

THE TELEVISION MANUAL

A PRACTICAL GUIDE TO TV PRODUCTION AND
PROGRAMMING FOR EDUCATION, PUBLIC AFFAIRS
AND ENTERTAINMENT

by

WILLIAM HODAPP



VISUAL ARTS BOOKS

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FOREWORD

EDUCATION might be defined as a sharing of experiences, wisely interpreted.

This manual is designed to be a sharing of TV experiences to date, both in the fields of entertainment and education with some practical suggestions on how to put together through existing formulas some successful TV fare, principally in the field of the half-hour program.

Although many textbooks exist even now in the television field, there is nowhere a "cookbook" showing ingredients in proper proportion and in proper combination which will insure a good visual meal. We invite you to try some of the following when you have the problem of getting an idea for a show, planning it either alone or in liaison with other individuals or groups. This will apply whether you work in a small community away from the TV centers, or whether you are either in or want to get into network telecasting.

This book pretends to be nothing more nor less than a how-to-do-it for you, based on how it has been done by others in the field so far. Ideas contained in the book may best serve as a springboard for your own solutions to good and significant TV programming.

An educator posed the question the other day, "How, when TV is so young, can we take seriously courses for

credit in TV writing, production, and techniques for presentation?”

One answer, I think, is that all kinds of education should be fluid, based on sound, lasting principles, to be sure, but nevertheless subject to adaptation to the world in which we live.

We should all hope that television, like education, remains fluid, that it keeps trying as it keeps changing for the fulfillment of its potentialities and responsibilities.

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Basic glossary of technical items developed by the Engineering Division of the National Broadcasting Company with additions by the author.

“Do’s and Don’ts” from television experts as indicated in special sections on TV potentialities and signed articles throughout *The Television Manual*.

THE TELEVISION MANUAL

A PRACTICAL GUIDE TO TV PRODUCTION AND PROGRAMMING FOR
EDUCATION, PUBLIC AFFAIRS AND ENTERTAINMENT

CHAPTER 1

PROGRAM FORMATS AND SOURCES: I

The "One-Man" Show

THE ONE-MAN SHOW is at once the simplest and most difficult of all TV programs. It depends on dynamics of personality; on sufficient color and variety of character and knowledge; and on inherent showmanship, flamboyant or quietly charming. One man *can* entirely carry a show, but the responsibility for the success of this format rests principally on the shoulders of the producer who makes the choice. A Toscanini in the field of music, a Berenson in art criticism, a Hemingway in modern literature should be safe bets; and at the community or school level, there may be a few "characters" or experts who might be assumed, on the basis of their record as speakers or teachers, to make a fascinating *tour de force* of thirty long minutes.

The economics of TV are extremely important in considering program material. This applies to both local TV stations and network, and will certainly continue to apply to purely educational TV operations for in-school and supplementary teaching aids.

It has been proved on both the networks and local stations that when the right personality has been found, one individual can hold an audience alone. On the network level, the brilliant interviews with Bertrand Russell and Robert Frost are outstanding examples of this; locally, there has been an encouraging number of literate,

honest teachers and other community specialists with a flair for TV showmanship.

Obviously, one personality who knows his subject and knows how to communicate it to an audience, whether of one viewer or a million, is a providential find, but it must be observed that such a man or woman is rare.

The temptation to cut costs by using simple sets and only one speaker is great; but there will be no audience, even of one, unless the speaker or the one-man show has magnetism or, at the very least, sincerity and an articulate knowledge of his field. This is true whether the speaker be Bishop Sheen, Beatrice Lillie, a science professor, the head of a public service organization (such as the Community Chest), a people's representative, or a government official.

If, in the interest of economy, the single speaker or one-man show is chosen as your program format, then here are some tests for deciding the best choice for your educational or entertainment purpose.

(1) In the initial interview, do you feel the speaker's warmth and honesty, or do you suspect that he will merely give an "official" point of view? This is similar to judging the worth of a mimeographed press release as against an intimate, personalized series of facts or anecdotes, in the newspaper field.

(2) Of course, practically everybody has an axe to grind, but is this person ready to admit that his is a biased view, and would he willingly express a cross section of opinion?

(3) Although honesty, especially in the crusader, is the very best kind of emotion, beware of phony dramatics.

Look for the balanced showman, the balanced teacher, the performer without stock tricks.

(4) Consider the time slot in which the speaker or performer will appear. One simple rule is to ask yourself what sort of appeal is effective at various times of day. We all know that there are morning moods in which we can be approached in a certain way. By afternoon, we are ready for a slightly different attack on our emotions or mind; and in the evening we are, perhaps, at our best as an individual or part of a collective audience. Various times of day can be studied and used, remembering the psychology of the viewer and visualizing what his problem, task, or mood may be at any given time.

(5) A public servant or one dedicated to public affairs normally should not be offered payment; he will not expect it. In rare instances, his expenses should be covered in the budget. If payment is made, it should be called an honorarium; and there is no fixed rule for arriving at this other than what, if anything, you have to spend in your production budget.

Guests with professions will, in normal cases, be willing to appear for an identification of their business, which is reasonable; stars who appear as private citizens, but not in their professional roles, should be treated like any other individuals.

When a celebrity appears in the role for which he has become famous, negotiation is, of course, on the scale at which he professionally works and is prohibitive except in the high-budget productions. Some will appear for publicity, but this motive is becoming increasingly less persuasive.

(6) Celebrities and big names, let it be repeated, do not automatically make entertaining programs. A stand-out in one medium does not necessarily adapt to television. TV is intimate and honest and actually naked. The performer or individual appears with his intellectual clothes off, his guard down; and the TV camera has eliminated, more successfully than any other medium, the dishonest and the "special interest" groups. Television is a democratic climax in communications.

(7) The basic rule is to look for the top man in the field you are to cover on your program. If you discover that while he is effective in his actual day-to-day job he would not compel attention or be able to "sell" his material, you may find that near him is a man who knows as much and is more dynamic. If this is the case, the top man may be invited to appear long enough to be established—perhaps for not over a minute and certainly for not more than three—and allow the other man to take over the main job. This would apply locally and nationally.

One final note, and this applies to all program formats: spend a minimum of time on introduction and come as quickly as possible to the core of the presentation. TV depends on a flash reaction, and as the viewer who has a choice dials around his set, he will stop at your program only if, in a few seconds of viewing, you give him showmanship, pertinency, and integrity.

The Illustrated Lecture or Demonstration

Generally, the rules applying to the one-man show also count here.

In judging what would make a good illustrated lecture

or demonstration on TV, you should satisfactorily answer the question, "Of what general interest is the subject matter?" The more general or universal in appeal, the more likely it is to have network possibilities. If it is of only community interest, it should remain at that level. If it is extremely specialized as, for example, a demonstration of eighteenth-century chamber music, it is very likely suited for the purely educational station.

The best kinds of illustrations or visual aids in TV are those which have movement. Stills, graphs, charts are static without some sort of animation. In the famous motion picture, *The Titan*, the director solved the problem of how to make great paintings animated by having the camera investigate detail in the pictures. Sometimes the TV camera, properly used, can create the illusion of movement in the case of inanimate objects. But if your visuals do something, or if some section of them has action, your lecture may have increased interest.

Nearly every local station, and certainly each of the major networks, has developed individual techniques for visuals. Ideas about these can be obtained through available pamphlets. A study of some educational or public affairs TV shows now on the air and some news programs will suggest the proper use of these aids.

In a demonstration, for instance, of a new scientific principle, it is desirable to show the principle underlined in motion, with something *happening*. If no other visual is available, very likely there will be stock film footage procurable, either free or at very small cost, which can be integrated.

Normally, an illustrated lecture or demonstration

should begin with the illustration or the demonstration rather than with opening remarks. This is familiarly known as a *teaser* to catch attention quickly, and is accepted as a sure-fire dramatic technique—if the teaser really baits attention.

The familiar Shakespearean directive, “Let the action suit the word,” should be reversed in this kind of program to, “Let the action, that is, the demonstration or illustration, supplement, not match, the spoken word.”

As in the case of the single speaker, probably at least two cameras (one for close-ups and one for long views) should be used. These will vary the eye interest and furnish opportunities to stimulate action by changing angles of view every few minutes or when a detail of the demonstration needs to be investigated close up.

Even in commercial TV, there has been of late a great tendency to be fascinated with the electronics of the medium. Of course, it is remarkable that TV exists, just as it is remarkable that the telephone or the radio exists; but these are now established facts, and there are trained technical personnel to keep the technical elements of these media functioning. But when someone says, “Isn’t it marvelous that very soon we will have trans-Atlantic and perhaps afterward trans-Pacific TV,” maybe the logical answer is, “If it is an empty program or false idea, why transmit it *anywhere*?” In other words, the chief emphasis in TV programming should always be on the program itself, on its worth, and the integrity of its content.

In considering the cost of TV operations, whether on local, network, or educational stations, it is wise to remember that along with the technical equipment, equally

important are the sources for programs and the proper uses of those sources.

The Interview

The interview, like the one-man show, is a great temptation for the TV programmer. It is considered a simple and inexpensive format to produce, but it is a deceptive program technique, and not easy.

The key to an excellent interview is (1) a guest worth listening to and (2) an interviewer who is willing to sacrifice his own personality to his guest.

Equally decisive are the kinds of questions which are asked; and these should not be determined too thoroughly in advance, otherwise the interview will be stilted and unnatural.

An arbitrary rule for the number of questions needed would be to count one minute per question and answer.

A successful formula for the interviewer is to lead off with a challenging and pertinent key question to the subject. There is not time in TV to talk around the subject. Therefore, the most effective attack on a subject is to consider the most exciting and crucial topical detail of the program and come right to the point.

In the case of a subject new to TV, it is, of course, necessary to orient the viewer on the problem to give him some information or historical background; but a minimum of time should be spent on this, and this backtracking should occur in the middle, after the attention of the viewer has been attracted, and not in the beginning of the discussion.

It is requisite to have a beginning question, a middle

question, and a summary question to insure that the meat of the discussion will be contained in the answers to these "guide-post" questions.

The interviewer should be able to keep the guest on the subject and not let him go off on tangents.

No question should be asked which can be answered by "yes," or "no," or "maybe." There is a great art in phrasing questions to draw out an important answer-paragraph with pith and point as against a muttered monosyllable.

Camera angles should be used to focus principally on the guest speaker. We are all familiar with the "personality" interviewer who gloats over his conquest and is more eager to answer the question he puts than to let the expert speak. This is the most irritating kind of interview program and defeats its own purpose.

The best excuse for the interview type of program is a follow-up interpretation of local or national news. Too often it is used for fund-raising or campaign-selling. If the latter kind of interview is necessary for policy reasons, the interview should not tell the public what it already knows through other media. It should, rather, investigate a human interest detail of the campaign as it pertains to the local community or national interest.

Wherever possible, the old tried and true principle of injecting conflict or difference of opinion should be utilized without damaging the purpose of the program. An interview wherein "the barber shaves himself," where everybody agrees that life is wonderful, and so forth, is meaningless as is all such intellectual incest.

Problems honestly discussed make fascinating listen-

ing, especially if realistic, alternative solutions are offered for the free choice of the viewer.

The Panel

Martin Stone, producer of the highly successful *Author Meets the Critics* panel formula, says that "if you want to have a good panel, put intellectual enemies together and let them fight it out on a camera and on mike." His technique is never to let the panel members get together before the show. Thus, he prevents important dramatic steam from escaping in advance.

The trouble with many a potentially excellent TV panel is that it may get talked out before the show hits the air. On the other hand, there is danger that the subject matter may be sacrificed to the showmanship of a great free-for-all "full of sound and fury but signifying nothing."

There have been many kinds of interesting panel programs. One of the most noteworthy was in the first remote pickup from the National Press Club in Washington, D.C., featuring a discussion of *Freedom of Information*. Here was an exclusive club constituting the lion's den of the press to which the public normally was not admitted but to which television cameras could finally take each viewer. The talks fortunately lived up to the reputation of the club for hard-hitting journalistic acumen and sincerity.

Good conversation in a natural setting, such as after-dinner talk in a rumpus room background; a series of settings which reflect the natural background of the panel members shown utilizing a *split screen technique*, or

letting each panel member have his individual say in sequence; the technique developed by Mr. Edward Murrow in *See It Now*, where he sits before a series of "monitors" at a simulated TV control board and, in combination with prefilmed interviews, discusses leading questions of the day—these are various forms of panel programs.

