on-mike</i> . For TV, close up distance between you and other scene element, person, or object. | Hold hands up, a few inches apart, palms toward each other. Move hands toward each other, repeating gesture—or—bring hand toward face, palm in. |
| 8. Move farther from microphone. Get <i>off-mike</i> . | Push hand away from body or face, palm out. |
| 9. Look at other camera. | Wave hands toward correct camera with wide sweeping but slow gesture and end up pointing at camera lens. |
| 10. Watch director for cue to come. | Tap forehead next to eye. |
| 11. Time going as planned. Don't worry. Relax. | Touch nose. |
| 12. Fifteen seconds left. | Show card with large letters "wrap" or "15 seconds" or slowly close fist and wave it out of camera range but in view of talent. |
| 13. Stop or cut. Use a natural ending such as close of sentence if not pre-arranged. Also means microphone is dead. | Slash throat with index finger or edge of hand. |
| 14. Good going. Everything is all right. Thanks for what you did. | Circle with thumb and forefinger together, other fingers extended. |

SOUND EFFECTS AND MUSIC

Sound effects were of crucial importance in radio drama. They are used less in television than in radio, but they still assist materially in drama, documentaries, and comedy programs. The usefulness of music in radio drama and in film has been well established. Television has incorporated music in accordance with practices developed in radio. The dramatic writer, director, or producer should be thoroughly acquainted with the possible uses of sound effects and music and should seek to discover new ways to weave imaginative spells with sound and music. The desire to experiment with and exploit these tools should not, however, overshadow the more important objective of telling a story clearly and sincerely.

Sound

A number of different functions can be performed by sound effects. 1. They can help to establish or reinforce a locale or setting. 2. They can help to advance the action of the script. 3. They can tell time. 4. They can reinforce the mood of the script.

An important point to remember is that sound cannot be depended on to identify itself. This is an all-important factor in radio production where the cause of the sound cannot be seen. Sound that accompanies action before the camera can easily be identified, but the audience often needs assistance in identifying sound that takes place off camera.

Sound effects may either be produced live by an actor or a sound-effects technician or from a recording. There are a number of sound effects that are best produced live—a knock on a door, for example. Others must be recorded ahead of time because they cannot easily be produced in a studio—an explosion, for instance or, the sound of an automobile.

Recorded effects may be played either from the turntables in a control room or from a sound truck specially constructed for this purpose. In early days, sound records were produced with standard grooves and were played at 78 rpm. Now sound records are produced with microgrooves and play at $33\frac{1}{3}$ rpm or use tape cassettes. This change must be taken into account in building a sound truck.

Records may be played on a sound truck to produce a variety of effects:

a. The normal speed may be varied. The steady auto effect may be changed to give the impression of stopping by slowing down the turntable to zero speed. Increase of turntable speed gives an impression of increase in speed of auto. Other records may be varied for different impressions.

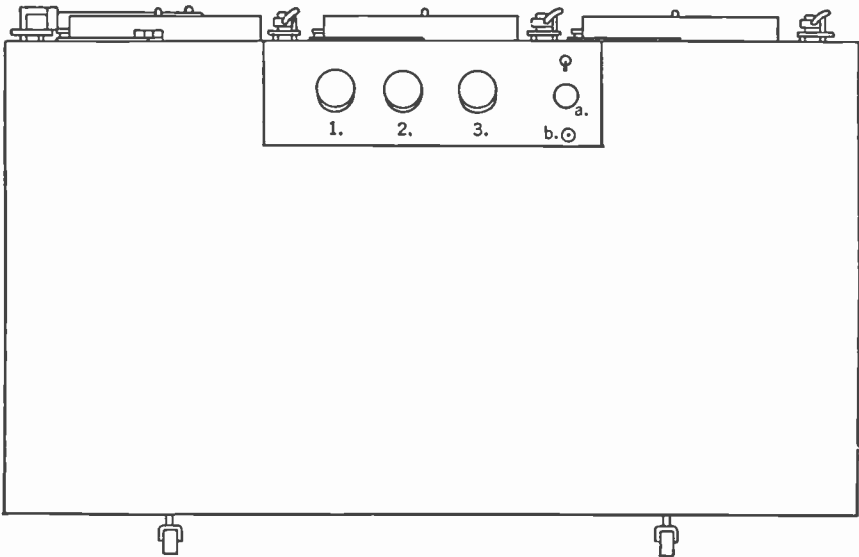
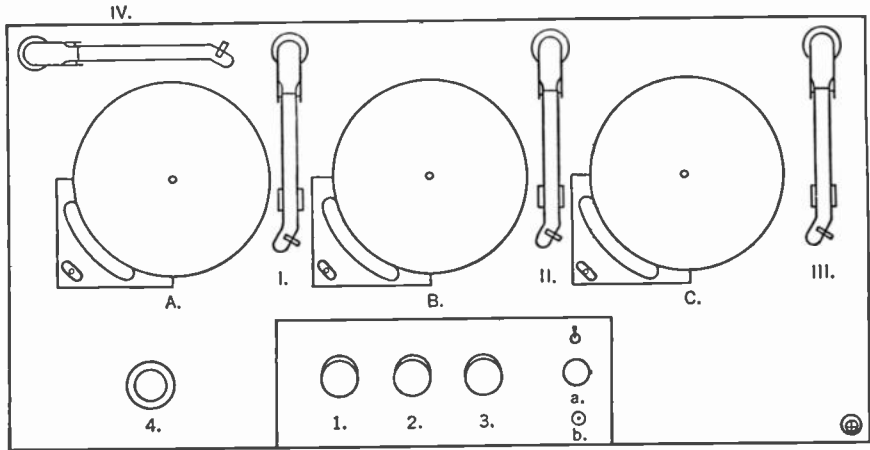
b. One continuous effect may be made to run longer than the record itself by using a second pickup arm. The arms are located in such a manner as to permit two arms on any one turntable. An airplane in flight may run for the entire sequence if needed.

c. One effect may be reinforced by the use of the sound pickup arm. Two horses can appear to be in motion from the sound effects record of one. One car passing another by manipulation of the volume controls on a single record is another example.

d. Blending of two or three records gives a great variety of impressions. A continuous tire skid may be blended in with the sound of a running car motor for a short corner skid, a wide sweeping skid, or in between. A third record of a crash can write a tragedy ending.

e. Effects other than those listed in the catalogues and on the labels may be secured by playing records at $33\frac{1}{3}$ instead of 78. Eerie and strange or comical and fantasy impressions may be obtained this way. A wolf howl, surf, or Big Ben turn into interesting and useful impressions.

Figure 28-2. Sound Truck



Above, view of sound truck from top. Volume controls 1-4 for pickup arms I-IV. A, B, C, turntables; a, record scratch filter; b, phone jack for headset monitoring. *Below*, view of sound truck from front. Volume controls 1-3, panel sloping.

f. Cutting out the highs or lows changes the quality of sounds. A simple switch of a continuous train from regular tone to filtered position may, with correct timing, give the impression of walking from one car to another.

g. Any of the above techniques may be modified by a change in volume. Fading-in a sound or the reverse may help indicate movement by the actors. For example, with appropriate dialogue the fading-in of a church bell can create the picture of movement towards the church.

Imagination and experimentation by the sound-effects technician are needed for full realization of the flexibility of recorded effects.

Music

Mood music for broadcast drama is a direct heritage from the movies of another generation. The old-time piano players who improvised as they liked during a show would hardly recognize their craft as broadcast media have developed it. Present masters of cue music were thoroughly trained in basic musical education at the finest schools in Europe and America. Composers of music for dramatic programs must combine soundness in musical knowledge with versatility, imagination, and ability to produce fine work in a brief time.

The cue music can ruin a production if the accompaniment is not subordinated to the paramount dramatic idea. "When the audience says, 'The orchestra is playing,' the music director of the program has failed," Bernard Herrmann warns. "Attention is distracted from the drama and the whole aim of the cue music is defeated."

Not every network program and very few local stations can afford the luxury of a specially composed score. Instead recorded music must be used. There are two cautions: avoid music that is too familiar and avoid mixing instrumentations, symphony for one bridge, small concert orchestra for another, organ for a third.

Music can perform a number of functions, some of them similar to those performed by sound effects: 1. it can provide a theme that identifies a series; 2. it can suggest setting or time; 3. it can provide a transition effect; 4. it can be a powerful agency for reinforcing the atmosphere or mood of a program.

Often music suitable for programs can be found on standard recordings available in music stores. Most of the music listed below has been composed relatively recently by modern composers. Older music of the classical type is generally unsuitable for bridge or background music because of its familiarity to many listeners. A good source of music for dramas is the recorded sound tracks of movies, a number of which are listed below. Most sound effects companies also issue specially composed and recorded bridge and background music.

Table 28-2. Recent Music for Use in Drama

<i>Title</i>	<i>Composer</i>	<i>Title</i>	<i>Composer</i>
<i>Adagio for Strings</i>	Barber	<i>The Incredible Flutist</i>	Piston
<i>Age of Gold (ballet)</i>	Shostakovich	<i>La Mer</i>	Debussy
<i>Appalachian Spring</i>	Copland	<i>Les Preludes</i>	Liszt
<i>Anatomy of a Murder</i>	Ellington	<i>London Again Suite</i>	Coates
<i>Ballet Mecanique</i>	Antheil	<i>Louisiana Story</i>	Thomson
<i>Ben Hur</i>	Sound track	<i>Mark Twain Suite</i>	Kern
<i>Billy the Kid</i>	Copland	<i>The Moldau</i>	Smetana
<i>Carnival of the Animals</i>	Saint-Saëns	<i>Night on Bald Mountain</i>	Moussorgsky
<i>Caucasian Sketches</i>	Ippolitov-Ivanov	<i>Nocturnes</i>	Debussy
<i>The Comedians</i>	Kabalevsky	<i>Pacific 231</i>	Honegger
<i>Concerto in F</i>	Gershwin	<i>Peer Gynt Suite Nos. 1 & 2</i>	Grieg
<i>Damnation of Faust</i>	Berlioz	<i>Pictures at an Exhibition</i>	Moussorgsky-Ravel
<i>Daphnis and Chloe (ballet)</i>	Ravel	<i>Pines of Rome</i>	Respighi
<i>Death and Transfiguration</i>	Strauss	<i>Quo Vadis</i>	Sound track
<i>El Salon Mexico</i>	Copland	<i>The Plow that Broke the Plains</i>	Thomson
<i>Escapes</i>	Ibert	<i>The Planets</i>	Holst
<i>Exodus</i>	Sound track	<i>Rite of Spring</i>	Stravinsky
<i>Fall River Legend</i>	Gould	<i>Rodeo</i>	Copland
<i>Feste Romane (Roman Carnival)</i>	Respighi	<i>Romeo and Juliet (ballet)</i>	Prokofiev
<i>Filling Station (ballet)</i>	Thomson	<i>Scythian Suite</i>	Prokofiev
<i>Firebird Suite</i>	Stravinsky	<i>Serenade Melancolique</i>	Tchaikovsky
<i>Fountains of Rome</i>	Respighi	<i>Sorcerer's Apprentice</i>	Dukas
<i>Four Squares of Philadelphia</i>	Gesenway	<i>Spartacus</i>	Sound track
<i>Giant</i>	Sound track	<i>Spellbound</i>	Sound track
<i>Háry János</i>	Kodály	<i>Symphony Fantastique</i>	Berlioz
<i>Interplay for Piano and Orchestra</i>	Gould	<i>Till Eulenspiegel</i>	Strauss
		<i>Victory at Sea</i>	Rodgers

PROJECTS AND EXERCISES

1. Divide the class into groups of three or four. Alternate as director for each round. When each member serves as the director of his group he may select a five-minute portion of a radio or television play in one of the published collections. The script should suit the actors he has at his disposal. Rehearse and present it for class criticism.

2. Work with assigned actors in scenes from the TV excerpts included in the text. Assign different groups to the same scene. Compare the presentations. If cameras are not available, describe the camera shots as the scene is presented.

3. Distribute to each student a copy of the identical television script. Assign students in pairs. One student should sketch out in rough form the staging which he might recommend. The other plans the action and camera shots. Report to class the decisions which have been reached by each pair. Class discussion of different approaches.

4. Watch a television play. Report on composition and shot patterns used by the director.

5. Hand out two sound-effects records to each member of the class. Each student writes a melodramatic scene (two to two-and-one-half minutes) incorporating at least

three of the sounds contained on these records. This exercise is to focus attention on the selectivity-of-sound principle; how script techniques can identify sound when identification is needed; and how sound effects establish locale, advance action, and create mood. Produce these scenes exactly as written for class criticism.

6. Select and play appropriate themes, background, mood, montage, and transition music for scripts included in the book as designated by the instructor.

7. Play over and classify possible future uses of the music albums at hand. Prepare a file catalogue listing your recommendations.

8. Enlist the services of a college music major and experiment with original scores for dramas.

9. Invent a game-show idea and plan camera locations and microphone placement for producing it.

10. Audition class members and friends for a live talent-variety program and present it for the class.

CHAPTER 29

Film in Television

THE IMPORTANCE OF film in television is illustrated by the fact that 80 percent of evening network offerings are on film and from 30 to 90 percent of programs presented by local stations are on film. One feature film, produced originally for theatrical exhibition or for first showing on television, is now telecast by the national networks virtually every evening of the week.

SOURCES OF FILM FOR STATIONS

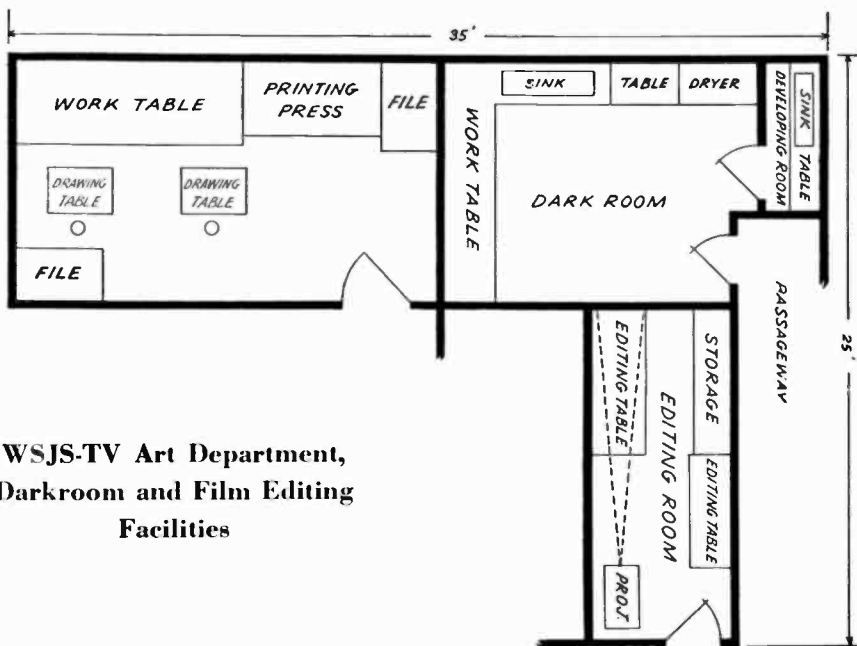
Features

Stations may secure films produced originally for release in motion picture houses. Some pictures are leased on an individual basis for one-time projection only. More generally a "package" or group of films is leased to a specific station. A station may elect to purchase a feature film library which permits two, three, or four runs for each film in one year or 18 months. Some libraries permit unlimited showings during the rental period. Different clients may sponsor an individual film in turn as it is scheduled during this period. Instead of one sponsor taking the entire feature, individual spot announcements are inserted to advertise the products of a number of different companies.

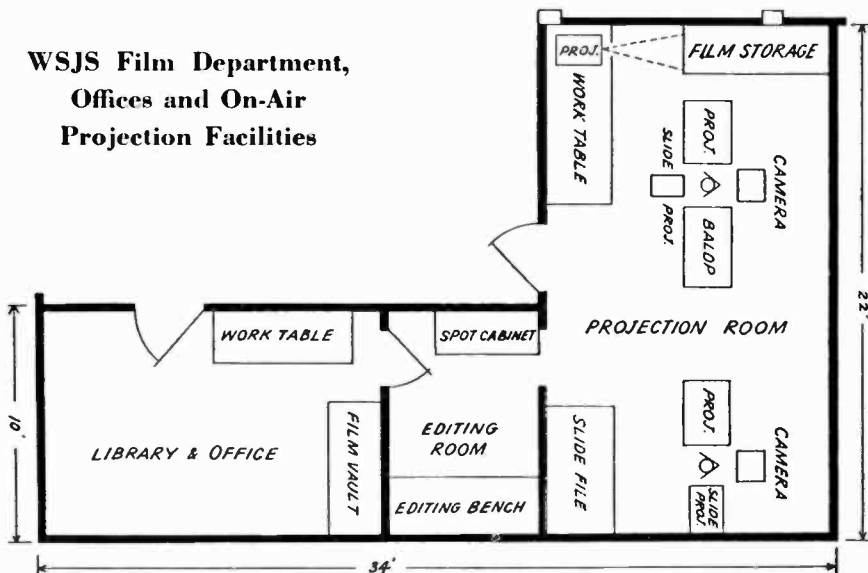
Almost all motion picture features are now broadcast under participating sponsorship. The insertion of commercials requires an interruption of the picture at regular intervals. It is common for feature pictures to be interrupted every 10 or 15 minutes to present one or more commercial messages. If a station is unable to obtain sponsors for a film feature, then it must, of course, absorb the costs of presenting the film itself.

The station's film department is responsible for screening carefully all

Figure 29-1. WSJS Film and Art Departments



**WSJS-TV Art Department,
Darkroom and Film Editing
Facilities**



**WSJS Film Department,
Offices and On-Air
Projection Facilities**

the film received by the station to check sound and picture quality. Features may arrive with defective splices, objectionable scratches, or even missing or reversed reels. Viewers have been startled to see a drawing room romance suddenly shift into a chase across the plains as the U.S. Cavalry rushes to the rescue of a wagon train. Someone in the film department failed to check the order of the reels.

The films also must be screened in order to determine the best places to insert commercials as well as to edit the films to meet program time requirements. When a Western was found to be several minutes short, one ingenious film department clipped out a chase sequence from a different picture and made a continuous film loop out of it. At an appropriate place in the scheduled picture the additional chase sequence was faded in on a second projector and the "bad cowboys" kept running after the "good men" round and round through the brush and hilly terrain for the required minutes needed to meet the time limits. The film department claims that no one suspected anything amiss!

Industrial, Governmental, and Audio-Visual Films

An examination of any catalog of films distributed by a university or school audio-visual center reveals a great variety of short films prepared by business firms. American Airlines, the Ford Motor Company, General Motors, and Greyhound Bus prepare many travel shorts. Trade Associations and national organizations, such as the National Association of Manufacturers and the American Petroleum Institute, have films available for general distribution. Various governmental agencies, such as the Public Health Service, Department of Agriculture, and different branches of the Armed Forces, maintain active film production units. Most films of this type are supplied free of charge to television stations either by the producers or by companies that collect films from a number of different sources and distribute them to stations.

Information services of the different states and of foreign countries have many films available. For example, the British Information Services produced "English Farm," a film that describes activities of a typical small farmer in southern England. A number of companies such as the Encyclopaedia Britannica Films and Coronet specialize in the distribution of films for general audio-visual use. University audio-visual centers produce and distribute films. The University of Minnesota produced a film entitled "Youth and the United Nations" which reported the highlights of a pilgrimage to the U.N. by a group of high school students. There are numerous other films of this kind.

Many of these films are available to TV stations without charge. Usually they must be presented in their entirety. If rental charges are required the fees are generally quite reasonable. Station program directors often relegate these films to "filler" or fringe-time segments in the day's schedule. The factors which rule against widespread use of audio-visual film material are:

1. the time required for separate negotiations with various companies;
2. poor quality of prints which are used indiscriminately on a variety of nonbroadcast projectors;
3. the informational rather than entertainment nature of the majority of the films;
4. absence of "name" personalities; and
5. lack of continuity between films.

Syndicated Film Series

These are films, either a half-hour or an hour in length, which have been telecast originally over a network and are now seen as reruns, either under their original titles or under new titles.

Miscellaneous Sources

Stations also need film to incorporate into live programs. A film of waves dashing upon a rocky shore may be effective for rear-screen projection behind a vocalist in a popular music program; a view of heavy highway traffic may add atmosphere to a documentary on traffic safety; the producer of a sports program may require an opening montage of scenes from different athletic events for a standard introduction; or the writer of a foreign policies series may feel that a succession of one shot after another of various heads of state involved in negotiations can result in visual reinforcement of his comments and greater dramatic effect.