Unfortunately some panels on TV have become quite boring, principally because they invariably employ the stock background of drapes and table set-up and because they do not get down to cases. But, on the other hand, if the intrinsic gimmick for the panel is intriguing, as it is on such a program as *What's My Line?* the background apparently does not matter.

Here in the panel format is where a recipe is definitely called for. The ingredients of a panel must provide variety of personality and point of view, and certainly witty authority. If conversation is lost to us as an art in our daily lives, it can be revived with care as a model on TV panels; but it is not enough just to *talk*.

The catalyst that makes a panel click is the moderator, the controller of the guests, who starts the discussion flowing and then directs it, comments on it, and emphasizes the important things which are being said. It is preferable for the moderator to script the show with an outline blueprint of an open and close and the direction the questions will take. His job is an extremely difficult one, requiring intelligence, wit, a sense of timing, an artful diplomacy, a shrewd knowledge of his personalities, and a sense of good taste.

A moderator plus four guests form a suitable combination. A larger group can make the discussion superficial.

A minimum panel should consist of two guests representing opposing points of view, plus the moderator. Modest fees or honorariums are usually paid on commercial programs. On sustaining programs no fee is customary, as in this case the panel is "in the public interest."

Since most panels are necessarily ad lib, it is up to the moderator to see that nobody gets out of line, that anger does not become personal and hurtful, and that careless remarks are put in their proper perspective. If a panel member is self-conscious or inclined to sulk, the moderator must skillfully set about to open him up conversationally. Again, whether the panel becomes an explosion or argument and hot exchanges or a calm, intelligent probing of the problem at hand, the questions asked must be designed to draw out tactical highlights of opinion rather than terse agreement or disagreement.

The moderator, in short, must put the panel at its ease; if this is done, the viewer will be at ease also. You have watched an actor who is so self-conscious and nervous that the entire audience has its teeth set on edge. Therefore, insuring the right kind of emotional climate at the beginning of the panel is most important. All this is the moderator's responsibility.

A panel is an enlargement of the interview, but in the panel additional development of subjects is possible. Here it is really possible to offer all available thinking on a topic, and such a cross section should be brought out through "guide-post" questions.

The viewer will be content if at least three important points are put across through clear-cut explanation and interpretation. When it chooses a panel for viewing fare,

the audience expects something important to be said. So the trick is to obtain the services of those people in the community (or nation) who can speak dynamically with top authority. At the same time, since people themselves are even more interesting than ideas, panel members should be chosen for personality and ability to project the quality of individuality no less than for mastery of a subject.

We must know why a man or a woman feels the way he or she does, and in some concrete detail. The viewer then begins to know the speaker by what he or she thinks as well as becoming acquainted with the character of the speaker, and, at the same time, learns something about the views under discussion.

Since TV should fulfill its public service responsibilities as far as possible in presenting an unbiased total effect, the panel should offer the public both sides of the question and allow both sides to have an equal say within the time limit.

The best sort of panel has as its wind-up, not a close-out solution to the problem under discussion, but a challenge to the viewer to do individual thinking and take individual action.

As a final ingredient for the recipe, make sure that the panel is well seasoned with good humor.

A
Short Guide To The
PANEL TELECAST

DO—

1. Select a panel that truly represents opposite points of view. It is the *controversial* aspect of a discussion that makes for stimulating and provocative program fare.
2. Select people who are known to you to be effective and colorful speakers. Many authorities who can express themselves well in print are pitifully ineffective in speech. Keep in mind that in a mass communications medium as highly competitive as television it is necessary to entertain, even if your primary goal is to educate and to inform. When you cease to entertain, you no longer have the audience you had hoped to educate.
3. Insofar as it is possible, try to select people who are currently the objects of public interest and attention. Their presence will raise the stature of the program from an academic level to an event of news value.

DON'T—

1. Select people who, in your judgment, might be inclined to make irresponsible, libelous, or profane remarks. Once a statement goes over the air it cannot be edited.
2. Select people on “name” or “reputation” unless you are certain of their effectiveness in performing.
3. Select people who are currently appearing on every other panel program. Do strive for originality in making your selections.

IN SUMMATION: On an ad-lib panel show, your panelists are everything: They are your script, your cast, your editors, and your scenery. For this reason you cannot be too careful in making your selections. The program will live or die by your choice.

—MARTIN STONE, Producer,
Author Meets the Critics,
Howdy-Doody, and *Gabby Hayes*.

News and Special Events

The term “news” as applied to a television department of production pertains to daily coverage of all kinds of news, comparable to newspaper coverage. The term “special events” refers to occasional happenings which are of special interest, such as elections, peace conferences, the Kefauver investigation, and the like.

The cost of covering news by television is extremely expensive. Newspapers and radio have only the printed or spoken word to concern themselves with. On television, the word must be illustrated wherever possible, either by stills, on-the-spot movie coverage, or *visuals*. Very rarely, moreover, is it possible to cover a news happening, such as a large fire in a remote section, quickly enough by television to score a news beat on the other media.

Nevertheless, the Dave Garroway two-hour morning news program called *Today* has proved that TV can develop a workable and salable news formula. Each hour it gives substantially the same news for those who can

look between 7:00 and 8:00 A.M. and 8:00 and 9:00 A.M., Eastern Standard Time. The news on this kind of program is departmentalized somewhat and is occasionally interrupted to give relief by playing new records or showing how the news studio is set up and what spectators outside the RCA showroom, in which *Today* originates, look like in all kinds of weather—such relief sometimes constituting a show in itself.

Criminal investigations, political conventions, the atom bomb, and the United Nations in General Assembly have been given television coverage more powerful and compelling than has been possible by the press or magazines. The thing that TV news and special events can do better than anything else is to take the viewer *there* and let him be an eye witness to news-making incidents or events.

But there has been a depressing lack of broad progress in the regular day-to-day news coverage, on which television must build in order to reach the height scaled by radio news. In the fall of 1952, one of the big New York television stations virtually eliminated its news operation. The TV news chief of one of the networks said sorrowfully: "The boys upstairs don't want to expand the news operation; they think of television as an entertainment medium, period." And still another television network fired its news director, and was content to leave its news coverage to a lone INS machine, from which announcers read as if they were reading commercials, though usually not as effectively.

Why?

The answer is found in the one word which answers most of the questions connected with broadcasting:

money. Television news costs too much; its return is too small. So far, no way has been found to do an adequate news job and not have it cost a great deal.

The time and preparation that must go into a news program on the scale that has been set by NBC, CBS, and ABC has been enough to discourage even these titans from expanding greatly, and has frozen their smaller New York competitors out of the market.

A television station out of the New York area and off the beaten network path actually has an easier time producing news programs, and the jobs these stations can do is very important. We'll come back to that a little later.

In addition to the cost, there are two correlative reasons for lack of TV news expansion: limitations of the medium and a lack of trained personnel. The limitations will some day be removed. The big electronic companies, such as RCA, and the big film companies, such as Eastman Kodak, are moving ahead, cutting down the great size of the equipment used for *nemo* (out-of-studio) broadcasts, and developing new techniques for fast development of motion picture film.

The lack of trained personnel is perhaps the most serious limitation, and one that may never be solved. To train a reporter takes more than merely sending him to journalism school, more than merely pointing at an announcer and saying, "You're it. From now on you're a commentator." The real reporter has had actual newsgathering background. He's been out on the firing lines where news is made. He knows whether a story *is* a story, and he can tell it—either verbally or on a typewriter—fast, lucidly, and dramatically.

What makes a news story?

It used to be said, "When a man bites a dog, brother that's news!" Right. But it's also news when a man bites a man, and sometimes even when a dog bites a man. A rule of thumb might be that anything is news which is worthy of notice. It does not have to provide information. It does not have to be world-shaking. It merely has to be of interest and significance; for television, the more eye-catching a story is, the better.

For instance, in March of 1951, during the Kefauver crime hearings, Frank Costello, the New York underworld czar, refused to allow his face to be shown on the television screen. His lawyer argued that it was invasion of privacy. There was consternation among the television newsmen present. They had lugged in their heavy equipment, spent hours setting it up, and now they were not to be allowed to use it. Someone thought of lowering the camera's vision to Costello's hands. And that is the way the story was covered, the audio picking up the sound of Costello's hoarse voice and the camera staring at his twisting, nervous fingers. What had looked like a complete bust at first turned out to be one of the most dramatic stories ever covered by the television camera.

The TV news producer must look at a story much in the way that a movie cameraman lines up his shots. For the first time in the news world, there is a bit of theatre mixed in with every story. If it "plays" well, it is a good story. If it's not good theatre, then it's just another run-of-the-mill story and could as well be covered by radio.

In the spring of 1952, there were great floods in the Midwest. Television was there and did a magnificent job;

its coverage was limited only by the bulk of its equipment. The day is arriving when the perfection of small, portable camera transmitters will allow TV reporters to go almost any place, no matter how difficult of access, and still report back on-the-scene accounts and pictures of what is happening.

The local station, not able to spend vast sums on such up-to-date equipment, can provide its viewers with almost the same effect by equipping reporters with small movie cameras and providing a fast developing service.

The main questions a TV newsman must ask himself are: How will it look? Is it important? By "important" we don't mean something transcendent. A story important to Keokuk, Iowa, might not even be worth carrying in Houston, Texas.

The local television news director must decide for himself the import of a story, and his decisions will either make or break his station's news position. His job is harder than that of his network colleague, because he must use more imagination. He has fewer assistants and fewer dollars.

Apart from news which is gathered by network or local station personnel, television coverage depends largely on the three great news gathering agencies—the Associated Press, the United Press, and International News Service. Each of these supplies still photographs as well as news, and the United Press has set up a service of supplying newsreels to clients. AP had plans for such a service, but shelved them, and as this book goes to press, they have not been revived. NBC and CBS have their own camera crews, including international staffs, as do many of the

larger TV stations around the country, and some of these also subscribe to *Telenews*, a daily newsreel service.

All of these services are tremendously expensive, and the small independent station, until it begins to make money, is advised to be content with still photographs from the wire services, to improvise visuals, and to employ a local newsreel cameraman to keep abreast of news events in the home town.

With the expected vast growth in the number of television stations in the years immediately ahead, the question keeps popping up: Where will the personnel come from? It has never yet happened in this country that there have not been enough workers for any new industry, and it seems certain that television will not find itself hamstrung because of too few people.

The experience of a station in Denver bears this out. Soon after the station got its grant from the Federal Communications Commission in the summer of 1952, long before there was any target date for going on the air, the management had received one hundred applications for employment.

Doubtless not all of these were trained personnel. Perhaps not all of them knew anything about television. But they'd heard it was a glamorous industry and wanted to try it. Television is glamorous, but it is also hard work, and the news end of it is the hardest of all.

The television station that hires itself an untrained newsman is building trouble. The man who wants to do news for television must have prior news training either from radio or newspapers.

The young man who thinks he would make a good tele-

vision reporter must remember that the industry is still a baby and that opportunities are limitless, provided he is ready to learn everything he can and then use ingenuity. He must know each day's news so thoroughly that he can talk about it—absorbingly—for fifteen minutes without stopping. He must know his news sources personally. He must know where to go to get stories and material. He must be ready to spot a local angle of any story coming in on the news wires. And, perhaps most important of all, he must give up any thought of leading a normal forty-hour, five-day week. Some of the biggest stories happen at night, and they have to be covered.

How about the physical set-up of a television newscast? Until the night of October 5, 1952, there was a feeling among television program directors and advertising agency executives that a newsman must not read news. He must memorize it. This feeling may have stemmed from a feeling that since this was television, no radio methods could be used. Consequently, viewers got the impression during many TV news programs that they were spectators at a high-school memory recitation. But who would argue with success? The programs had sponsors. They won awards, and the ratings were up. Better stick to the recitation.

. . . Until October 5, 1952—a Sunday.

That night, at 6:45 P.M., Walter Winchell made his television debut; and by 7:00 P.M. the theory that a man had to memorize all the news and parrot it out had been kicked into the ash can. In those fifteen minutes, Winchell abolished every last vestige of what is known in the trade as “good TV practice.” In the first place, he looked at

the camera only once during the program when he gave his editorial to "Mr. and Mrs. United States." This he read from an *Autocue*—no memory. The rest of the time he read directly from his script and never looked at the audience. The cameras peered at him, around him, over his shoulder, but Winchell paid no attention. He kept his hat on and wore no coat—a flagrant breach of recognized TV etiquette. Furthermore, there were no pictures on the program—no newsreels, no still shots.