Stock shot footage from a film library is an answer to such needs. The Pathe Company, for example, specializes in historical newsreel film, and CBS maintains a library of its TV newsfilm. A station subscribing to a news service builds its own library from the films it receives. A number of companies, such as Stock Shots, Unlimited, have large libraries of stock footage covering every conceivable subject. Costs of processing are borne by those requesting such footage, plus specific use charges per 16 mm. foot. A partial listing of the subjects under "C" indicates the scope of areas included:

Table 29-1. Stock Footage List

Cabarets	Christmas	cooks
California	circuses	corpses
campes	cliffs	Costa Rica
Canada	clouds	counterfeiters
canneries	coal	cowboys
capital cities	Coast Guard	crops
C.A.R.E.	colleges	crossbows
castles	collisions	crowds
cattle	confetti	cruisers
caverns	Congress of United States	cyclones
children	conventions	Czechoslovakia

Stations that desire broader coverage of national news than that obtained by use of still photographs may subscribe to national television newsreel services. Regular releases of topical film coverage are rushed by air express to the stations. Script material is supplied when silent footage is sent. The sound-on-film (SOF) releases generally do not contain any narrative comments but are confined to the speeches and statements by the figures in the news. One problem with the service is that by the time the newsfilm arrives at the station it is already out of date. For CBS and NBC network affiliates, this problem has now been solved through the video taping of newsfilm shown on network news shows or made available to the station through a special network feed. The video tape of the network newsfilm can then be shown on the news program originated by the local station. A number of educational production centers make available to stations the films or video tapes of various series prepared in their studios. In 1970, 55 commercial stations received each week 165 programs which had been produced at the University of Michigan.

The film department also receives regular shipments of TV film or video-taped commercials from advertising agencies for use on air time purchased by the agency. National organizations such as the Girl Scouts, Red Cross, etc., send public service spot announcements. Two-inch \times two-inch slides (35 mm. film transparencies mounted in glass or cardboard frames 2 inches square) are sometimes used instead of film for commercial or public service spots.

It should be apparent from the number of different sources of film that the film department of a station has an extremely complex operation to handle. Detailed records and well established routines are necessary in order to see that the right film is received, screened for quality, accurately timed, commercials inserted, correctly marked and taken to the projection room prior to the scheduled time of broadcast, and then to disassemble the film reels following the broadcast, to package, label, and send out the different prints according to plan.

INTERNAL SOURCES OF FILM

Many stations supplement their external sources of film by establishing their own film production units. Some stations have extremely limited facilities that permit only still photos. Speed Graphic models are standard newspaper type cameras used for this type of photography. The Polaroid camera which produces a $3\frac{1}{4} \times 4\frac{1}{4}$ -inch print in 10 seconds after exposure may be used to good advantage. On-the-spot Polaroid shots may be taken by amateurs for inclusion on news and sports programs. Stations with these cameras report getting photos on the air within minutes after disasters or special events in their area. An example of this was the experience of

WTTV, Bloomington, Indiana, in covering a \$100,000 warehouse fire: "The fire broke out at 11 A.M. and we arrived with two Polaroids fifteen minutes later. We were able to show twelve Polaroid pictures on the noon news with ad-lib commentary by the reporter who took the pictures." Stations may play a taped-on-the-spot description with the actual sound effects as still pictures are shown on the air. By adroit selection of different stills sound motion picture film may be simulated.

Other stations have one or two 16 mm. motion picture cameras which shoot silent film. The footage is usually processed by the station's staff. The cameras are useful not only for news and sports coverage, but in the preparation of commercials. Film may be prepared for a sponsor who sells used cars to show different cars on his lot while the announcer describes over the film why individual models shown on the screen are "bargains."

Short features or documentaries may be prepared on film for use on all types of programs. The script of a film on Theodore Roosevelt's house follows. This unit originally appeared on a news and feature program. It is apparent, however, that the sequence could easily have been used on a daytime woman's program, as a program unit on a series dealing with activities around the community, on a series suggesting local "travel tours," sponsored by a gasoline company, or included on a public service series that surveys state historical spots and shrines.

Example of a Film Feature

Six O'clock Report Feature, WCBS-TV, New York City,
by John McGiffert, "Theodore Roosevelt House."¹

WALLACE (live)

Some time next month we're going to have a new national shrine out Oyster Bay way, with President Eisenhower himself due to make a speech at the dedication. But getting the place in question ready to be a shrine is no easy job. It's calling for 500 thousand dollars' worth of sprucing up. So yesterday I took a run out to Oyster Bay to see how things are getting along.

FILM IN 2 MIN. 45 SEC. SILENT
TIGER HEAD - PAN TO WOMAN
BRUSHING. 15 SEC.

MUSIC

....This might make you think we're going to have a new national zoo....Pierce as he looks, though, this guy is just a placid member of the

¹Courtesy Columbia Broadcasting System.

CU TR PORTRAIT 3 SEC.

household....Because the man to be honored is the late president Theodore Roosevelt.

HOUSE. TREE and HCUSE. PAN. ROOTS OF TREE. DRIVEWAY. 17 SEC.

And the shrine you'll soon be able to visit at 50 cents a head is Roosevelt's old home on Sagamore Hill....a 26-room, 70-year-old house that has taken a lot of perking up. The big outside jobs like re-roofing and re-painting were finished by the time I got there.

WOMAN ON PORCH. CU 8 SEC.

But the curator of Sagamore Hill, Mrs. Harold Kraft - who's standing right where President Eisenhower will stand to deliver his speech - still has a few outdoor chores to worry about.

FLAGPOLE. 4 sec.

Like getting the big flag pole set up...

PAINTING CANNON. 4 SEC.

Making sure everything looks neat and trim...

STONE. 4 SEC.

including the grave of Teddy Roosevelt's favorite dogs...

HYDRANT. 4 SEC.

And seeing to it that the new water system is in good shape for protection from fire.

MAN AT DESK. CU PICTURE.

Indoors, I found things busier.

MAN UP AND OUT. CHAIR. 13 SEC.

Mr. Howard C. Smith, an executive member of the Roosevelt Memorial Association, was working from a chair the late president brought to Sagamore Hill from the White House.

BEDROOM. CU DOLLS. 7 SEC.

Mrs. Kraft had just dusted the nursery, with its mementoes of T.R.'s six children.

BED. ROUGH RIDER. 7 SEC.

She had polished up the massive bed of the famous sporting president, and was moving on to one of her special problems....

MONTAGE OF ANIMAL HEADS. 8 SEC.

Cleaning trophies of the chase - most of them bagged by the rough rider himself...Beasts everywhere...

LION PICTURE. PAN DOWN TO BATHTUB. 4 SEC.

And a picture of a beast even in this unlikely setting....

EMPTY ROOM. PORTRAIT. 7 SEC.

But the big north room is the real inner sanctum of this shrine to Theodore Roosevelt....

SWORDS AND PLAQUE. 7 SEC.

And Mrs. Kraft was getting the pieces set for exhibition - pieces like the samurai swords from the emperor of Japan...
And

SMALL ARMORED FIGURE.

The miniature warrior in armor from Admiral Togo.

MRS. K. AND MAN WITH PICTURES.
WOMAN GETTING BOOKS FROM
SHELVES. CU AT DESK. 23 SEC.

She also gave one of the workmen a glimpse that paying visitors will miss... Pictures of TR and Kaiser Wilhelm, too fragile to be displayed...
Meanwhile, the librarian, Mrs. George Harer, was working on 5,000 books in the Roosevelt collection - cataloguing the rare ones, the ones on wild life, the ones about the West, and early American travel.

TUSKS AND WOMAN. RUG CLEANING.
WOMAN AND TUSKS. RUG. 19 SEC.

And finally, under the watchful eye of Mrs. Kraft, who was framed in a pair of elephant tusks sent to Theodore Roosevelt by Haile Selassie's predecessor as emperor of Abyssinia, I saw the cleaners going to work on the rug presented to Mrs. Roosevelt by the Shah of Persia.

HOUSE. 5 SEC. Film OUT.

Yes, it won't be long before it's ready - the shrine that the Roosevelt Memorial Association has been working for ever since their man died in 1919... A new chance to pay your respects to a national hero, at Oyster Bay, right here near New York.

Stations that engage in limited film production may also elect to do their own film processing. Small quantities of film, ranging from 50 to 200 feet, may be developed by use of an inexpensive manual "dishpan" method. Automatic machines which develop and process up to several hundreds of feet per minute are available to stations for \$1,000 and more. A station will usually not install the equipment required to make extra prints, special photographic effects such as dissolves, wipes, fades, animation, and superimposures. Film laboratories specializing in such services are utilized.

Film editing equipment is required whether processing is done on or off the premises. A minimum equipment list includes a viewer, a splicer, a footage counter, and a set of rewinds. Particular shots or sequences intended for broadcast may be selected from the rough footage, cut out, and spliced together. "Leader" must be spliced on to the first shot to be projected. This special strip of film is marked with a "test-pattern" design and large numerals indicating the seconds left until the start of the picture. The final three seconds are blank. The leader permits the video engineer to adjust the shading and enables the projectionist to cue up the film. During the final three seconds of blank film the picture is faded in. Thirty-six feet of 16 mm. film take one minute to project. Reference to a table of conversion enables the editor or writer to know how long a particular length of film will take on the air.

Table 29-2. Partial Film Conversion Table

<i>Time</i>	<i>16 mm. Film</i>	<i>Words of Copy</i> (Approximate maximum— usually runs less)
1 second	24 frames	2
5 seconds	3 feet	11
10 ..	6 ..	23
15 ..	9 ..	35
20 ..	12 ..	46
30 ..	18 ..	70
1 minute	36 ..	140
2 minutes	72 ..	270
14:30	522 ..	—
29:30	1062 ..	—

Large metropolitan stations utilize film in a more extensive fashion. They not only add more still cameras, silent-film cameras, specialized lenses, and more elaborate editing gear, but they usually purchase film sound-recording equipment. Newsreel or simple documentary pickups may be accomplished by the "single-system" sound camera which records the voice and picture on the same film while using only one camera. Lip sync, exact matching of lips and tongue action with words as heard is assured. Economy of operation is possible because one cameraman by himself can handle an assignment if time or budget requires that he do so. This system is also excellent for "deadline" shooting. Only the one strip of film needs to be developed. Speed and economy, however, are counterbalanced by two negative factors. First, it is difficult to do fine editing, although simple editing is quite possible if proper precautions are taken during the shooting, such as having the speaker pause at the beginning of paragraphs. A second disadvantage of the single system is that, since the one strip of film with both sound and picture has to be developed in the same chemical solution, some compromises have to be made in the formula used in the processing machine. This compromise results in some degree of deterioration in audio

quality. Even this disadvantage can be eliminated, however, if the audio track is replaced with a magnetic recording stripe to pick up the sound. The sound is then recorded and played back in the same way as a radio tape recording.