Yet it was a gripping news program.

What does it prove?

Only this: that there is no method of TV news presentation which can be considered the be-all and end-all. Winchell came on with something which was the absolute antithesis of everything that TV news producers had come to believe in. Perhaps he got away with it because he was Walter Winchell and not Joe Doakes, but the fact remains that his method was new. But it was new only to television, for it was the same program that Winchell had been putting on radio for fifteen years.

And so we come to what is generally called "special events"—the news stories that can be lined up in advance, and the stories that are covered outside the studio. Under this general heading, you can lump, as well, sports events. Whether "special events" involve coverage of the national political conventions or a pick-up at ringside from the local arena, they all require basically the same preparations. The first thing to be decided is whether the story is worth-while.

It is more exciting to do a story from outside the station confines, but it is also harder and more expensive. If you

think it is worth-while, then the memos should start flying. One of these always goes to your boss, be he the station manager or the vice president in charge of programs; and one always goes to the sales department. In the memo, you set down why you think the story important and your plans for covering it.

For any special event, a close liaison must be maintained with the engineering department from the start of the plans. The chance of having a successful special event instead of a flop depends about 99 per cent on the technical staff. In radio, painting the picture depends on the man on the mike; in television, he fades into insignificance beside the cameraman.

It must be decided early in the plans how many cameras will be needed to cover the event adequately. A good rule of thumb is that you can never have too much equipment, but there are certain limiting factors even to this rule, one being that television equipment is heavy and bulky, and the less you have to carry with you, the more mobile you will be. The other is that many special events take place in small areas, and camera movement is limited.

When small portable cameras—the RCA *creepy-peepy*, for instance—come into wider use, the two limiting factors mentioned will disappear, and television special-events reporters will be able to get into places now open only to radio men with small microphones and newspapermen with pencils.

For any special event, there must be a coordinator—someone to draw all the loose ends together and tie them into a package. He can be the director or the director's

secretary, or he can be someone whose only job is to follow through the myriad of details required for completion of a successful special event.

The director here follows the same function as in a studio broadcast, and his duties are taken up more fully elsewhere in this book. However, there's one point he must remember, and it makes his special-event assignment harder than an ordinary studio telecast: In addition to arranging his cameras so the event will "play" well, as he does in any studio program, he must remember he's covering a news story and that things are likely to happen fast. His cameras should be as mobile as possible, and the successful special-events director has a "spotter" whose job is to watch the entire scene in order to catch something off camera.

Too many times in TV's brief history the coverage of a football game or some other special story has been marred by a dramatic development that happened while the cameraman was pointing in the other direction. The on-the-scene audience always roars in appreciation, while the TV audience is left banging its collective head on the mantelpiece because it has no idea what happened.

Here again we see how important the cameraman is. He must be on his toes, ready to swing his sights fast at any time, not waiting for the director's cue. The big networks have special-events staffs which are so well trained in this type of news coverage that they can be considered the masters of the art.

NBC's remote crew in Washington, for instance, can move into a new location with full equipment, including three cameras, and within four hours be set up and ready

to go. When *American Inventory* did a round-table discussion on *Freedom of Information* from the National Press Club in Washington, D.C., it was the first time that any television program had originated from the Press Club. Consequently, it was virgin timber, as far as the remote crew was concerned—no pattern to fall back on, and no previous mistakes of other Press Club broadcasts to profit from. But there was nary a hitch, and the telecast went off, with cameras dollying back and forth in the narrow confines of the halls and library of the National Press Club, as though it had been rehearsed for weeks.

Such smoothness of operation comes from nothing else than long practice, and the station manager who expects to get it on his first special event is due for a rude awakening. But when he finally does get it from his remote crew, he's on a par with the networks. Any station that can do, and does, a first-class job of covering special events on the local level is putting itself up among the leaders and is carving itself a niche in the telecasting duty roster.

For it is by the news and special-events coverage that a station or a network provides for its viewers that its worth is judged. The station that merely "rode" the networks and did a minimum of news programming was doubtless making money in 1952, but it was not playing fair with the people on the other side of the screen; and it was building itself trouble for the days ahead. With the vast influx of new television stations, the competition is becoming keener. Only a certain number of these stations will be able to carry the big network programs. Only one in each area will be allowed to carry the big filmed pro-

grams. That will leave the remaining stations to their own devices, and in order to keep viewers tuning their way, those devices had better include the best possible and the most complete possible news programming.

CHAPTER 2

PROGRAM FORMATS AND SOURCES: II

The Drama

IT IS NOT SURPRISING that the drama at its best remains the most popular kind of television program.

The producer must have a background in dramatic construction (which can be obtained by studying such standard works as George Pierce Baker's *Dramatic Techniques*); he should have a knowledge of the theatre and motion picture films; and he must have a flair for creating the mood, stage business, and emphasis of lines which can create attention, command interest, and hold audiences spellbound.

Celanese Theatre is a model to follow in learning how to translate the theatre into television. *Studio I*, although sometimes overproduced and cluttered with overelaborate settings and TV effects, has also reached dramatic heights in the medium. *Philco Theatre*, *Kraft Theatre*, and *Hallmark Theatre* are other programs for dramatic producers to watch and profit by. Orson Welles blazed a trail in the theatre by taking Shakespearean classics and translating them into modern settings with topical application. There are many other classics yet to be done which can bring great drama to television.

The British and French stages of today seem incomparably better than our own and should be analyzed for

reasons why. That old chestnut, *Camille*, revived in Paris in the fall of 1952, proves that literally any honest, imaginative, basic, universal theme, carefully written (or rewritten), acted well, and produced with integrity, can solve any of the theatre's (or TV's) ills.

Copyright and high royalties have prevented a great deal of stage material from reaching your living room, but, increasingly, TV will gobble up the best modern plays of the last few decades and demand that the medium develop TV playwrights and plays especially for itself.

A study of the theatre in New York during the years from 1949 to 1953 shows an appalling tendency to put conversation, not drama, on the stage. The theatre suffers from a self-consciousness about plot. Audiences still like, in comedy or drama, a problem and how it is solved as one sound basis of an evening's entertainment.

It is a hackneyed truth that plot should come out of character, but it is seldom possible for character alone, without development and without situation, to carry even half an hour. In television, in any event, drama does not have time fully to develop character, a sense of setting, the emotional climate of the piece, or even subsidiary plots. TV drama, at its best, is tightly woven and well-paced, with all the rules applying to the theatre translated directly into and telescoped on the TV screen.

Perhaps it is because the twentieth century has been so full of melodrama that playwrights cannot top in dramatic impact the events which have taken place throughout the world. Even so, the frantic searching for

escape plots in the literature of our times, especially in the growth of science fiction, seems to be unnecessary. Audiences do not always demand escapism. They like to see how other people tackle a situation familiar to them and, vicariously, they enjoy watching individuals on the stage caught in a net of circumstances similar to their own. While they like to laugh, as Charlie Chaplin, Alec Guinness, and other comic geniuses have proved, tears are the other side of laughter's coin, and good comedy and good drama in any medium should be mingled in proper proportion.

The world, as never before, needs hope; it needs, quite frankly, joy; and, perhaps most of all, it needs a sense that life is worth living. For some time, we have analyzed in the modern theatre the abnormalities of the world in which we live; stressed the tragedy of man against man and man against himself; and now the theatre and television can perform the greatest public service of all in giving man courage to meet the seemingly impossible challenges which are man's fate today.

The Documentary

Since the average news program does not have as its purpose an interpretation of the news in detail, broadcasting and the movies have developed a new dramatic form which is called the documentary. This is actually the "feature" story of TV. But the key-word of the format is *realism*.

A documentary is usually a news-drama, researched and documented by the available facts, presented objectively (although sometimes with a crusading note), and

it is intended to go rather deeply into the meaning behind local, national, or international news.

Many industrial films are called “documentaries,” but they lose in dramatic value by simply billboarding the activities and equipment of a plant and describing the jobs of its personnel in a superficial reporting stint. They please nobody except the president, the chairman of the board, and the board of directors, sometimes not even the stockholders. This is called the “back-scratching” documentary. The addition of a human-interest angle is essential to enlisting the attention of the audience.

All compelling television appeals to the self-interest of the viewer; all TV stories, including documentaries, must be told in terms of the imaginary or actual experience of an individual with whom the viewer can identify himself.

A great psychologist recently observed, “Appeal to a man’s mind, and he may *agree* with you; appeal to his heart, and he will *act*.” For this reason, even unbiased and objective facts should be put across with great heart interest, if possible.

A significant decision to be made is whether to regard the documentary job as one of reporting or interpreting. A guide to follow is to ask yourself whether you can assume sufficient knowledge on the part of your audience or whether you must first sketch a brief background for orientation before you can come to the major part of your story. You must always be sure the viewer knows what you’re talking about every step of the way.

At the risk of oversimplification, here is a documentary formula promulgated by C. L. Menser, former network programmer: First, tell your audience what you are *going*

to do (this is called billboarding); then do it (constituting the core of your show); then tell them what you have just done (summary at the end).

The old Federal theatre "living newspaper" which may be studied in the play *One Third of a Nation* provides the best documentary example to follow if TV techniques are to be applied. Here is the authenticity of the newsreel, with the impact of great social drama; and best of all, with the living newspaper technique, you can utilize to the utmost the possibilities of what is unique in the TV medium.

Another documentary technique which is recommended is that which uses a television reporter who acts as a kind of twentieth-century, one-man, Greek chorus. This narrator takes the viewer "by the hand" and leads him through the subject by showing him dramatic segments illustrating the problem. Now and then, the reporter-narrator interrupts to comment on the action and its significance.

For example, as in the case of an *American Inventory* documentary on *The Cop on the Beat*, Howard Whitman, the noted author of *Terror in the Streets*, wrote the script with himself as the lead and announced the problem of teen-age violence in a dynamic teaser depicting a mugging; then, after credits on the show, he went directly to the core of the matter and presented chronologically a series of events of violence in a community which led to community action. He wandered in and out of the scenes wherever necessary, commenting and explaining in lieu of transitional dramatic devices, and then appeared in a summary-interview at the end.

The attractiveness of this documentary was that, as he spoke, the action was going on in pantomime behind him, and when he had finished with his commentary he moved out of the camera frame and let the dramatic vignette take over from the prose statements and clinch their significance in drama.

Ed Murrow in his *See It Now* has greatly advanced documentary techniques by using an interview format with specially produced sound film sequences presented on television monitors. The *See It Now* program is somewhere between a panel, an interview, and a documentary in type.

Louisiana Story, the Robert Flaherty documentary film, is one of the outstanding examples of how an artistic musical score can be wedded to artistic photography and still carry an important industrial message. This film can still be seen at the Museum of Modern Art and through ESSO.

The Whole Town's Talking, a TV film series developed by the University of Iowa and its Television Station WOI-TV, is another milestone in documentary techniques. Here a community was filmed, so to speak, in the raw, with unrehearsed interviews concerning burning issues and problems arising out of the community life. The technique stated each problem visually, orienting the viewer, then proceeded to show public reaction by interview, and finally suggested what could be done about it.

The historical-parallel approach can be effective. Many current problems can be discussed obliquely by choosing a point in historical time when a situation was similar in essence to what is happening now. This can be done

either as historical documentary drama with a definite inference to be drawn, or as a parallel story written to show the situation then and now, suggesting that perhaps we can adapt solutions from wise men of the past and profit by historical perspective.

In the case of out-and-out public service programs, exploring such subjects as Community Chest services, to name one example, it is more effective to dramatize and document a case history and use it as exemplifying a typical service than to billboard, in the span of half an hour, thirty-seven activities which can only be touched upon in a shallow and ineffectual manner.

Here are a few "Do's and Don'ts" for consideration when planning a documentary format:

1. Choose a topical subject which has not been given interpretive treatment, and explain the significance of a local or national event or sociological development.
2. Throw out the obvious methods of handling it (unless it demands hard-hitting, direct treatment), and try to find an original, dynamic, and dramatic method of presentation.
3. Collect as much material as possible on the subject chosen so as to give a complete, unbiased approach.
4. Never write a happy ending to a script or give an iron-clad solution. Rather suggest alternative solutions to the viewer as a challenge to his own thinking and action.