An alternate method of recording sound is by "double system." A film camera and separate sound-recording equipment are "locked together" by synchronizing devices. The sound is recorded either optically on a separate roll of film or on magnetic tape. If tape is used the sound is later transferred to film. The double system has greater flexibility in editing and gives higher audio fidelity. On the other hand, it requires more laboratory time and it is much more expensive because it uses more equipment and personnel in both filming and editing. Nevertheless, the superior quality of the results obtained and the flexibility of editing are of great importance to producers of feature films, documentaries, and commercials. Hollywood film studios use the double system exclusively.

The film stock used by station production units may be classified as "negative" or "reversal." When negative stock is employed, the original strip of film, following exposure and processing, remains negative; that is, the black-and-white values of the original scene are reversed. The negative is then used for making separate prints which are positive, black-and-white values of the original scene. These prints are then referred to as "release" prints. As many prints as needed may be made from the original negative. In films being produced for syndicated or theatrical distribution the original negative is retained in special storage with "dupe" (duplicate) negatives, made from a "fine-grain master positive" taken from the original negative, serving as the source for the many release prints. Because of the electronic characteristics of television equipment, it is possible for stations to project a strip of negative film and turn it into a positive picture for the home viewer. This eliminates one step in the film making process and is especially useful for the "rush" handling of news film. Except in such deadline operation, however, the negative is normally not run through a projection machine because of the danger that the negative may be scratched. If the negative is scratched, subsequent prints would show the same scratches.

The reversal stock is the type also widely used in amateur photography. The film is exposed in the camera and sent to a laboratory. After processing, the same piece of film is returned as a positive print. No negative exists. The photographer has only the one copy. If the positive print is damaged in any way the scenes are lost. The cost of a single print is lower than for the negative-positive method described above. Stations often do not desire extra prints. After one or a few showings the film is filed in the station's film library. When a film unit is shooting film for limited air use, economy of operation is desirable. Therefore stations and educational production centers may use a considerable amount of reversal stock. It should be noted, however, that it is possible for copies to be made from a print if no negative exists. Also, a

negative may be made from the original print and then copies are printed in the usual manner.

The various stages and alternate methods in the filming process are summarized in the following chart. It should be emphasized that all stations and film production units do not follow standardized procedural steps. The chart illustrates some general methods followed.

Table 29-3. Stages in Film Process

→ refers to steps in processing
 — — — refers to editing

PICTURE ONLY OR SINGLE SYSTEM SOUND AND PICTURE (1, 2, 4, or 5)

1. Reversal stock → — — — positive projection film
 (Color or B & W)
2. Reversal stock → positive original — — — → reversal release print
 (Color or B & W)
3. Reversal stock → positive original → work print — — —
 (Color or B & W) edited original positive → dupe negative → release print
4. Negative stock → negative original — — — → release print
5. Negative stock → negative original → work print — — —
 edited original negative → release print
6. Negative stock → negative original → work print — — —
 edited original negative → master positive →
 dupe negative → release print

SOUND FOR DOUBLE SYSTEM METHOD

Original magnetic sound — — — final magnetic sound mix →
 optical sound negative → release print

Table 29-4. 35 mm. Sound Film Intended for TV Station Use as 16 mm.

Negative silent stock (35 mm.) → Original negative picture (35 mm.)
 → work print picture (35 mm.) — —
 Sound track → Original negative sound (35 mm.)
 35 mm. film or magnetic tape → work print sound (35 mm.) — —
 (If tape is used alternate approach is not to process tape here)
 — — edited negative picture (35 mm.) → Master positive picture (35 mm.) →
 — — edited negative sound (35 mm.) → Master positive sound (35 mm.) →
 (If tape is used it might be processed into film at this stage)
 → Dupe negative picture (16 mm.)
 → Negative sound (16 mm.) > Release prints

PRODUCTION TECHNIQUES BY PROFESSIONAL PRODUCERS

Many of the films made for television by professional producers do not differ materially in their method of production from the films made for



Courtesy of CBS Television Network

Filming a scene for *Mission Impossible* with the camera following the actor, Peter Graves.

theatrical release. Only one 35 mm. camera is used. One set is erected at a time and dressed with appropriate furniture and properties on a Hollywood or New York sound stage. All of the scenes in the film which take place on one set are shot before moving to another set. There is no continuity in filming the story according to the plot. Individual scenes are photographed separately. Each time the camera is moved to a different basic position the lights are relocated. It is not in techniques, but in time consumed in filming and editing that some of the chief differences exist between theatrical films and television films. Producers of television films must meet the deadlines of weekly program releases, including rehearsals, filming, and editing. As a result, few special photographic effects such as elaborate montages are attempted. Even special hour films may take less than a week of actual shooting time. *A Christmas Carol*, by Charles Dickens, starring Frederic March, was filmed for the holiday season as a CBS-TV color-film feature in only five days. Normal Hollywood scheduling would have required four weeks.

The traditional one-camera technique has been modified by some television film producers not only because of the pressures to speed up production but also due to the desire of the performers to play before a live audience. Two or three film cameras are used and plot sequences are followed. The *I Love*

Lucy series was perhaps the first major film situation comedy series to adopt this technique. Bleachers were installed in a motion-picture studio. Lighting was adjusted for overhead illumination to permit film camera movement and a clear view of action by the audience. Three 35 mm. film cameras mounted on movable platforms photographed the *I Love Lucy* program in approximately 90 minutes. As in live television, dialogue and live audience reactions were picked up simultaneously by overhead microphones and recorded. Other series have also used this technique; which comes closer to capturing a "live" effect than the usual method of shooting the show in short takes.

A typical weekly schedule might go as follows: Four days in sequence, such as Tuesday through Friday, are required for each half-hour program. The dialogue and action are rehearsed by the cast on the first two days of the sequence. Major script revisions may be incorporated as deemed necessary. On the third day several dry runs in the studio permit the cast to become familiar with the sets in which the action takes place as they rehearse their movements. The program director and director of photography block out areas to be covered by the cameras, experiment with groupings and specific camera angles, and decide where light should be located. The cameramen assigned to each camera attend this rehearsal to become acquainted with the action and to discuss individual responsibilities. On the fourth day the sets are lighted, camera action is chalked on the studio floor, and the entire cast and technical crew run through the program several times on a stop-and-start basis. This period is climaxed by a dress rehearsal. There follows a brief discussion of any errors that took place during the dress rehearsal, and final script or action changes. A dinner break is taken by all. In the evening the audience is admitted and given a "warm-up" session in order to put it into a receptive mood for the antics of the characters. The program is presented and filmed in normal sequence scene by scene broken only by brief intermissions for repositioning of the cameras on the different sets, and by costume and makeup changes. Retakes are made in emergencies only.

Not all companies that use the multiple-film camera technique shoot the programs in proper scene sequence or before an audience. Some use approximately the same weekly schedule but shoot film according to any sequence deemed most economical. The shooting may be spread over two days instead of being confined to one. With multiple cameras instead of one, considerable time is still saved because it is not necessary to stop frequently and to reposition the single camera and lights. When audience reactions are desired for variety or situation comedy programs, an edited work print of the program is projected on a large screen before an audience and the actual reactions to the program are recorded for synchronized insertion afterwards on film. Another method is to insert "canned" audience reactions available on film sound track from special-effects libraries. Any degree of response from a snicker to uproarious guffaws can be edited into the release prints.

Examples of Television Film

*The Defenders*²

Opening of Act I of "The Search," Production no. 20, written by Reginald Rose.

ACT 1

FADE IN:

28. INT. MEDIUM SHOT RECEPTION ROOM HELEN 28.
She is watering a very big plant. She stands back to look at it, not liking it much. She goes back and waters it again. The door opens. She turns.

29. ANOTHER ANGLE TO INCLUDE LAWRENCE 29.

HELEN

Good Morning.

LAWRENCE

Good morning, Helen.
How's the crab grass?

HELEN

(smiling)

You know every time I get near
this thing I have the feeling
it's going to grab me. Couldn't
we exchange it for a geranium?

LAWRENCE

You're in charge of office
shrubbery. Feel free to do
whatever you like.

He begins to enter his office.

HELEN

Do you want some breakfast?

LAWRENCE

One glass of milk and a baked apple.

HELEN

Coming up.

30. MEDIUM SHOT LAWRENCE'S OFFICE 30.

As he enters. He takes off his jacket, sits down on the couch, opens the newspaper and begins to read. He looks over the front page quickly and then turns to page 2. CAMERA DOLLIES IN on him as suddenly his face becomes serious. He sits up straight now, in full closeup, reading the paper, not daring to believe what he sees.

² Courtesy of Plautus Productions, Inc. © 1962 by Defender Productions, Inc. and Plautus Productions, Inc. All rights reserved. *The Defenders* won a number of "Emmy" Awards in 1962.

31. INSERT NEWSPAPER 31.
 We see, partway down the page, a photo of James Mitchell, a photo of Daniel Terry, and a photo of Ernest Pomeroy. There is an article along with the photos. The headline reads, "Confesses To Murder - Wrong Man Executed." A subhead reads, "Six-Year-Old Murder of Construction Executive Solved - Again." Under Daniel Terry's picture "is caption, "He Was Murdered." Under Ernest Pomeroy's picture is caption, "He Was Executed." Under James Mitchell's picture is caption, "He Confesses to Murder."
32. CLOSE UP LAWRENCE 32.
 He is shocked beyond shock by this. He continues to stare at paper. We hear a door open.
 KEN (o.s.)
 Would you like to hear something ridiculous?
33. MEDIUM SHOT KEN, LAWRENCE 33.
 KEN
 I just got a ticket for jay-walking!
 Lawrence slowly puts the paper down without reacting to Ken.
 KEN
 Dad, What's wrong?
 Lawrence rises, shoves the newspaper at Ken, and crosses to the window. Ken looks at paper for a moment.
 KEN
 I saw this. What about it?
34. CLOSE UP LAWRENCE 34.
 LAWRENCE
 (softly)
 I defended the man who was executed.
35. CLOSE UP KEN 35.
 Reacting with sudden sympathy. He looks at the newspaper.
 KEN
 Ernest Pomeroy.
36. CLOSE UP LAWRENCE 36.
 He turns to Ken.
37. MEDIUM SHOT KEN, LAWRENCE 37.
 He walks over to the couch and sits down. Ken watches him.
 LAWRENCE
 Ernest Pomeroy. And now I find out he was innocent. What did I do wrong?

KEN

Dad, this is one of those freak things that happen ...

LAWRENCE

No. It was my case! His life was my responsibility! What did I do wrong?

He rises and paces across the room. Ken watches him. He stops and turns to Ken.

HELEN

Here's your ... breakfast!

She looks at Ken astonished.

HELEN

What happened?

KEN

Do you remember this?

Ken hands her the newspaper. She looks at it and she knows instantly. She sinks down to the couch.

HELEN

(softly)

Oh that poor, poor man ...

40. EXT. MEDIUM SHOT DAY STREET LAWRENCE 40.
A neighborhood of middle class apartment houses. He paces up and down in front of one of them, unable to make up his mind. Finally he turns and enters.
41. INT. DAY MEDIUM SHOT LAWRENCE 41.
In a small vestibule, looking at the nameplates. Camera dollies in close enough so that we can read the names. His finger runs up and down the row of names and stops at "Pomeroy." He presses the button.
42. CLOSE UP LAWRENCE 42.
As he waits. We hear the answering buzzer. He turns out of closeup.
- DISSOLVE
43. CLOSE UP A DOOR 43.
It opens and Mrs. Pomeroy's face appears there. She looks out.

MRS. POMEROY

Who is it?

LAWRENCE (o.s.)

Mrs. Pomeroy.

Her expression changes as she recognizes him. Obviously she would rather not see him. Her voice is soft, sad, hopeless.

MRS. POMEROY

Why did you come here?

44. TWO SHOT LAWRENCE, MRS. POMEROY 44.

LAWRENCE

I just wanted to talk to you
about your husband.

MRS. POMEROY

No. No, I can't. I read
about that man. I don't even
know if it's true, and I don't
want to know, Mr. Preston.
It won't help anything.

*Ben Casey*³

Scene from Act I of "Odyssey of a Proud Suitcase," Production No. 573121,
written by Gilbert A. Ralston.

39. MED. SHOT 39.

as Littauer and Casey reach the foot of the bed. Casey
glances at the chart, studies it.

CASEY

(sharply)

Who ordered a sedative for
this patient?

LITTAUER

I did, Doctor.

CASEY

You did?

LITTAUER

Yes. He was having difficulty
sleeping. In spite of everything,
the ward is noisy.

CASEY

Would you come in here, please.

Casey leads him into the laboratory.

39A. INT. LABORATORY - TWO SHOT 39A.

as Casey enters, followed by Littauer. Casey turns to
face him.

CASEY

I told you when you came in
here two weeks ago we do
not use sedatives in head injury
cases, Doctor. Particularly for
patients under observation. We
have found that it tends to mask
the symptoms.
Around here, we consider that
basic medicine, Doctor.

³ Courtesy of Bing Crosby Productions.

LITTAUER
 (controlling his
 annoyance)
 Really? Do you know Hagerman's
 work, Doctor?

CASEY
 Yes.

LITTAUER
 ... and Alfred Berner?

Casey nods.

LITTAUER
 (continuing)
 A genius... I had the pleasure
 of assisting him... in Zurich.

Casey looks at him questioningly.

LITTAUER
 (continuing)
 I fear that neither of these
 two talented men agrees with
 you, Doctor.

CASEY
 (tries to reach
 out for him, a
 little)
 Possibly there are several
 successful methods for handling
 these cases, Doctor. Some of
 ours may seem a little odd to
 you at first.

Casey looks at him speculatively.

CASEY
 (continuing)
 If you have any questions, I'd
 be glad to answer them.

LITTAUER
 (his back up)
 If I have any questions, I will
 bear that in mind... if I have
 any questions.

This is an enormous hospital,
 Doctor. We're all here to ask
 questions.

40. TWO SHOT - FAVORING LITTAUER

40.

LITTAUER
 I am here because of an
 unfortunate legal necessity.
 As a foreigner, I had very
 little choice.

41. TWO SHOT - FAVORING CASEY 41.

CASEY
 (bridling)
 then you don't feel that a
 residency in your case is
 necessary?

42. MED. SHOT - LITTAUER AND CASEY 42.

LITTAUER
 No.
 (smiles again)
 Unfortunately, your medical
 boards have a different attitude.

CASEY
 (tries again)
 Doctor, this is a four-thousand
 bed hospital. Our medical boards
 know that it is one of the finest
 places in the United States to
 study a medical speciality. We
 have more neuro-surgical cases
 here in a week than the average
 small hospital has in a year.
 To be a resident here is a great
 privilege.

LITTAUER
 Forgive me if I do not seem too
 enthusiastic, Dr. Casey. I
 remember being in charge of a
 ward during the war. We
 admitted an average of fifty
 neuro-surgical cases a day. I
 had my first case in 1930.

He looks levelly at Casey.

LITTAUER
 (continuing)
 When was your first case, Doctor?

CASEY
 (this burns him)
 About six years ago.

LITTAUER
 (sententiously)
 I am perhaps a little old-fashioned,
 Dr. Casey...an old soldier, so
 to speak. I consider medicine a
 battle. A disciplined battle.

CASEY
 (wryly)
 I saw a little of that this
 morning.

LITTAUER

(blandly)

Yes. I demand precise treatment
schedules. As I am sure you do.

He picks up a chart.

LITTAUER

(continuing)

For example, medication for
this patient was fourteen
minutes late this morning.

PROJECTS AND EXERCISES

1. Examine the television station program schedules carried by newspapers and magazines and report on number and types of film used by the stations.
2. Select class representatives to visit station film departments. Request that these representatives observe the procedures followed in screening, choosing appropriate places for insertions of commercials, and checking film in and out. Have representative report on station equipment and staff used for shooting and processing its own film.
3. Tune in television stations and prepare reports on the editing techniques used on news reels and film features.
4. Screen representative nonentertainment films obtained from an audio-visual department. Discuss the techniques employed. Suggest alternate treatment for live television coverage of same subject.
5. Screen footage which has not been edited. Prepare individual editing rundown sheets listing the timing and order of each shot to be used.
6. Present recommendations for re-editing of "Theodore Roosevelt House" on page 556 to cut the script by one minute. What recommendations do you have if two or three minutes are to be cut?
7. Have someone demonstrate film camera operation and editing equipment. Practise loading and holding camera. Splice scrap footage.
8. Divide class into groups of three. Each group plans a two-minute voice-over silent film feature. After a shooting script is roughed out, each person shoots approximately one minute of film. After the film is processed, edit the footage, prepare final script, and present the feature for class criticism. If no film facilities are available, distribute shooting scripts of group projects to the class for group analysis and discussion.

CHAPTER 30

Broadcasting as a Career

“SHOULD I GO INTO radio?” “What about television?” These are questions frequently asked of any person on a station or network staff and of instructors in broadcasting. This chapter deals with those questions.

Television and radio have glamour. They are connected with “show business,” hailed so much in song and described at such length in fiction. Show business is not all tinsel and spotlight. In spite of the publicity appearing in magazines and Sunday supplements, few unknowns are catapulted into stardom. It is usually a long, arduous, and grueling struggle before one attains any degree of financial success and security. For every leading actor, starring soloist, and recognized comic, there are hundreds in the shadows who have not “arrived.” A performer’s union, such as the American Federation of Television and Radio Artists, has many members who do not actually make their living in broadcasting. One survey indicated, for example, that 80 percent of that union’s membership made less than \$2,000 a year from work in broadcasting. This is a figure that should be borne in mind by those thinking only of the performing positions and the “big time.”

However, the fulfillment of a creative desire, the opportunity for self-expression, the excitement of working in a dynamic medium of mass communication, the changing pattern of work in some positions, and the prestige of working in a spotlighted environment are the intangible factors that make television and radio so attractive to aspirants and often outweigh the more material factors.

Each individual should evaluate his abilities honestly, using any expert vocational guidance available to him. A glib “You have a nice voice on the telephone, you ought to be in radio!,” or a casual “You photograph so nicely, why don’t you go into television!” or an introspective “My, it would be

thrilling, working in radio and television, I'd like that!" are not dependable evaluations. Examine and evaluate your experience, your talents, and your capabilities as you review the chapters concerned with the various areas and read the analysis which follows.

THE TELEVISION AND RADIO INDUSTRIES

Although the number of television and radio stations is still increasing, the broadcasting industry seems to be reaching its peak and can no longer be considered a rapidly expanding industry. Generally speaking, however, replacements are the primary source of employment. Work is so specialized that on-the-job training and experience are necessary. This means that the apprentice system is usually followed.

Two Procedures

Those who seek to enter commercial television and radio as a career, may elect one of two general procedures. One method is to seek employment in the profession as soon as possible, going in on a very low level after high school and advancing through the years. Many have followed this method and succeeded. The second method is to take college liberal arts education, including work in the fields of speech, art, drama, music, social sciences, home economics, agriculture, advertising, creative writing, and business, plus specialized work in broadcasting, photography and design. The broadcasting specialization, in many instances, should continue for an additional year beyond the bachelor's degree. The second method delays the beginning of actual work on the job, but most broadcasting executives prefer candidates with college educations. As one station executive phrased it: "Competition in the broadcasting business is too keen! You have to have people who can think, make decisions, judge wisely, and know a lot about a lot of things. College degrees don't guarantee that the people are like that but they are important indications."

The increasing number of colleges and universities with facilities for closed-circuit television as well as equipment for radio enables more students to acquire on-the-job experience at educational institutions as well as at stations. Students who attend an institution where an educational television station or radio station exists often have opportunities to combine the preliminary apprenticeship in broadcasting with college work.

Announcing and Specialties

Announcing is a common method of entering the broadcasting field. Announcing in radio is almost entirely a male occupation. Very few women

staff announcers are employed, although there are a substantial number of women commentators who handle homemaking programs. Explanations ranging from "custom" to "overpatronizing style" of delivery are given for the scarcity of staff announcing positions for women in radio. The irregular hours of work and the necessity for operating technical equipment are other important reasons. Although few regular announcing positions in television are taken by women, the opportunities for TV staff employment as hostesses, demonstrators, interviewers, and commercial and program announcers appear to be on the increase. Several years ago weather forecasts, for example, were given almost exclusively by men; now many women handle weather forecasts. Commercial announcing assignments may be taken by free-lance or part-time people who are employed for specific programs or series.