5. Occasionally a station or network producer is asked to do a "good-will" documentary as a public service. This kind of documentary primarily informs the public regarding details of something going on in the vicinity. You will want to do some of these for good public relations. Remember, too, that it is a function of broadcasting to educate and to inform. You will also want to do documentaries which interpret problems that sorely need a quick solution or community action.
 6. Don't regard a documentary as a time-filler.
 7. Don't telecast stock film with a slipshod narration and haphazard musical score and call it a documentary.
 8. Don't merely report unless you have fresh, live news.
 9. Don't present just *one* point of view.
 10. Never fictionalize when the stuff of truth is more dramatic, effective, and honest.
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The Drama-Documentary

The drama-documentary is, as the phrase implies, a presentation of facts in a dramatic format. Whereas in the straight documentary, actual case histories may be presented as far as possible with the actual participants, in the drama-documentary, case histories or actual incidents are simulated with dramatic actors.

It is permissible to have a narrator who occasionally comments for purposes of introduction, transition, or summary. It is preferable, however, whenever possible,

to regard this kind of public-affairs program as a complete drama with one story illustrating the total of many principles; or a series of dramatic vignettes for purposes of showing a cross section of the problem. These vignettes (usually three will do for a half-hour) should be cleverly tied together without the arbitrary interruption of the story, unless this interruption by the narrator actually aids in clarification or adds dramatic emphasis not achieved by any other device. Budd Schulberg's drama-documentary of a wartime, shipboard, emergency appendectomy was one of the most brilliant telecasts so far in this category.

All documentaries take a good deal of time in preparation; they should be thoroughly researched and the facts sorted out into their most telling dramatic possibilities. The facts you select to present a long story in a short form should give the "feel" and fundamental point of the over-all incident or theme.

Audience Participation

Most people are natural exhibitionists and they like to win prizes; these are at least two reasons for the success of audience-participation programs on radio and TV.

Also, from the producer's point of view, they are less expensive to present, since they don't need elaborate or costly staging. They eliminate the cost of actors because they use real people as performers, and the fees paid take the form of give-aways eagerly donated by various sponsors who want a plug but don't have the budget to pay for a complete TV program. There are businesses nowadays which do nothing but collect prizes for such programs

and supply them free to various producers for spotting in the show.

Various old-fashioned parlor games have been adapted to modern telecasts of this type. *Twenty Questions*, *Truth or Consequences*, the *Game*, and others have been the basis for highly rated, entertaining shows. Something-for-nothing continues to be a most powerful come-on to the general public. Although it is mainly the studio audience that gains from these programs in rewards, angles have been carefully worked out so that home audiences can also profit. And we all like to see ordinary people show off or, more frequently, make fools of themselves.

It is true that we like literally to "participate" in what is going on around us. The audience-participation show offers an opportunity to do this and, in addition, provides relief from boredom for many without the inner resources to find amusement or benefits in other interests.

The trick of an effective audience-participation show is to find a formula or gimmick, usually later included in the title, which will provide enough variety for each half-hour and for the over-all series. For instance, you might decide to do a show titled *Hit the Road*. A large map between two points on a highway with lights or visuals could be constructed as background, and the idea behind the show would be to drive, say, from Philadelphia to Washington, D. C. Each question answered would advance the contestant a few miles and would also win a prize. Failure to answer correctly would exact a penalty or "detour." Of course, at the end of the "trip," there would be a grand prize.

Contestants can be chosen from the audience by some

arbitrary rule, or can be selected from letters of request written to the show. The broadcasting code prescribes that no games of chance can be telecast, but the agencies seem to get around this. Presumably "skill," special intelligence, or successful completion of some problem are the usual requirements for winning.

In planning such a show, the early questions should be easy enough to get the audience's interest. They like to think, "Oh, I could have answered that." Then the questions get increasingly harder as the prizes get larger. It would seem, though, that a new producer would need to give away the moon to top the prizes already thought of.

A reverse of the usual audience-participation show is to give away, either as a "reward" or penalty, prizes which are embarrassing to cart out of the studio. Apparently it is tremendously funny in itself to see a man with a live turkey on his hands after the show, or responsible for taking away from the program a large tank full of trout. Anything newcomers to television can dream up in this department that will either discourage or improve this kind of humor should be welcome.

To be completely fair, another show in this category should be mentioned. *Strike It Rich*, as those who follow and those who benefit by it know, provides a great deal of entertainment and does a world of good by helping the deserving and needy to get financial aid, which assists in making their world right again.

The Quiz Show

It is part of human nature continually to seek answers to questions. The intellectual history of an individual be-

gins with the child's curiosity as to who, where, when, how, and why.

The quiz show may be an audience-participation telecast, or it may take the form of a panel of experts with a charming, intelligent moderator, as in the case of John Daly's *What's My Line*. Just as the viewer likes to watch the public trying to answer the questions, he enjoys even more to see those "in the know" put on the spot.

The background for quiz shows does not require expensive settings. A couple of tables will suffice with some unobtrusive drapes or flats. Panel guests are normally paid anywhere from \$100 up. The moderator, depending upon reputation and ability, can earn as high as \$1,500 as his fee.

In a quiz show, depending on authorities, personalities, and/or experts, the recipe for a good show again consists of variety of professional background in participants, outstanding personalities, and quick minds.

Musical Shows

Musical shows cover such widely differing formats as the musical comedy in tabloid form to meet the requirements of TV time slots; an adaptation of the familiar intimate revue adapted from the stage; vaudeville shows, tied together with an MC or name personality; shows built around the single performer, as in the case of the Dinah Shore program; or those based on name bands, whether hill-billy like Pee Wee King's, a smooth and sophisticated orchestra in combination with choral numbers like Fred Waring's, or a semiclassical modern symphony orchestra like Morton Gould's.

The success of a musical show depends technically on proper microphone balance and level to pick up musical instruments properly; on clever camera work; on sometimes visually dramatizing a song story as does the *Lucky Strike Hit Parade* show; or on a combination of music, singing, and short dramatic or comedy sketches seasoned with such extraneous items as interviews, like the format of the Kate Smith show. In short, success depends on showmanship at its best.

Musical shows are expensive because music is expensive. These programs involve original compositions, original arrangements, orchestrating and copying of music, and sufficient rehearsal time, all of which require a larger than average budget, to say nothing of costly talent involved.

Again, variety is required in the selection of the musical numbers. Proper clearances must be obtained from the composer or the owner of the copyright. Many outstanding musical compositions are restricted from television use as of this date.

It should be noted that selections from musical comedies, presented as excerpted scenes with dialogue and music, must be cleared as *dramatic* properties as well as *musical* works.

Disc jockey shows could come under the musical show category, but they are, as all the world knows, devices for inserting a maximum number of so-called commercial plugs for advertising purposes.

Production of musical shows on television requires experienced producers in the musical field. It is also of great assistance if they have a dramatic background as

well, since show construction and showmanship apply to *all* kinds of program formats.

DO'S and DON'T'S in Telecasting Musical Variety Shows

DO—

1. Pick principal singers who can move and act. When “name” singers are inexperienced, encourage them to study dancing and acting on the side.
2. Assemble chorus and dancers of varied individual versatility. From the group it should be possible to use an acrobat, a “character” player, youthful types, mature types, comedy types, exotic types.
3. Prepare scenario for presentation of songs before arranging the music.
4. Use the bar of music as the language for all elements. It is the language of the singer, the dancer, the musician. If it is used for action, effects, and camera work, it is as precise and dependable as a mathematical formula.
5. Routine the show with change of pace. Generally, start big and bright, end big and bright, with sufficient change of pace between to keep the show varied.

DON'T—

1. Use tricks for tricks' sake.
2. Overextend production at the risk of scene and costume changes.
3. Use presentation ideas that force the music beyond what the music is composed to convey.

4. Overlook audio quality. The tendency is to let the picture occupy 90% of production attention.
5. Overlook the simplest way to present a song. It is often the best.

—CLARK JONES, Director
Your Hit Parade

Situation Comedy

All comedy is based on situation. A particular type of drama is sometimes called "situation comedy" as if it were a breed completely different from straight, light, satiric or farce comedy. This manual prefers to consider all comedy—monologue, skit, sketch and dramatic comedy of every form—as basically growing out of a situation or a series of situations and believes that the writer ambitious to enter this lucrative branch of entertainment will profit if he thinks of comedy in this way.

Even the "one-line" or gag comic who usually presides over various types of shows as M.C. actually bases his routine on a situation. He generally begins his act with some such line as: "Let me tell you what happened to me on my way over to the theatre tonight. . . ." and more often than not he is the victim of a clever panhandler, a witty old woman or a terrible or terribly funny autoist. Or he may complain about his relations with his wife, his mother-in-law, his boss or the army in which he found himself an unwilling and completely helpless draftee. In every instance, he actually conjures up in the minds of his audience a situation (in those cited here he

is usually the weak, the meek, the trod-upon) against which he plays himself so that humorous lines or gags may result. The comedian who dons the funny hat, the balloon trousers, the out-size shoes works towards the same end—he either places himself orally in a humorous situation or pantomimes one.

It is not too difficult either to buy a gag file already made or to build one from available stock sources. Many trade papers or publications carry advertisements offering collections for sale. The price can vary from as little as one dollar to as much as many thousands of dollars with both the quality and quantity of the gags or jokes closely related to the price. To *build* a joke file one must search the places where they have been or are still being printed. These jokes must then be filed, first, under the heading which fits each best (e.g. doctor, dentist, floor-walker, secretary, and so on) and then cross-filed under such other categories as they might also fit (e.g. nurse, patient, customer, employer, and so on). But any writer who attempts to create a piece of comedy material by merely stringing together a series of jokes with no relation to any basic situation soon finds he is writing in a vacuum and getting poor results, if any at all. Gag files are perfectly all right to use in comedy writing providing the writer has selected a humorous situation to begin with and then inserts those jokes that fit the situation. On the other hand, many successful comedy writers never use a gag file at all but prefer finding a funny situation and letting the jokes come out of it naturally. This is the preferred method providing the writer has the ability to find the funny lines that are inherent in every situation.

Humor, generally, depends for its laugh-provoking qualities on exaggeration—exaggeration, usually, of some aspect of life. Another axiom, therefore, for the writer of comedy to follow is that all comedy is founded, in varying degrees, on life itself. Very few people will laugh at anything unless it is related to something they understand or have experienced, even vicariously. The “evocation of the familiar” always makes for the most successful drama or comedy. Audiences must know what is being exaggerated in order to appreciate the humor of the exaggeration. A light, straight comedy based, for example, on domestic problems will exaggerate or play upon those problems to a degree sufficient to arouse laughter. A farce on the same subject will overdraw the situation or situations to a far greater degree. A skit based on what may happen when a difficult woman drops in to a store to buy a pair of shoes can be written with humorous lines or delicate pantomime, or it can be developed as a totally slap-stick piece. This will depend on the treatment given to it by the writer.

In using this exaggeration for his humor, it is necessary for the writer to be cautious of one thing: there is a limit to the amount of exaggeration that can be used; there is a point beyond which exaggeration can be stretched, so that the situation loses its contact with reality, its bond to life, becomes unbelievable and ceases to be funny. One has only to think of slap-stick comedy that gets so out of hand that it causes embarrassment and the viewers find it impossible to react with laughter.

Comedy must be built—carefully constructed in an upward line of action and laughter. In no other type of

writing must one keep punching so consistently as in comedy. Once the audience begins to laugh, they must be kept laughing. Let the laughter die or pause for just a shade too long and the line of laughter drops to zero, making it necessary to begin constructing all over again. In comedy dialogue, a line that is funny should be followed by another and still another wherever possible—in that way the laughs build and multiply. Non-humorous lines must be held to a small minimum. It is impossible, of course, always to have laugh lines follow one upon the other. The rule most comedy writers generally follow, however, is to use no more than two straight or unfunny lines to get to a gag line. If they can't reach it in two, they throw away the joke and start afresh.

Comedy writing is not easy; good comedy writers are very scarce. But comedy writing offers excellent opportunities and high monetary rewards for those gifted with its touch. It is a field well-worth trying for all who think they can make the grade.

Fine Arts

Remotes or out-of-studio telecasts direct from museums, art exhibits, concerts, and the opera stage all can make outstanding television fare.

Permission from the managers or directors of such organizations is mandatory before plans can be made for visits on television. Each group has its own set of regulations, made by a board of directors to protect the interests of the building and the performers, and these rules must be carefully observed. Great care should be taken

by the producer or director not to interfere with the normal work done by the Fine Arts activities.

Taking the TV viewer directly to the scene is, of course, to be preferred to bringing the materials to the studio, although it is not always feasible, and the actual background of the scene may sometimes have to be simulated within the television studio.

How-To-Do-It Shows

Just as in the case of the demonstration, attention in how-to-do-it shows should be focused on the technique by which things are done or made.

In the how-to-do-it show, the TV camera can be at its best, showing in close-up exact details for instruction or for amusement. Unusual hobbies, new inventive principles which can be applied to daily life, cooking, home-making, and home repair all suggest the wealth of programming sources in this area.

Children's Shows

Zoo Parade illustrates the fact that any materials of natural interest to children can be placed in the new medium with astonishing results, provided the right personality is matched with subject matter and the material is honestly presented.

Kukla, Fran and Ollie demonstrates the truth all over again that whimsical fantasy can hold all audiences, children and adults alike, and not only sell TV magic but the sponsor's product.

It would seem that all folk stories and fairy tales are logical program sources. But live actors can't always

create or sustain the illusion of fairy-tale or fable characters. The idea of using fairy tales on TV has occurred to too many aspirant producers. Walt Disney demonstrates what must be done to folk tales to adapt them for wide-scale acceptance. Contrast, for instance, the "live" *Peter Pan* or even *Alice-in-Wonderland* films or stage plays with Disney's feature cartoons on the same subject!

It is also a mistake to assume that children's theatre activities are necessarily productive of effective TV results. Children's theatres are usually organized primarily to train children to express themselves and develop personality and poise. Such plays may please parents (provided their child appears) but they do not necessarily hold audiences which are not captive.

While it is true that all the world loves children, children are sometimes difficult to manage in the busy, hectic studio. They often require "stage parents" in the act, who complicate the task of the producer or director, and operate, quite rightly, under strict and difficult regulations preventing cruelty to them in terms of overlong rehearsal time and so on.

Youth Wants to Know, while not strictly a children's program, is based on the sound principle that the new generation wants to know and has a right to know about public affairs, and it shows the home-viewer what constitutes authoritative opinion on various subjects, presented with simple, easy-to-grasp answers. *Quiz Kids* and *Juvenile Jury* have succeeded, because of the fascination created by a display of brains in child prodigies.

"Space" serials and Westerns (which have many things in common) are the most popular kinds of telecasts with

kids, as well as advertisers. A study of the reasons why there is a comic-book crisis among educators will reveal what children are really interested in. But then the brothers Grimm, among others, have always known that horror, villainy, and sadism are box-office with the little ones.

It has long been a wonder to all why parents, who complain of objectionable programs for children on TV, don't realize that with a little discipline in the home and the effort of twisting a channel dial, the problem can be quickly and effectively solved.

TV can even be a weapon to promote good behavior of children if watching it becomes a reward, not a hypnotic, silly habit of looking at anything or everything without a sense of selection or suitability. Discriminating families will create the kind of TV they want by refusing to become hypnotized, benumbed spectators and by insisting on looking only at what really interests them or is worth-while and by raising constructive voices in the form of letters to the station or network carrying such programs.

Special Films

Short films for theatre release usually run from ten to twenty minutes in length. These, (provided they can be cleared), can be combined with live studio interviews or discussions and employed in quarter- or half-hour television programs. Sometimes, by re-editing, several short films can be combined into one show on a given subject, provided an over-all theme is inserted, established, and sustained.

The making of special films for TV is covered in Chapter 9, since this program format is not only governed by other principles of program construction, but is also complicated by problems peculiar to the film.

Increasingly, sponsors and producers are making special films to enable them to realize more and more usage on the original investment of time, brains, and money. The decision to make a film, rather than to create and produce "live" television, should also be influenced by other considerations, such as budget available, topicality of subject (value of one-time, newsworthy presentation weighed as factors against the timelessness and continued uses of the show), whether the show is worth perpetuating outside of money considerations, and the possibilities in subsequent showings before groups, in schools, for sales presentations, or in other projections.

Films may never have the excitement or urgency of the "live" telecast which gives the home-viewer the inimitable sense of "being there" at the time an event is actually happening. Even "flubs" and "bloopers" of performers and technicians seem to add to the enjoyment of TV as a special communications medium.

Combinations of Formulas

Constant and unceasing experimentation in the medium is mandatory if TV is to avoid falling into hackneyed patterns.

A new technique, or a new technique combining several program formats, can be fascinating technically, but producers and directors should first concern themselves with content (whether presented as comedy,

drama, or information) which must be the underlying cornerstone of any good show, whatever its purpose or its external adornments.

The visual-auditory canvas, let it be repeated several times, is as broad and rewarding as the universe itself. Improved communications are making the public wise to, as well as jaded with, trite or stock tricks of the trade. Critical and public reaction is calling attention to the fact that TV audiences want adult, literate programs. They want human comedy, not slapstick; they want truth, not corny pap.

Program Sources

The sources for television programming are contained in life itself in all its aspects.

The daily newspapers, with all of their departments, are suggestive of program ideas. Feature articles in magazines will indicate areas of national interest, just as an investigation of activities in your local city or town will produce programs of local interest. The world's great storehouse of fiction and nonfiction will supply drama and comedy. In fact, an intensive and observant search for TV materials everywhere in the world around you will uncover a stream of possibilities as inexhaustible as the experience of individual man.

In the case of the dramatic script, producers and writers complain that there are no new ideas. This may be true, but what can be fresh and original is a new combination of old techniques and formulas. An index to folk literature in any large library will give plot possibilities which can be eternally written, with current application

to modern life, into all the dramas that TV, movies, radio, or stage can ever use.

The meaning behind the news is of continual interest to viewers, and the way it is presented will be as different as the point of view of the writer or producer of the show. It is the approach, in brief, that makes a program distinctive, rather than its content alone.

The British Broadcasting Corporation, in its Annual Yearbook, provides a storehouse of stimulating suggestions as to how TV in the future may be used intelligently and satisfactorily. In the BBC concept of the so-called "spectacle," which is a musical comedy, opera, or stage piece presented in its original length, we have an outstanding example of what is possible when once we get rid of the arbitrary time-segment concept of a fifteen-minute, half-hour, or hour program. The Ford Foundation's *Omnibus* has begun to suggest such horizons.

The National Broadcasting Company, in its interviews with *Elder Wise Men*, notably in the case of Bertrand Russell and Robert Frost, has proved that men of experience provide brilliant program content without any adornments. With them, the casual conversation of wit and intelligence has come of age on TV.

Victory at Sea, the television series on naval operations in World War II, demonstrated that even stock film, ably selected, edited, and arranged, with honest narration and descriptive musical scoring, can make powerful television.

Old movies have been for some time a source of programming. Increasingly, rights will be obtained to more current and more interesting feature-film material, and

when new electronic techniques of transmitting light are perfected, public acceptance of the film versus the live program will become greater.

For those individuals in station or network activities who are looking for completed programs, either on film or on kinescope, the following information is submitted as a guide:

As has been observed, there are film catalogues available from industry, from departments of the government, and from commercial film makers. These indicate the conditions, prices, and subject matter of most short feature films which can be bought or rented. Audio-visual aid departments of universities and colleges are another source of canned programs.

Several enterprising groups are working on techniques for making instantaneous improved kinescope tape-recordings of TV programs, and it is assumed that arrangements will be worked out in the future with the unions involved to allow this new kind of kinescope to be used in lieu of live programs and at reasonable cost. So far musical scoring is prohibited in the case of kine-films made in advance of program time.

Hollywood film producers are engaged in clearances for both long and short features never before seen on the medium. Hollywood never perfected a great technique for the short feature,¹ however, so this field is wide open for the TV producer, writer, or film maker.

There are those enthusiasts who claim that the medium itself is so marvelous that it needs no tricks or "gimmicks." They maintain that if the essence of what is fresh and

¹ Walt Disney excepted.

honest and exciting and amusing and dramatic in life is brought to the viewer in his living room, this is television at its best, regardless of format or technique.

Ideas for new programs in television originate in the imagination of the writer or producer, and their acceptability to the public is dependent on his grasp of what is unique about the medium, what is good showmanship, or what is currently wanted by television audiences in the way of entertainment or instruction.

If the writer, producer, or director will look at what has been done in all media (press, radio, movies, magazines, documentary or industrial films), the scope of what is interesting to the viewer will become increasingly apparent. Of course, for a study of programming trends, problems, and techniques, the newcomer should note what is on television at the local station as well as on the network.

The television medium itself is unique and probably has not as yet developed unique television programs. What television will be in the future may not be predictable at present. For one thing, just because an idea has already been used in other media does not mean that it cannot be re-used on TV more effectively, more dramatically, and more dynamically.

The *Kukla, Fran, and Ollie* program has been called the first purely TV program. Dave Garroway and his writers and director have developed yet another casual, informal, strictly TV approach. The Garroway technique is a kind of living newspaper format applied to the medium.

Complete programs without words but done with choreography and music are still virtually an unexplored

format. The dance pantomime which carries a story or message is yet to be exploited, and may prove to be the most intriguing television show of all.

Publishers used to say that every individual would have a novel in him if he could only write. It is perhaps equally true that nearly every thinking, literate person would have a good television series in him if he could bring it forth, organize it, and present it in an interesting way. The stuff of individual experience is the best program source.

The field is limitless and is bounded only by the restrictions that the individual writer, director, or producer places upon it. The public still is waiting for pioneers to break through the barriers of what *has* been done to show what *can* be done.

CHAPTER 3

PEOPLE: ON CAMERA

Actors

WITH the mushrooming of television programs, it seems strange that acting for TV is still a precarious profession. One answer is that the field is highly competitive. Moreover, great actors do not exist in abundance, so good ones already established on radio, films or stage are used and re-used.

There is little opportunity for training, outside of stock companies and little theatres, and the aspirant actor will find the familiar vicious circle: No jobs if the actor has no credits, and how does he get credits except by working?

The fact is that most actors want good parts immediately, overlooking the fact that getting a foot in the door is the important consideration. Again, like trying to write for television, trying to act for television can be a long and discouraging affair; but those with talent and persistence may win out to a satisfying and financially rewarding success.

You may note that personalities, rather than great actors and actresses, are more often apt to turn up on TV, but there is still plenty of room for the Thespian who will submerge himself in the character he is playing. For television, stage experience is better than movie training,

as the visual medium requires memory, a sense of effective stage business, and pantomime.

Actors are paid at the minimum basic rate of \$112.40 for sustaining shows and \$140.56 for commercial programs. Overtime is added. Prices are then scaled upward, depending upon proved ability and established reputation. Union negotiations are trying constantly to improve the scale, too. The wise actor will take anything he can get and do the best he can with his assignment. It is fatal to regard television as only a money-making proposition. It can be an art and a great art, but the actors must make it so with their sincerity and the training they bring to each program.

There are actors' agents in the large cities who can supply actors for a program, and this is, perhaps, the most reliable source for the director. The networks usually have a casting department which checks on the performer's reliability, past performance, effectiveness in certain roles, and cooperativeness.

Actors should not make a nuisance of themselves to producers or directors, but a routine call every two weeks by phone or in person is reasonable, provided they are brief in their business and do not interrupt ordinary office routine.

Producers and directors cannot be expected to watch shows on which actors appear, so they must rely mostly on the 8 x 10 picture the actor leaves with the résumé of his past experience. Only in rare instances will a producer or director be able to see the actor in action on a program other than his own. This may be cold comfort, but it is a fact.

An actor must not expect to get his training on television. The apprentice period should be spent in theatre productions in the town in which he lives or works, and the polishing process should have already taken place when he tries for a professional role in a professional TV production. And of course, the actor tries steadily to improve his techniques.

In smaller communities, of course, actors can be drawn from local theatre activities. Usually they work for nothing but experience, although sometimes, in the case of a local commercial TV program, they may get from \$5 to \$10 for a great deal of work; but, again, the actor should welcome acting opportunities wherever he finds them and make the most of his chances on the theory that they may lead somewhere.