As announcers move up from small local stations to large stations, more emphasis is placed upon specialties, sports, fashions, quizzes, interviewing, news, popular music, agriculture, home economics, etc. A staff announcer in New York turned his hobby into a profitable vocation—sketching amusing and pertinent cartoons as he presented the weather report on television. A professional baseball player or a college sports star may be hired to handle play-by-play sports accounts.

It is often possible for announcers to move into management, production, or sales positions, instead of into specialized performing work, following the break-in period. Women in secretarial positions, traffic, or continuity, may be pressed into service in small stations as occasional commercial announcers or demonstrators or may be asked to handle women's or children's programs. If they give evidence of proficiency in these assignments they may transfer to staff positions in larger stations. Women who work in nontalent jobs in large stations and networks seldom have opportunities to move over into programming. Salaries for announcers at small stations may be very low, due to the large number of candidates who apply.

Acting

Careers in acting are limited almost entirely to work in New York City and Hollywood. Only a few stations originate dramas on a regular basis. Even with the increase of television and film work, the field is overcrowded. There are practically no staff positions, and very few long term contracts. Radio plays have virtually vanished. There is great competition for the acting roles in television. Relatively few opportunities exist for the newcomer to break into acting. Producers and casting directors do not have the time or need to consider inexperienced people. They usually demand previous "credits," indicating considerable theatrical or film experience. Successful models may occasionally move from appearances as models to acting roles in commercials. For those who feel that they are qualified and determined to go ahead and try to become professional actors, it is recommended that

they seek experience in college drama of all types, followed by stock, community theater, local TV and radio station jobs, films, and whatever on-Broadway or off-Broadway theatrical roles are available. Vocal instruction and training in dance are desirable in addition to work in acting. In addition to the casting directors at stations and networks, a great number of different program production firms, advertising agencies, and film producers must be approached for auditions and interviews. There is no central casting agency. Individual contacts must be made and renewed at several hundred locations in New York. The television actor in Hollywood also must compete with the aspiring motion picture hopefuls. Some actors are represented by agents who receive a 10-percent commission when stipends above union scale are received for television and radio work. Few agents, however, will take a chance on representing unknowns. Minimum fee scales are established by the respective trade unions, AFTRA (American Federation of Television and Radio Artists) for television and radio, and SAG (Screen Actors Guild) for film. It is wise for would-be actors who plan a career in New York or Hollywood to have enough funds for an entire year's subsistence. If this is not possible, one should seek part-time employment of a type that permits free daytime periods for "making the rounds."

Specialized Performance Areas

Solo and choral vocalists, solo or orchestral musicians, vaudeville artists, magicians, puppeteers, dancers, and comedians are needed and used in broadcasting. Talent, personality, and experience are the elements required to carve out a career as a performer. It is generally not the training in television techniques that is more important, but the background in the particular branch of show business. Working before a live audience is essential before attempting studio work. Supplemental training in acting or broadcast speech is desirable. Many performers are called upon to speak or act before the camera or on microphone.

Sound-Effects Technicians

There is very limited turnover among sound-effects technicians. There are few positions other than those in network centers. If a position exists in a station or film production unit, it may lead into direction or production.

Script Writers

Station staff writers prepare all types of scripts from continuity, voice-over-film narration and interviews to commercial copy. This type of position is often the means of obtaining a foothold in broadcasting. Women may find opportunities for employment. Frequently this job is combined with that of traffic clerk or music librarian. Wide general knowledge, "a little about a lot,"

and more intensive information about music and advertising are useful, in addition to knowing how to write for the ear or eye. Ability to turn out an acceptable script while working under pressure of time is essential. Advancement calls for imagination and creativity. Fresh and interesting ways to present familiar material without resorting to "gimmicks" or tricks are needed. Advertising agency or network staff writers are specialists in commercial and continuity respectively.

Contract and Free-Lance Writers

These writers are employed for program series by stations, networks, independent package companies, and production firms. Experience and specialized skills in the type of program being produced are needed by such writers. Some may develop particular aptitudes for writing children's programs, for thinking up stunts for quizzes, or for finding clever visual approaches to explain medical, scientific, or agricultural subjects. Some discover that they are good at interviewing program guests ahead of broadcast time and preparing questions for an MC or commentator to use. Some show amazing facility in scripting dialogue banter for a "name" personality and any guests stars appearing with him. Comedy "gag"- or "situation"-writers are the highest paid, and suffer the greatest job mortality.

As the television industry grew, there was an increase in dramatic programs, both live and on film. More opportunities developed for writers of plays. However, production of such programs is restricted in the main to New York and Hollywood. It is not easy for the novice to first write, then sell a dramatic script—especially when he is away from the production centers and unavailable for personal consultations about rewrites. Rod Serling, one of the most successful of television writers, says that those who choose television dramatic writing as a career must realize that it is "tough, time-consuming, frustrating and insecure," but on the other hand, "can be satisfying, lucrative and the kind of challenge that comes only with a creative job . . . the singular difference between the successful TV writer and the unsuccessful is just one word—*talent*."

Producers may elect to seek out writers from fields other than broadcasting for special assignments. A "name" playwright may be signed for a special dramatic series. A journalist or feature magazine writer who is an "expert" in foreign affairs may be recruited for a documentary series in that area. Often a writer or editor experienced in broadcasting techniques, may be hired to perform any rewriting which is necessary to prepare such material for the air.

Newsmen

Networks usually hire their news editors from the ranks of working newspapermen. Newscasters on the networks may be former announcers who

have shown special skills in delivering the news, or men trained in journalism who have turned to broadcasting. Some stations, however, prefer that both news editors and newscasters have newspaper experience; others allow these positions to be filled by announcers. Students who have college courses in journalism and broadcasting may be able to secure positions on the news staffs of broadcasting stations directly upon graduation. Supplemental experience in operation of a tape recorder and film and press cameras is desirable.

Floor (Stage) Manager, Facilities Assistant, Stagehand

Another common method to enter the broadcasting field at many stations is by obtaining a position at the "bottom" of the production ladder as a stage manager, facilities assistant, or stagehand. In large cities, union contracts may govern the hiring conditions for these positions. Many stations will select from applicants for these jobs those who appear to be potential candidates for assistant or associate directorships and then directorial positions. Background in technical areas of the theater or experience in television at institutions that provide such training is helpful. Few women are chosen to fill these jobs.

Directors

Few radio stations employ full-time directors. Some television stations promote their directors from within the ranks, others prefer to bring in their directors from other stations or from the theater or film. Agency and free-lance directors at the national level are generally selected from the network staffs. A knowledge of television techniques is essential. A background in radio, theater, and film is desirable, but many directors have been successful in television without much experience in film. It is recommended, however, that prospective directors seek opportunities to work with film because of the rapid increase in the production of films for all kinds of television programs.

Producers

Some stations use this term interchangeably with director. Some describe their employees as producer-directors. Generally the producer is the one who exercises administrative and budgetary supervision and who has responsibility for the concept, format, and quality of the series. Producers are often selected from the ranks of directors. Persons who have established a reputation in other branches of show business as producers may be employed at the local or network level. Program stars may decide to invest their earnings and become producers.

Unit Managers

In network television, the position of unit manager has been established on an important managerial level. The unit manager, working closely with the producer and the director, is responsible for obtaining all the physical elements required for production and for maintaining budgetary control.

Film

As the number of television stations increases, a sizeable number of positions in film handling or production should be available. Even the smallest station usually requires one full-time film director. Generally two or three assistants in the film department are needed to work with him. They check the film in and out, time, cut, splice, supervise processing, and handle projection. Some women are employed in station film departments. Many stations employ a still photographer or a small motion picture crew to cover local sports and news events.

A comparable increase in opportunities for employment in the creative side of film production should accompany the growth of the television industry. Those who are interested in starting in these areas may discover that individual initiative is highly important. Instruction in cinematography is expanding at a rapid rate at many colleges and universities. The student who is seriously considering a career in film production should learn editing principles and how to use a camera. It may be possible to begin by selling footage to TV stations in the local area. Some news departments purchase free-lance film coverage of spot and feature news. An accumulation of such credits may lead to specific assignments.

Camermen

There is no consistency within the industry as to whether cameramen are technicians and belong to the engineering department or whether they are a part of programming. The determining factor is usually the union contract in force. Some local stations hire inexperienced persons and give them on-the-job training. Frequently this position is combined with other responsibilities in the programming area.

Artists

Practically every TV station has at least a small art staff. The art director usually has specialized experience in commercial art. His training should include design and theatrical staging. Because the smaller stations are interested in employees who are competent in several areas, even limited

experience in art may be helpful in obtaining a position at such stations. Lettering skills, cartooning or sketching abilities, and facility in construction of scale models may be put to use.

Production Assistants

This position may be held by women as well as by men. When this is true, the production assistant is often referred to as a "script girl." Usually such positions are found only at television stations in metropolitan centers that are very active in programming. The production assistant works with the director and handles details and paper work. The production assistant may be responsible for the following items: marking scripts and distributing copies to various production units, checking facilities lists, obtaining signed tax-withholding forms from talent, keeping rehearsal time sheets for subsequent payment, typing script revisions, clearance of music, notifying guests of rehearsal times, taking notes for the director during rehearsal, compiling master as-broadcast scripts for filing, and "going out for coffee." General experience in broadcasting, theater, or film and training in shorthand and typing are helpful.

Engineers

Technical qualifications and FCC regulations require special training and skills in broadcasting engineers. Employment is relatively steady and provides gradual advancement over long periods of time. Local radio stations may hire "combination" men—those who can announce and also possess a first class radiotelephone operator's license. Television stations use many more engineers than radio stations. Employers emphasize a thorough knowledge of electrical engineering and physics for those entrusted with supervisory responsibilities at the transmitter and studio. Many engineers are closely allied to the programming areas in TV when assigned as cameramen, lighting directors, microphone boom operators, switchers, and technical directors. In some stations engineers handle video engineering, but when union contracts permit, switching may be handled by the director.