Interviewers

A news commentator background makes for the most effective interviewer personality. An interviewer should be unobtrusive and focus on the special guest, as mentioned before. Reporters, announcers and, curiously enough, lawyers are most likely to be the best bets in this category.

Moderators

The moderator must have, in addition to an interviewer's background, the ability to key a panel with poise, grasp of subject matter, know-how in handling a cross section of outstanding personalities, and skill in guiding the conversation and keeping it on the rails. He must also develop a sense of timing, so that the program gets

on and off the air smoothly with all points made and with the proper balance of information provided.

Masters of Ceremonies (MC's)

Masters of ceremonies need, in addition to the qualifications brought to the medium by moderators, the ability forcibly to project popular comedy techniques. An MC brings seasoning to a variety show. He must have an intuitive sense of the dramatic or comic essence of the acts, sketches, songs, or personalities over which he presides. He must keep the program moving at a rapid pace. He should not obtrude his own personality, except as it sets the stage for the main show. In the background, so to speak, he is still the witty glue which gives the show construction and point.

Announcers

The old style of radio announcing is not suitable for the more intimate TV approach. An announcer trained in radio must learn visual poise and quiet stage business comparable to that demanded by the actor; he must be persuasive and charming; he must have good manners and taste to be a welcome guest in the home. Underplaying low key advertising is devoutly to be desired in this on-camera personality. There are, of course, freaks who hold attention by their outrageous or sensational approach. A sponsor would do well to avoid this type, as otherwise he sells nothing but his own foolishness.

Narrators

A narrator should have the background of the announcer but, in addition, be able to hold audiences for longer periods, as his main job may be narrating behind a film show. He should not focus attention on any peculiarities of voice or approach, but rather submerge himself in the material he is describing. A voice which can hold attention for thirty minutes is rare but all the more valuable when found.

Experts

As has been said elsewhere in this manual, experts do not necessarily make either good panel members or good interview guests. Sometimes the sheer weight of background will hold an audience, but if the expert is not articulate in his own field as a performer, it is better, show-wise, to search further for another expert in the same field who will give you a superior television performance.

Panel Guests

Panel guests are likely to be in the same category as experts. The correct recipe for an effective panel has been given by Martin Stone in his "Do's and Don'ts" under "The Panel" in Chapter I.

Demonstrators

Demonstrators ideally should be pleasant, charming, and quiet personalities who know their subject and who focus on what they are demonstrating. The idea here is

to get across the laboratory experiment, the cooking procedure, or what not, rather than become a one-man show.

Things, not people, form the emphasis in a demonstration.

Personalities

Each community has personalities who are popular and who have achieved a reputation in some field, and so are valuable for various television programs. Here the correct recipe is the proper mixture if more than one is used.

For example, one comedy personality, one serious personality, and one brilliant intellectual are one combination; but you may want a full panel of several comedians; or several intellectuals concentrating on one type of specialized background or knowledge; but with variations in personality. The MC or moderator can, in such latter cases, supply a contrasting ingredient of individuality.

Newsmen

A reporter is not necessarily a news analyst, but news analysts should have a reportorial background. News analysts should be able to analyze the meanings behind news and bring to the program a wide knowledge, either in research on the subject or actual experience in it.

Educators

Although there is considerable activity in the field of educational television, educators themselves seem to blow hot and cold toward actually appearing on programs other than in-school TV. Quite rightly, many presidents

of universities, heads of departments, and other outstanding men in the various educational fields consider that their main job is pure education; and demands on their time are great. On the other hand, their training, wisdom, special knowledge and various abilities are vital sources of important program content.

The same qualities and techniques that make for great education in the classroom can be translated effectively into the medium, as witness the critical success of such programs as *Horizons*, *Seminar*, *The Johns Hopkins Science Review*, Dr. Roy K. Marshall's *The Nature of Things*, the Philadelphia and Cleveland school programs and the Iowa State College radio and TV activities, to mention only a few examples. Increasingly, the tendency is to group educational activities regionally, as in the case of the Lowell Institute in Boston, serving as a clearing house for several large eastern universities and their vast resources in people and things.

Significant work is still to be done in utilizing the artifacts and ideas of our culture, libraries, museums, laboratories, and curriculum of the entire school system, from nursery school to the most advanced graduate courses, to enable the mass audience to benefit and become truly aware of the world in which we live and its problems. Suggesting how to find wise solutions might be one of the most useful functions of such programs.

People's Representatives

Union chiefs, local and national government officials, heads of women's clubs, presidents of men's organizations, chairmen of fund drives, and other typical leaders

of the people should be chosen as *truly representative* and articulate enough to project facts about their activities and the meanings behind them in terms of the public interest. They should be screened as carefully as any other personalities contemplated for a television program.

If a people's representative expresses a biased point of view, there should be included on the same program (or on a follow-up telecast) the other side of the picture, so that telecasting can remain objective and impartial.

Special Performers

HAND PUPPETEERS

The success of *Kukla, Fran and Ollie* has focused attention on the suitability for television of this kind of special performer. Many times puppets or marionettes can get a sociological point across more delightfully or less obtrusively than real people. Also puppets are wonderful instruments of escapism, and they please old and young alike in the great tradition of *Alice in Wonderland* and the *Wizard of Oz*.

There are established hand puppeteers and marionetteers in large cities, as well as good amateurs in the smaller communities, who can be called upon to carry the weight of an entire show or to conduct it in combination with live people toward either comic or serious programming.

MARIONETTEERS

Bil Baird has revolutionized industrial documentaries by his imaginative use of marionettes to represent real people. He introduced marionettes into stage musical

comedy in the ill-fated *Flahooley*, from which he emerged personally triumphant.

Marionettes more closely resemble real people than hand puppets, and are usually staged against completely realized miniature backgrounds, whereas hand puppets normally use only a suggestive background or cyclorama.

MUSICIANS

Musicians are effective leads in television programs if they are outstanding as conductors, critics, individual singers, or performers; and their sources, of course, lie in opera and the concert stage.

Local communities have acceptable and sometimes great personalities in this field who should be utilized. Nothing takes the place of live music; and, though it is admittedly expensive, it should not disappear to be replaced by canned music, as there is an intimacy and rapport between the live performance and the audience that is never attained on record or transcription.

ARTISTS

Nearly every town has an art activity. In the cities, classic and modern museums yield dynamic program material, if used especially for the medium. Local art activities for children as well as adults can be made the basis of an entertaining and instructive series.

The people who work in television both on camera and off camera must always regard themselves as part of the television team. The credit or fatal responsibility for the good or bad show rests on many shoulders, not on those of a single person.

CHAPTER 4

THE WRITER

THE TELEVISION WRITER is presented with perhaps the greatest challenge of the people off camera. This is true whether he is engaged in preparing commercial copy aimed at selling a sponsor's product, commentary for a news show, narration for a TV documentary film, or dialogue for a live TV drama. The challenge to the TV writer is tremendous, and only those succeed who have the basic capacities and abilities to write, the will to learn the tools of the craft, and the fortitude to spend a period of frustrating apprenticeship learning to apply these tools in creating acceptable, producible TV material. A good TV show, without exception, is one with a good script.

The unique nature of television demands a knowledge of its mechanics, techniques, and limitations, as well as its potentials, if programming is to be effective. Its appetite for written material is gargantuan, and the demands that it places upon those who try to satiate its great hunger are equally huge.

Most writers new to television are more concerned at first with the techniques by which their material is to be presented than with its dramatic content. It should be emphasized that there is no one formula or format for a TV script, whether it is a fashion commentary, drama, or

anything else, which can insure acceptance by all producers, directors, networks, stations, or advertising agencies; or, more importantly, by the public.

Some writers adhere to the earliest form of TV scripting practice, which divided the typewritten page into two parts and placed video (camera instructions plus actor's stage business) on the left and audio (dialogue, music, and sound effects) on the right. Other writers divide the page in half, but place *all* the typewritten material either wholly on the left or wholly on the right. The blank portion of the page is reserved for the cues and production notes later added by the director, technical director, and other operational members of the crew.

A few directors and producers prefer to have the written material centered on the page, leaving blank margins on either side for their notes; while certain individuals have still other predilections for the form in which they wish a script to be presented.

Let it be emphasized again, however, that the formal script set-up the writer chooses is much less important than the quality of his show. Any of the foregoing forms would be acceptable, but the TV writer's main job is to turn out effective TV programs in terms of dramaturgy and dialogue.

Practically every new TV writer, with the possible exception of those few who come to the medium with established names and reputations, will find it necessary to go through certain, often irritating procedures before having his ideas accepted or even read and considered.

Even in local stations, or perhaps especially here, the

producer's or director's time is so taken up with getting programs on the air that little or none is left for briefing sessions with the new writer. Frequently, the newcomer will find himself returning again and again to the production office with no progress to reward his efforts. If he is more fortunate, he may be sent to a script or story editor, to a play reader, or to some clever secretary who has been given the additional duty of scanning new, unsolicited material.

After waiting hopefully for many weeks, he may get his material back with no explanation as to why it has been rejected. Undoubtedly this experience can be frustrating; but one can truthfully say that if the writer believes in himself, has persistence and singleness of purpose and goal, and can forget his disappointment and continue knocking on doors, the proper growth and development must one day lead to his success.

Unhappily, too many hopefuls begin to write with little regard to some very important considerations. They will develop material without proper evaluation as to its freshness, practicality, cost of production, suitability as one of a series (if it is to fit into a series they are trying to hit), and educational or entertainment value.

Favorite ideas of the writer do not necessarily make good programs or good program ideas, no matter what friends or neighbors may say in their praise. Too many writers start out by submitting material with little or no reference to possible or actual markets.

No station or network will want *two* programs on its schedule, both slanted, for instance, toward the five- to eight-year-olds, any more than they will pay for a pro-

gram idea that is either a sequel to, or an imitation of, some other program already on the air. TV outlets do copy one another's programs, but these can be assembled by members of their own staffs with no need to pay fees or royalties for second-hand ideas.

Many new writers submit scripts to a program series without ever having seen *one* telecast of a show that may have been on the air for at least thirty-six weeks. This is a little like trying to paint a picture in the manner of Raphael without ever having seen any of the master's works.

Unfortunately, it is never enough to tell a producer that one has not or cannot afford a television set. What can *he* do about that? And nothing short of a miracle can be expected to endow such a writer's script with all the elements of format, general program characteristics, and originality for the series necessary to make the producer or director buy the material for his program.

The novice in television writing must logically expect to do more to earn his fee than those who have already arrived. Ordinarily, and perhaps regretfully, he will do a great deal of writing "on speculation." As a rule, nothing will be purchased from him on the basis of a bare outline alone, or, for that matter, from a scene-by-scene scenario, no matter how well developed it may be. The average producer or director, confronted with a newcomer to the field, will usually feel secure in passing judgment only when he has the finished product before him. For the same reason, new program ideas that the writer without previous credits offers for production will not be acceptable in brief outline form. Generally, they will

have to be thoroughly explained and documented in a well-developed presentation or brochure to receive consideration.

Later, as credits accrue to his name and he has proved his ability to handle dialogue, commentary, narration, and the like, the writer will find his task of selling scripts or ideas much simpler and easier. Then he may sell from a two- or three-page scenario, or he may skip this step entirely and obtain commitments on the basis of a page or page-and-a-half outline alone. Sometimes just a conversational get-together with someone will suffice, but much will have had to happen to the writer and his writing efforts before he can reach this stage in his development. By this time he may have found answers to his early questions: How many pages to a half-hour script? Should my script be double-spaced or single-spaced? How detailed should my camera directions be? What about my set directions and lighting directions? And so on and so on. Many of the answers are simple; others, more complex.

The average half-hour script, using the half-page set-up and double-spacing throughout, will run to approximately forty typewritten pages; the hour, fifteen-minute, and five-minute programs will run to a number of pages in about the same ratio as their time is to the half-hour program. The playing time of a noncommercial, half-hour program will average between twenty-seven and twenty-seven and a half minutes; the remainder of the time will be taken up by opening and closing titles and station break. In a sponsored show, the playing time may average as little as twenty-three minutes, with the additional

three to four minutes being consumed by the opening, closing, and sometimes middle commercial.

This practice, again, will vary if one or more of the commercials are an integral part of the script. In shows that are shorter or longer, playing time will be proportionately shorter or longer, except that, as a rule, no more time will be taken out for the sponsor's plugs in an hour show than in a half-hour program, and very little less time will be taken in a fifteen-minute show than in a half-hour program.

Double-spacing the entire script is a practice followed by most professional writers. Capitalizing all but the words of the dialogue (that is, camera, music, sound effects, and actor's directions) is as good a method as any for setting up a script. Following the simple suggestions outlined here, until one is told otherwise by some director, will be adequate for most purposes.

More than one copy of the work should be made, as the script that is submitted may be lost through no fault of the play reader or director. He expects to be furnished with other copies in reserve in case his copy is misplaced.

The problem of which and how many camera directions a writer need include in his television material causes concern to most new writers. Actually it should not. The average TV director feels that selecting specific camera shots and angles is something that falls within his own jurisdiction, just as the lighting director and set designer feel quite rightly that they are specialists in their own areas.

Most producers and directors are content to see only the key directions in the script: opening and closing of

scenes, general sound and music cues, brief description of the settings, and a note as to the time of day during which the scenes occur. Exceptions to the rule would, of course, be the unusual stage property or setting, extraordinary lighting, or some unique camera manipulations that might be vital to the sense, development, or impact of the program. These matters can and should be spelled out.

The same rules, applied in this discussion so far only to live television, apply equally to material intended for television film or film made specifically for the TV medium. People closely connected with telecasting have learned during the last few years that motion pictures made for large theatre viewing are poorly suited in most instances for viewing on the smaller home TV screen.

Action in films for television is played at a slower pace, with a much smaller number of intercut shots, and with the film cameras working much closer to the performers in exactly the same manner that TV cameras do. Scripts intended for Hollywood film production include a multitudinous variety of camera directions down to the smallest detail; TV film producers or directors are content with a minimum of camera directions.

To insure his growth and development as a TV writer, the novice must learn the limitations (and minimize or use them to his advantage) as well as the potentialities of the medium in which he desires to work, just as he must learn to employ the tools of his craft that are at his disposal. In addition to what he can learn from new and valuable books in the field, from objective observation seated at his own home receiver, and from constructive

courses offered by reputable schools, colleges, and universities, the new writer today has an excellent chance to master the tricks of his trade if only he will close his eyes to illusory glamour and open them to practical opportunity.

Most potential TV writers feel they must flock to the large television centers where the competition is greater and where doors are more tightly shut to the newcomer than anywhere else. In large network television, "getting in on the ground floor" is, with few exceptions, practically a thing of the past. But with local stations begging for material with which to fill their non-network hours, with more and more small stations opening every day, and with new educational stations coming on the air or due to come on very shortly, the chance of "getting in on the ground floor" throughout the country is just as great as ever, even if the financial return is naturally slimmer. The hope of preparing material for programs of the scope or stature of *Studio I*, *Philco Theatre*, and the like will be frustrated at least for a time; but the chance to learn the techniques, the mechanics, the skills of TV scripting by grasping the existing writing opportunities will be proportionately greater. And it is safe to say that the road to fame and fortune that begins in the hinterlands is no longer and no rougher than the one the new writer takes by coming into cities, such as New York, Chicago and Hollywood, to compete with those who have learned enough about the rules of their craft to apply them successfully.

It must be taken for granted that those who read this section of the manual have some background in the area

of their specific interest. Those who wish to write commercials for TV (whether live or on film) should have some general background in advertising; those who desire ultimately to write educational or public-service material should at least have some understanding of the field of education; and those expecting to do drama must have some cognizance of the principles of playwriting. The same consideration applies to all other areas of writing interest. Only if this point is fully appreciated can this manual offer real help to the inexperienced TV writer.

Nor must the reader who is interested in the preparation of documentary drama for television expect to find rules applying to his material differing from those that apply for writing straight TV drama. The limitations, techniques, and potentials are the same for all facets of TV writing: narration, commentary, drama, documentary, drama-documentary, comedy, and all the rest. And the same basic rules apply, whether the program is five, fifteen, thirty, forty-five, or sixty minutes in length.

Every TV program must have a recognizable beginning, a middle, and an end. Every show must have as much pictorial action as is consistent with the subject matter being developed—action which catches the audience's interest from the very beginning, builds it, and sustains it to the very end.

Television is pictures with sound. Pictures can tell a story, and words need only be used to help carry the story forward or explain those pictures or portions of the story which are not self-explanatory. A good rule to follow generally in TV might be never to state in words any thought or idea which can be conveyed to the viewer

through pantomimic action or some other visual device.

The TV writer must tailor his material to the studio in which his material is to be performed. No one can expect to have four large scenes and two small ones placed in an area which is only long enough to hold one large and one small setting; any more than one can expect a program costing \$8,000 to be produced in a series which has a budget of only \$2,000 or \$4,000 per broadcast. This may seem to work a hardship on the novice writer, who may well wonder where all the pertinent information is to come from. Watching a series on the air over a period of time will yield many clues as to the limits on sets and actors. Information on a program's limitations can sometimes be elicited with a note to a station, agency, or producer.

What about new programs or new ideas which a writer prepares for consideration? Here, again, another rule can be stated for his guidance. In any material intended for TV, try always to keep the number of sets, actors, and other costly items down to a basic minimum without sacrificing its effectiveness.

Not only do too many sets and performers tend to clutter up the screen and weaken the program, but no producer will ever reject a script that has among its merits economical aspects of production. On the contrary, even on the plush shows, he will welcome a good telecast that helps him, not only to stay within his budget, but also to write off costs of programs that put him far over budget.

Good material can be written to be performed in one set or by using only one camera. To maintain viewer in-

terest, this calls for a great deal of ingenuity on the part of the writer, but it can be and has been done successfully. If the writer provides strong, active story material and bases his work more on excellent plot construction and imagination and less on electronics and settings, he can always cut down on the space and equipment necessary to produce his program.

The writer should not stake his career on the sale of one idea. Television, like radio, needs a variety of ideas; if one of your scripts or program presentations does not find acceptance, be ready automatically with alternatives for an interested producer.

The "workhorse" of all TV cameras is called the *pedestal camera*, which is equipped with wheels to pull it from set to set and capable of manipulating a short dolly in or out of the playing area without shaking the picture too much. Better adapted to trucking or horizontal movement within a scene is the *dolly camera*. All TV cameras can pan right and left, tilt up or down, or be raised or lowered within limits to provide high or low angle shots of a scene. Most network studios are equipped with one pedestal and one dolly camera.

Well-equipped studios or theatres where musical or variety shows may originate often have, in addition to these two, a boom camera which, on a smaller scale, is like that which Hollywood uses for very high or very low moving shots. Studios of local and educational stations will, in the main, provide one or two of the principal types of cameras, the pedestal.

No new TV writer need be too concerned about a lack of knowledge of all the effects that the camera can ac-

comply, or that can be performed with push-buttons in the control room or with other clever mechanical or electronic devices. A knowledge of the basic effects, angles, and shots is essential, it is true, but this can be picked up from books in the field, from formal courses, or from personal observation.

Much more important is the fact that a writer has only twenty-three to twenty-seven minutes of a half-hour in which to develop an educational theme or interesting story, provide characters who grow and hold interest, devise smooth, practical transitions both for actors and cameras, and capture audiences with the theme or story rather than with trick effects.

A "gimmicked" show will never sell either to producers or viewers on the basis of trickery alone; it must have substance, believability, and importance. If the idea is outstanding, the writer, within limits already established, may develop his idea as he sees fit and let the director or producer worry about how the show will be put on the air. Even the smallest of TV stations usually has technical staffs eager to meet a technical challenge; and the average director will outwit any reasonable problem if the material deserves the effort.

Of particular concern to the writer is an understanding of the general character of his audience at home. Seated at home in small groups, surrounded by the four walls of reality, and concentrating on a small screen, they are much colder and, at the same time, much more observant and critical than audiences in the theatre, in the movie-house, or sitting before a radio set. Departure from logic rarely if ever escapes them. Not being "captive," the audi-

ences can change the pictures before them, when interest lags, by a mere flick of the dial. Not being in a crowd, they are free from crowd reactions; they are harder to move to tears or laughter.

The moral codes and broadcast policies of TV stations are steadily broadening—not necessarily becoming lax, but developing attitudes that are more realistic and more dependent upon the good taste of the writer, producer, and director than upon a code of ethics administered by a tyrannical censor. The writer must consult his own judgment in preparing material for telecast and in rejecting elements which would tend to prejudice, injure, harmfully instruct, or unwarrantedly offend any person or group of persons in our society.

Certain types of programs—the educational, for example—can deal with specific topics more honestly and more realistically than other kinds. Prenatal care of mothers may make a very interesting subject for a public-service program, with no offense to anyone, but, on the other hand, may alienate a large segment of our population if made the subject of a comedy drama. Casual drinking in a drama is generally overlooked by most of the TV audience, while such drinking in an educational program may cause a storm of protest even if the raising of glasses is merely designed to give the actors some stage business to do. A little sound thinking and responsibility on the part of the writer will generally lead him to correct judgment and a sensible decision.

Finally, as the writer begins to make progress in the TV field, he will find himself coming in contact with other people behind the scenes of television. If there is a script

or story editor connected with the program, station, network, or agency, this person will probably be the first whom the writer will meet and get to know well. Most of these people are congenial individuals who, if time permits, attempt to help the development of the budding writer, since it is to their advantage to find acceptable material.

As the writer grows, so does his contact with others back of the camera. He may begin to have direct dealings with the producer, who can be friendly adviser, stern critic, and editor, all at the same time. It is well for a writer to remember that when a producer sometimes seems unreasonable in his criticism or demands for revision, he may be guided by certain standards or policy considerations established over a period of time, both for himself and the programs over which he presides. In general, producers and directors like to work in fairly close association with able television writers in order to discuss minor script revisions, dialogue changes, and the creation of nuances of interpretation which the writer may contribute uniquely to the polishing of the show.

The more successful a writer becomes in his writing, the more he finds himself chained to his desk and the less time he can spare away from his typewriter. Still, every writer should take every opportunity offered him to spend some of his hours behind the scenes. Nothing will aid a writer's growth and development in television more than to watch rehearsals of his material, both on and off camera. He will see his ideas take shape and form; he may learn things he never knew before (but needs to know to avoid operating in a vacuum); he will hear things that

may effect permanent improvement in his work; occasionally he may even feel frustrated; but above all, he will become aware of the fact that it takes many hands, many minds, and the solution of many problems to bring a bit of TV matter to life. Modesty, appreciation, sympathy for and understanding of the problems of others with whom he must work are traits that all writers may profitably cultivate.

Most television scripts nowadays are commissioned. Instead of making random, hit-or-miss efforts, get an understanding of the market and have a conversation with the producer or director. After you find interest in what you propose, go to work. Literary arrows shot into the air seldom find their mark in this competitive and exacting market.

Television writing is a challenging career. The road to successful TV writing may be stony and discouraging; knocking on unfriendly doors may be a heart-breaking experience; ultimately, however, this career promises satisfaction and a great reward. Those who enter the field and earnestly meet the challenge will soon come to that part of the road that runs smooth and straight. They will enter the door behind which producers and directors are as anxious to meet good writers as writers are to meet them—all to the total advantage of creative TV.

DO'S FOR THE WRITER—

1. Keep your script material and your writing clear and basically simple. It is better to develop one good point strongly in a half-hour program than to inject

three points which go down the drain from the standpoint of viewer interest and understanding.

2. Make an earnest effort to get freshness and originality in the things you write. Even the oldest of plots or themes can be given a newness and importance through new and significant development. Never settle for triteness or mediocrity—neither one pays off.
3. Enter the field of TV writing with a feeling of sympathy and understanding for its many problems. Do not permit yourself to believe that you have the final or only answers to all its aches and pains. TV is still young, still growing up, still developing. When you get into the swim, you will begin to see for yourself how hard the people within the field are working to improve the calibre of what is on the air. Much more improvement will be made by continued study, exploration, and experimentation than will be accomplished by the supercilious critic who does little more than stand to one side and sneer.
4. Always try to remember in your writing that television is a visual medium more than it is an aural medium. Let your pictures tell the story wherever and whenever you can. Also strive to make the pictures on the screen as interesting as possible, and keep in mind the home audience—small in size, surrounded on all sides by reality, and emotionally less stimulated than it would be in a crowded theatre or motion picture house.
5. Finally, keep in mind the problems of the people with whom you expect to work. Learn to take constructive criticism graciously; be appreciative of the time of others—producers, directors, story editors—who labor in the field (they generally have few moments to spare); give them clean, clear copy to read;

and be reasonably patient if they take more time to read it than you think they should. Be business-like in your approach to the field of TV. Allot hours in the day for writing and *write*; allot other times for knocking on doors and *knock*; study the market and aim your material either toward what is already on the air (keeping in mind what has been said concerning originality and freshness) or toward what is not on the air but might well be.