Office Personnel

The general requirements for office work are essentially the same for broadcasting as for any other business. This is an entering wedge for many who later move over into performance or administration. As noted earlier, women with secretarial training may find employment in a small station and become familiar with the needs and requirements of the organization. Any special aptitudes they show, such as preparation of commercial copy, demonstration, narration, interviewing, art, film, etc., may accelerate a move into pro-

gramming or production. Positions such as facilities assistant, music librarian, film librarian, and traffic may be considered office positions, but they are closely integrated with programming. No specific experience in broadcasting may be required. They can lead through promotion directly into programming.

Promotion, Public Relations, Publicity

These positions may be combined in smaller organizations with office, program, or commercial positions. The ability to establish excellent relationships with local educational, governmental, civic, and club groups; to write effective publicity releases; to plan showmanlike promotion campaigns; and carry out merchandising programs is not easily come by. It is an extremely marketable skill. Many of those working in this area come into broadcasting from magazines and newspapers and public relations. Knowledge of audience research techniques is helpful. Those who occupy these positions may report to management of a station and are included in the commercial department. Women as well as men are selected for these positions.

Sales Department

Training in business administration, advertising, bookkeeping, accounting, psychology, and speech are desirable for positions in the sales department. Knowledge of the program side is very useful. Not only time but programs are to be sold. Salesmen in many stations plan programs for clients, assist in selection of talent, and even write commercial copy. As in many businesses, the effective salesmen are among the highest paid staff employees. Advancement into general administrative positions from the sales department is a normal progression.

Agencies and Program Production Companies

Not all careers involving television and radio specialization are with stations and networks. Mention has been made of the advertising agency. The student who is interested in the program side alone often does not think of the advertising agency, yet most commercials are conceived, written, produced, and often directed by agency personnel. Those seeking employment as talent, writers and program production people for this work must apply to the agency. Agencies do not hire staff announcers, but they do employ copy writers, script editors, program supervisors, and producer-directors on a staff basis in their television and radio production departments. Students who plan to enter the business side of broadcasting may find more opportunities with advertising agencies than with stations. The American Association of Advertising Agencies gives annual aptitude examinations in the field

of advertising. Results are made available for comparison with national scores and an estimate is given about the phases of advertising activity that seems best suited for the individual person. The test results may be used by applicants seeking positions in advertising agencies.

Independent production companies establish reputations as experts in various kinds of programming; some may work exclusively on musical or cartoon-type commercials; some may purchase the broadcasting rights to an author's works and develop an entire series; or one or several stars may form a production company. There are literally hundreds of such program production companies. Generally these companies employ key people who have "credits" in the particular job classification. Employment may be remunerative but at the same time quite precarious. Short-term contracts with options for continued employment are the practice.

An entry into broadcasting by free-lance packaging of programming ideas for stations or program production companies should not be overlooked. A program idea, script, and available talent may enable one person or a small group to enter into business.

Educational and Public Television and Radio

The increased recognition of educational programming by school systems, community groups, and institutions of higher learning enables young people to combine specialization in broadcasting with courses and certification in the teaching profession. There are a substantial number of positions available in the areas of program development, promotion, evaluation, and research. Private businesses, social agencies, civic, labor, and political organizations often employ persons who build informational broadcasts and films. Non-commercial stations and educational program production centers may have openings for those interested in a career in broadcasting. Some believe that the opportunities for creative expression that exist, and the personal satisfaction that comes about because of the content and purposes of educational programming, are strong motivating factors to lead one to select educational broadcasting instead of commercial work as a career. Some approach educational broadcasting as an excellent means of learning fundamentals and developing skills which may be useful in commercial stations, networks, agencies, and program production centers. Relatively more opportunities exist for women in educational and public television than in the commercial world of television and radio.

Glossary of Studio Terms

- above-the-line.* Talent elements in a television or radio show, including performers, writers, producers, directors, etc.
- abstract set.* A nonrepresentational setting using elements such as drapes, columns, steps, platforms, free-standing flats with various textures and geometrical forms, etc. Such a setting has no definite locale.
- AD (Assistant Director).* At television network headquarters, *Associate Director*.
- ad-lib.* To depart from the prepared script with extemporaneous remarks or to proceed without any script or music. Pronounced äd lib, not äd lib.
- aspect-ratio.* The ratio of width to height of the television picture transmitted—4 to 3.
- audio.* Sound transmission as contrasted to video; radio frequency circuits, or power circuits.
- back-timing.* Timing the closing section prior to broadcast in order to establish the exact "clock" time when such section should begin on the actual broadcast in order to finish smoothly.
- back-to-back.* Consecutive programs originating from the same studio.
- balance.* Relative placement around microphones and level of volume projection of vocalists, musicians, actors, and sound effects according to desired artistic effects.
- Balop.* An opaque projector (reflected light instead of transparent light as in slide projectors). Derived from "Balopticon" manufactured by Bausch and Lomb.
- barn door.* Hinged metal flap for television lights. Used to prevent unwanted "spill" light.
- BCU.* Big close-up.
- beam.* Area of effective microphone pick-up—varies according to type of microphone.
- below-the-line.* Production elements in a television show, including such items as technical facilities, staging services, studio usage, etc.
- bend the needle.* Sudden burst of volume making the needle on the vu meter shoot far past normal maximum peak.

B.G. Background.

bible. Reference book containing statements of station's or network's policies and regulations.

blast. Too much level, causing distortion.

blowup. Enlargement of a particular portion of photograph or printed material for legible TV reception.

blue gag. Off-color material.

board. The control room audio console. Also referred to as "panel" or "mixer."

board fade. Fading in or out of the program or any element by manipulation of the volume controls on the control room console.

boom. 1. In radio, a microphone stand with horizontal arm permitting flexible adjustment of microphone position. 2. In television, more elaborate versions for suspension of microphones out of camera range and elevation of cameras for overhead shots. These TV booms may be mounted on movable dollies and operated electrically.

bring it up. Order for increase in volume.

broad. A general source of light such as a scoop, fluorescent, or incandescent banks.

burn in. Image retention on camera tube following completion of shot. After several hundred hours of use the image orthicon tube tends to burn in if a shot is held for more than a few seconds, especially after shooting a title card, graphs, or advertising symbol.

busy. Anything too complicated or elaborate in design such as a "busy" background. Diverts attention away from desired focus of interest.

canned. Recorded or transcribed material.

cans. Headphones.

cartridge. Receptacle for radio, film, or video-tape elements which can be cued automatically; may contain a complete TV program for institutional, broadcasting, CATV, or home use.

cassette. Used synonymously with cartridge; cartridge usually refers to radio tape, cassette to video tape.

clambake. Ineffective performance due to unfortunate mistakes or poor showmanship.

clean it up. Order for additional rehearsal to smooth out rough spots.

clearance. Permission to use copyright material.

closed circuit. Point-to-point program feed. Contrasted to a "broadcast" presentation.

cold. Starting a broadcast with announcer or dialogue before program theme.

coming up. Program or portion of program about to begin.

contrast. The brightness relationships between different elements in picture being transmitted.

copy. Material to be read. Generally used to refer to announcer's material, either commercial credits or continuity.

corn, corny. Overly obvious or old and familiar material.

crawl. Device used to reveal program titles and credits. Motor or hand operation. Speed may be varied.

credits. Program personnel names—performers, writers, directors, producers, etc., who are given visual (and/or) aural recognition at opening and closing of program.

cross-fade. See *segue*.

CU. Close-up.

- cue*. 1. Hand signal to performer. 2. Word signal in the script to start or stop an effect, speech, movement, or music. 3. Preestablished word signal for switching from one pick-up to another. 4. Station or network identification at the close of a program. 5. Music used for background mood music or bridges in dramatic programs. 6. "Cueing" records or transcriptions is to have them ready to play without delay when required.
- cue sheet or cue card*. Large cardboard sheets which contain lyrics, subject outline, or exact words of script. Held next to the camera for reference use by talent or speaker. Referred to also as "idiot sheets."
- cushion*. Material near the end which may be used wholly, in part, or eliminated in order to complete the program on time.
- cut*. 1. To eliminate. 2. An individual selection or portion on a transcription.
- Cyc.* (*Cyclorama*). Neutral background, usually a light-colored, cloth backdrop stretched tight to eliminate wrinkles and folds. Frequently used for sky background.
- dead*. 1. Insensitive side of a microphone. 2. A closed microphone or one which is not connected. 3. Possessing a high degree of sound absorbency. 4. Element in a program which is not to be used.
- definition*. Distinctness, clarity of detail.
- depth of field*. Distance to or from camera talent or object can move or be moved without becoming out of focus.
- detail set*. See *insert set*.
- diffusor*. Material (silk gauze or spun glass) used to soften a beam of light. Attached to the light by a metal-frame holder.
- dissolve*. Fade-in of picture from black or from the picture to black. Used for a transition from one camera to another with a slight overlapping of the two pictures.
- dolly*. Movable platform on which a camera or microphone is mounted.
- dolly in, dolly out*. Movement of camera in towards scene. movement away.
- dress*. Final rehearsal before performance. A run-through exactly as the program is to be presented.
- dry run*. Program rehearsal without all of program personnel present such as a run-through without engineer, sound effects technicians, or camera men.
- echo*. Reverberation supplementing voice or music according to effect desired such as a cave or empty auditorium for speech and extra "brightness" or "life" for music. True echo, repetition of sound with a brief time lag, may be achieved electronically. Acoustical sound reflection, used more frequently, is accomplished by adding extra reverberation in an echo chamber. The echo chamber may be a separate room, tunnel, or labyrinth with a microphone at one end picking up the program coming out of a speaker at the other end. Additional open microphones in other parts of the studio may add reverberation without the use of an echo chamber.
- ECU or ETCU*. Extreme close-up.
- ET*. Electrical transcription. "Give ET" is to announce the program as being transcribed.
- fade*. Increase or decrease of audio or video volume. "Take a fade" is a direction to the actor to use a "physical" fade—moving away from or toward the microphone.

- fader*. Knob on audio or video amplifying equipment. In radio, generally means the volume controls on the control room console. Referred to also as "pot." Technically a potentiometer or attenuator.
- feedback*. Disturbing hum or whistle caused by a return of portion of an amplifier's output to its input as when a public address microphone is too close to its loud speaker.
- FG*. Foreground.
- fill, filler*. Material prepared in advance of broadcast for stretch purposes or to fill in dead spots during special events and sportscasts or emergencies.
- film clip*. Short length of film used within the program.
- film loop*. A length of film with ends spliced together. It may be projected continuously.
- filter*. Any device which changes the quality of transmitted sound by elimination of certain frequencies for telephone or "inner-voices" effects and the like. Usually accomplished electrically in the control room.
- flexitron*. Electronic device that can make the camera picture wave from side to side to create a special effect.
- flip cards*. Pieces of cardboard in the correct aspect ratio, containing credits, program titles, or commercial slogans. The cards may be pulled away one at a time, flipped up, or flipped down to show material for camera pickup.
- fluff*. An error or mistake in presentation by the performer or technician.
- format*. The arrangement of program elements in an established pattern.
- 45s*. Records or transcriptions to be played at 45 revolutions per minute.
- frame-up*. Camera direction to indicate need for correction of obvious error in composition.
- free-lance*. Nonstaff.
- from the top*. Order to start rehearsal from the very beginning of the musical number or script. May also refer to the start of a scene currently being rehearsed.
- gain*. Degree of amplification of an audio circuit.
- gimmick*. A new element or change in approach, arrangement, or emphasis in existing program format.
- gizmo*. A "catchall" word to describe something for which no technical designation is known or when the speaker does not wish to use the correct term.
- in the mud*. Low level of volume unsuitable for effective transmission.
- inky*. Small 150-watt spotlight often put on front of camera. Used for lighting eyes or face in a close-up. May be called an "inkie-dinky." Also used to refer to any incandescent light.
- IO*. Image orthicon tube. Also referred to as "eeymo" or "orth."
- Insert set*. Segment of a normal-sized set, such as two stools, a short section of a lunch counter, and a cash register representing a restaurant for a brief scene. Sometimes referred to as a "detail set."
- kill*. Eliminate or cut.
- kine*. Kinescope.
- kinescope*. 1. Cathode-ray receiving tube with fluorescent screen—either direct view or projection type. 2. Method for delayed telecast presentation by making a film from the monitor kinescope as the program is in progress.
- lap*. Camera direction calling for a superimposure. "Lap three" would mean that

the switcher should super camera three over whatever picture is being transmitted.

leader. Blank film attached to beginning or end of film clip or reel. It is used to aid threading up the film in the projector. May be numbered to show the number of seconds remaining before the picture starts.

level. Amount of volume of transmitted sound.

limbo. A background which is "nothingness." No light reaches any part of the background.

live. 1. An open microphone. Also referred to as "hot." 2. Possessing a high degree of sound reflection. 3. Simultaneous performance and transmission for home reception.

live-on-tape. A program recorded on tape without interruption and presented without editing.

log. A detailed chronological listing of a station's complete schedule.

logo. Symbol or trademark.

lose the light. Refers to the tally light. A camera direction indicating that the camera is no longer "hot," *i.e.*, "Move in for a close-up when you lose the light."

L.S. Long shot.

master. 1. A complete and official script. 2. Authoritative schedule. 3. Transcription or record die kept on file and used to make duplications. 4. The fader on the control console with overall regulation of volume.

MC. 1. Master of ceremonies. 2. Master control room.

MCU. Medium close-up.

MI. Move in (to cameraman).

mix. To manipulate the faders on the control room console—blending two or more program elements according to desired balance.

mixer. 1. Speech amplifier having two or more inputs. 2. A studio engineer.

monitor. 1. To listen to or to view the program. 2. A TV kinescope for checking pictures before or during transmission. A "jeep monitor" used in the studio is movable.

MS. Medium shot.

nemo. A remote, a program originating away from the studio.

NI. Network identification.

noodle. Improvise on piano or other musical instrument.

off-mike. Location of performer or sound effect back from the microphone.

on-mike. Directly on the beam and near the microphone.

on-the-cuff. A performance without pay.

on-the-nose. Program starting, proceeding, or ending on time.

one shot. 1. A single appearance on a program series. 2. Close-up of one person in television.

open-end transcription. Transcribed program with allowance for local commercial copy at beginning, middle (possibly), and at close of the transcription.

orth. 1. Image orthicon camera. 2. Image orthicon tube.

P.A. 1. Public address system. 2. Press agent.

pan. Move camera horizontally to right or left to follow action or direct attention to another area or subject.

patch. To connect separate pieces of equipment by patch cords so as to route the circuit as desired.

PAX. Private telephone system.

PB. Pull back (to cameraman).

PD. Material in the public domain—not protected by copyright and available for use without payment or permission.

peak. A meter reading indicating the relative volume of transmitted sound. In studio practice, “zero peaks” on the vu meter represent normal upper limits of volume without distortion.

pedestal up (down). Direction to cameraman meaning to raise (or lower) the camera height.

pick it up. Direction to increase the tempo—to speed up performance.

pickup. 1. The produced sound transmission due to relative placement of performers and microphones in a studio or from a remote. 2. A program origination location. 3. Transcription or phonograph arm.

pix. Picture.

PL. Private telephone line.

platter. Transcription or record.

play back. To monitor a tape or disc recording immediately after it is made.

plug. Commercial announcement.

practical. Prop that is real or one which actually works, such as a practical door or window.

prerecorded. Method of recording speech or songs prior to telecast. Performer may then be free to dance or move freely about during playback on the air. Lyrics or speech may be pantomimed in lip sync during the playback.

presence. An “on-mike” pickup which has effective intimacy.

prop. Physical materials of a set other than scenery and costumes. Hand props are those handled by actors. Set dressing props are furniture and set decorations.

Q. Cue.

read-y. Mechanical or overly precise “word-by-word” reading style.

release. Direction to cameraman indicating that he is free to move to his next position.

ribbon. A velocity microphone.

ride gain. To regulate the volume level of transmitted sound. Extended to refer to the action of a studio engineer, regulation of levels, and mixing at the control room console.

roll it. A cue for the start of film.

RP. Rear-screen projection. Stills or motion pictures projected on a large translucent screen provide a background for the scene.

RPM. Revolutions per minute.

schmalz. An overly sweet manner of musical arrangements or presentation; a mawkish style of writing or delivery.

scoop. 1. Distortion (wow) due to the fader being turned up before the record or transcription attains regular speed. 2. General source of light, usually 500- to 2,000-watt lamps. Parabolic shape. Used for base or fill light.

scratch. Groove noise on record or transcription which makes it unsuitable for broadcast if too intense. Referred to also as “fry.”

- scrim*. Transparent gauzelike material used for special staging effects.
- script*. Complete written collection of all audio and video material and directions for the program as it is to be presented.
- segue*. 1. An overlapping of two elements as one fades in over another fading out. Sound effects, dialogue, or recorded music may be segued. Referred to as "cross fade." 2. In music, a transition from one number or theme to another.
- setup*. 1. The relative physical location of performers, microphones, instruments and sound effects equipment in the studio. 2. To set up is to get ready technically for the program.
- 78s*. Records to be played at 78 revolutions per minute.
- signature*. Theme.
- sneak*. A very gradual fade in or out of music or sound so as to be unobtrusive.
- soap opera*. A daytime five-a-week serial.
- SOF*. Sound on film. Film which contains narration or dialogue.
- sound truck*. Movable cabinet with multiple turntables and attachments for playing recorded sound effects.
- split screen*. Electronic effect whereby portions of pictures from two cameras divide the screen. Frequently used for telephone scene. One part is at left—other at right.
- spot*. Spotlights. Source of specific and directional light. Used for key or modeling lighting, back lighting, accent lighting etc. Spots range from 250 to 2,000 watts.
- spread*. 1. Time available for stretching a program or any portion of it. 2. In comedy or variety programs the time allotted for audience reactions such as applause and laughter as well as for ad-libbing by performers.
- stab*. Short musical punctuation played with sharp attack. Also referred to as "sting."
- stagger-through*. First rehearsal in studio with cameras.
- stand by*. 1. Order to get ready to begin. 2. A standby is a substitute program ready as a fill in case of an emergency.
- stock footage*. Scenes or sequences on film which are not limited to a specialized or one-time use but which may be used in different programs. Examples of scenes found on stock footage: Broadway, ocean liner, train passing in the night, storm, airplane view of New York, fields of waving grain, etc.
- stretch*. To slow down a performance.
- strike*. To pull down, dismantle, remove sets.
- super imp*. A superimposition in television—the use of two cameras at the same time, each with its own picture but transmitted as a single picture. More than two cameras may be used for special effects.
- sync*. Synchronization.
- take*. 1. A switching direction—"Ready One . . . Take One." 2. Picture or scene held by TV camera. 3. Such a scene so televised or filmed.
- take five*. Direction for a brief break or recess in rehearsal.
- take a level*. A prebroadcast test on microphone to determine balance and fader positions on the control room console.
- take it away*. An engineering cue to start a program which is given over a telephone circuit with the identification of pickup usually added to the cue such as "Take it away Central Park."

talk-back. Communication system permitting control room personnel to talk to those in the studio.

tally light. Indicator light on a camera to show when it is "hot," on the air.

TC. Title card. May be extended to refer to any card or graphic.

TD. Technical director.

TelePrompter. A device mounted above the top lens on each camera, or on special stands which permits the performer to follow the script. Words are typed in extra large type on a continuous roll of paper. Speed of script exposure may be governed by pace of delivery by performer.

Telop. 1. An opaque projector. 2. A $3\frac{1}{4}$ " \times 4" opaque card used for titles, credits, and art work. Projected from film studio.

33s. 1. Transcriptions prepared for broadcasting and played at $33\frac{1}{3}$ revolutions per minute. 2. Long-playing microgroove records.

tight. A program which is so close to its allotted time that any spread might cause it to run over time.

tilt. Move camera vertically up or down.

time check. Synchronization of all clocks and watches involved in timing of a program.

truck. To move camera parallel to a piece of furniture or set background, or to move with a person crossing the set.

two-shot. Close-up of two persons in television.

VCU. Very extreme close-up. Also referred to as *XCU*.

V.I. Volume indicator. Refers to the vu meter on the control room console which indicates electrically the volume of the sound being transmitted.

video. Visual portion of television transmission.

VO. Voice-over. Live narration or dialogue presented during projection of silent film or action in the studio.

vu meter. A meter which indicates electrically the instantaneous volume of sound being transmitted. Readings by volume units (vu) in decibels from minus 20 to plus 3.

whodunit. Mystery melodrama.

winging a show. Directing a telecast without rehearsal.

wow. Speed variation resulting in distortion of a record or transcription at the start or during its playing. Referred to as "scoop" when coming at the start.

X/S. Over or across the shoulder shot. Also referred to as O.S.

zoom. Rapid change of camera pickup effected electronically from long shot to close-up without losing focus.

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