DON'TS FOR THE WRITER—

1. Don't submit material unless you are absolutely convinced that it is as perfect as you can make it. No one will want to rewrite your script for you or hear you say that you knew it was wrong in the first place, but that you thought you would wait until someone else suggested a better solution. Work out your script problems by yourself.
2. Don't clutter up your material with extra actors, settings, or props that are basically irrelevant. Comb your script to make certain that every element—every bit of narration, dialogue, and so on—is essential to the theme or story you have chosen to tell.
3. Don't "gimmick" up your material solely to prove that you know something about the electronics, mechanics, or techniques of television—this will impress no one but yourself. Use "effects" only when their use is justified by the results gained: greater viewer interest, increased dramatic or educational values, or a means of getting across to your audience a difficult point which cannot be conveyed by any other means.
4. Don't be easily discouraged. Writing for TV is not easy. It is a highly specialized, creative field. Be persistent, do everything within your power to become

familiar with the medium, keep writing, and keep trying to develop your writing skill.

5. Do not attempt to write on a subject or in a field about which you have little or no information. Nothing reveals the amateur or marks his material for rejection more quickly than the dramatic script whose content rings falsely and which violates the basic rules of drama, or the educational program which reveals a shallow background and which violates the cardinal principles of education.
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CHAPTER 5

PEOPLE: OFF CAMERA

The Producer

THE PRODUCER can be the most creative person in television provided he is imaginative, ingenious, a good administrator, and meticulous in his bird-dogging of details from conception to telecast.

The producer is always responsible for the over-all policy of the program and for every segment of the production. He should have editorial ability. He should be able to discuss script ideas with writers and plan techniques of script writing. He should have a background in music so that he can score effectively. He should have good taste and a sense of stage design, and he should be able, if necessary, to cast intelligently. Very often the producer will also direct the program—so his functions here would cover those assigned to the director. He must be able to set up a realistic budget and see to it that costs are held to the money allotted for each program. Finally, he should be a good public-relations man, planning publicity and working with the communications media. Obviously, his methods and his personality can cause good or bad morale in all members of the production unit.

Here is the way he operates, in chronological order:

(1) He conceives the idea for a single program or a series.

in case
 (2) He selects a script writer or writers (~~two or four~~ *are recommended for a series*).

(3) He selects a director and a set designer. The director will then take over, working at an operational level with the other personnel.

(4) He sets up a budget.

(5) He arranges for script duplicating and distributing where there is no production assistant ("script girl") or other person assigned to this duty.

(6) He maintains liaison with agencies concerned with the production, and informs them of developments.

(7) He plans the publicity campaign.

(8) He maintains constant communication with the director. Once the show is placed in the director's hands, however, the producer ordinarily steps aside and is available only for emergencies. When rehearsal is called for the first show, the director should bring his own abilities to the project and should be able to work unhampered by the producer.

(9) At final rehearsal, the producer checks the show, makes notes, and has a conference with the director to clean up any last-minute contingencies.

(10) The producer takes responsibility for all contracts concerning the show—actors and other talent, music, script, and so on.

(11) The producer of a television series finds himself working from one month to six weeks in advance on programs, and should develop the kind of agile mind that can separate details of this week's program from those of next week's and so on as far ahead as possible. Last-minute emergencies will inevitably crop up, and he will

PROGRAM COST
(For Use by Producers)

SERIES TITLE:
PROGRAM TITLE:

PROGRAM NO.:
DATE OF TELECAST:

TYPE OF PROGRAM:	LIVE	
	REMOTE	
	FILM	
	A) NEW	
	B) STOCK	
	SERIES	
	ONE TIME	
TYPE OF FORMAT:	DRAMA	
	DOCUMENTARY	
	PANEL	
	DEMONSTRATION	
	CARTOON	
	MUSICAL	
	A) REVUE	
	B) BOOK	
	PUPPETS/MARIONETTES	
	COMBINED TECHNIQUES (SPECIFY)	

TALENT	CAST		SCRIPT	WRITER		
	GUESTS			RIGHTS		
	ANNOUNCER			RESEARCH		
	OTHER			OTHER		
MUSIC	SUPERVISION		FILM	SUPERVISION		
	PERSONNEL			PHOTOGRAPHY		
	COMPOSING			PROCESSING/		
	ARRANGING			PRINTING		
	CONDUCTING			LIBRARY		
	OTHER			SCREENING		
PRODUCTION	STAGING SERVICES		FIXED	EQUIPMENT		
	EXTRA PERSONNEL			X-KINE		
	REHEARSAL HALL			OTHER		
	SPECIAL VISUALS					
	PRODUCTION ASSISTANT			OVERHEAD	PERSONNEL	
	OTHER				ACCOUNTING	
MISC.	ENTERTAINMENT			OTHER		
	TRAVEL					
	EXPRESS CHGS.					
	TEMP. PERSONNEL					
	OTHER					
				TOTAL PROGRAM COST:		

have to fight for time to plan for the future in the midst of current problems.

A sample budget form applicable to all kinds of television programs follows. It is shown simplified for general use.

FIVE "DO'S AND DONT'S" FOR TELEVISION PRODUCTION

By Albert McCleery

DO'S—

1. *"YOU GOTTA SEE IT"*—Ninety percent of all Americans are near-sighted and most of them can't see three quarters of the miniscule figures that parade across the nation's screens. It is best to remember that the average home screen is twelve inches wide. If both members of a dance team wear slacks, viewers cannot distinguish their sex until the camera comes in for a close-up! Sometimes I suspect that plunging necklines, popularized so extensively in television, were originated for purposes of making that differentiation. Show after show uses such wide shots that actors are often approximately two and a quarter inches high. How a director can expect to get intimate, personal or touching effects using his actors this way is beyond me. From a balcony seat at a Broadway play, you can't see that tear on the heroine's eyelash; on your living room television screen you can. Why not take advantage of it?
2. *"YOU GOTTA HEAR IT"*—If shots are wide and the microphone has to ride six or seven feet, all voices become equal in intensity and must be held

by the engineer to the general level of dull flatness. A false aural perspective is often the result, where everyone seems to be speaking with the voice of God. Directors addicted to wide angle shots fear to use a natural dramatic device—overlapping conversation—for fear the audience won't know who is saying what. Close shots readily lend themselves to easy differentiation in voice patterns, which can be used like shafts of electric light to heighten dramatic effect.

3. *"YOU GOTTA BELIEVE IT"*—Human beings on television must look and speak like human beings, as their type and station in life requires. I believe that professional diction teachers and dramatic coaches often do more harm than good when trying to help actors. Too often they have taken the reality out of acting and the natural voice pattern, substituting or superimposing instead a stylized and standardized parody of the original personality. The American public has never been impressed with mere technique. The audience demands that the actors they watch be readily capable of crying, laughing, perspiring or otherwise radiating a quality of personality suitable to the dramatic circumstances and at all times genuine. Perhaps that is why a Joan Crawford or a Lana Turner has lasted longer before the public than an Elisabeth Bergner or a Luise Rainer.
4. *"YOU GOTTA WANT IT"*—You've got to want the chief protagonists you have been watching to resolve their situation and extricate themselves from their predicament in some satisfactory manner. If the situation is so obvious that only really stupid people would have found themselves in it, the audience simply won't care. You must have respect for

your story and, in consequence, the people who inhabit it.

5. *"YOU GOTTA CONCLUDE IT"*—The characters presented should have a past, a present and a future. That is why the so-called "star system" is so logical and has gained such favor. The moment a star appears the public already has established a nostalgic past and a pleasant present about them on sight and the audience's main interest lies in seeing what is to develop. Ultimately, viewers want to see the successful conclusion of events regarding a relationship they have already established.

DON'TS—

1. *"DON'T CLUTTER IT"*—Don't clutter the set with useless and uncharacteristic nicknacks and decor. Too many scene designers have the souls of window dressers and if left with the smallest bit of open space are inclined to tack in a piece of chiffon. By the same token, don't clutter your plots with extraneous characterization and tortuous sub-plots. You have only a few precious minutes of the American public's time. Once you've established your premise, drive directly toward your conclusion.
2. *"DON'T BE ANEMIC"*—The anemia of the average television show is readily apparent when you consider that so many producers think they've done a fine job when their show has gotten on and off in time, without boom shadows, without fluffs and, alas, without guts! There is a kind of hidden "violence" in almost every plot that, if searched for, can be brought out. Look for this "violence" and bring it out, because it is conflict and conflict is vital drama.

3. "*DON'T BE SNOBBISH*"—Don't try to make your show look like Tony Minor's, just because he is the best in the business. Leave that to Minor, who knows how. Don't strive for the "Chicago touch" just because Ted Mills got the *Look* Award. While imitation is said to be the highest form of flattery, it is also an inverted manifestation of snobbishness—a cowardly outlook on art. Running with the leaders of art usually means you may have no originality, independence or integrity. Be yourself; make your own errors and realize your own triumphs.
 4. "*DON'T BE CUTE*"—So you're watching Fred Waring's excellent show and he uses one of his new shadow effects and you think it's real nice, so you copy it verbatim and just stick it in without reference. So you're watching a Fred Coe production and admire a long, running, trucking shot and immediately copy it just to prove you can do it, too. But remember! Coe did it first—and better. There is a definite line of demarcation between being clever and original or merely coy and nauseous. Jack Benny is one of the rare ones who can be coy and still be clever and full of vitality.
 5. "*DON'T BE DULL*"—Don't be satisfied with being merely competent. Any slavey can get it "on and off in time." Do it with enthusiasm, integrity, belief in the fact that you're trying to provide the best possible sort of entertainment. You must passionately want your show to succeed and make it succeed. Unless you are a born dullard, your show shouldn't be dull.
-

Bob M.

The Director

The director of a dramatic program is responsible for seeing that the telecast is a correct interpretation of the planning which has gone into the project. Once the producer has outlined the purpose of the broadcast, it is then up to the director to bring originality and creativeness to the casting of the show, and in blocking the script with stage business and interesting camera angles. The director must breathe the final life into the program.

The following is a simple plan for organizing and executing a dramatic program for use on television:

Assuming that a suitable, well-written script is available, the first step is casting ~~the drama~~. This important function of any dramatic enterprise ideally can involve as many people as have any intelligent or pertinent ideas about the show. But after these opinions have been gathered and appraised, the final decision must be left to the judgment of the director. At this point, the director should issue the rehearsal calls. (If there is a production assistant, this is his or her job.)

Now we are ready to set about directing and staging the production. The following tasks should be performed prior to the first rehearsal:

(1) The script should be marked with stage business. Most of the basic camera angles, covering actor placements, should be plotted in, either mentally or in the script itself.

(2) The character and intent of the script should be well thought out in advance by the director, so that he may make the emotional climate of the drama clear to

the cast and others concerned. In the case of a documentary, the director should explain the basic points which must be emphasized by the cast.

(3) Costuming can be done a day or so after the dry rehearsals are under way. This can be done by a wardrobe mistress or a production assistant. Costumes for television may be supplied by the actors themselves or by a commercial costume rental house.

(4) The director should have a rough idea of how the stage design will look. At least he will need to have determined what basic properties will tell the story. Early in the rehearsals, or even in advance thereof if time is a factor, the director should have a conference with the scene designer, in which the two will come to a preliminary agreement. As much imagination as possible should be allowed the set designer, since it is his job to create the physical mood of the play. The set designer may also suggest camera shots if important to the presentation of his settings.

(5) Sound effects should be marked in the script where they occur, and ordered through the sound-effects department.

(6) Musical background should be indicated in the script. Notes for scoring need only suggest the type of music desired, since the musical librarian or assistant to the director should select the exact musical selections needed.

(7) Make-up can be discussed in advance. Be sure to allow time, however, in the final rehearsal for the actors to make up without losing expensive on-camera dress rehearsal time.

After the script is ready and any revisions have been made, the director starts the *dry rehearsals* in a rehearsal hall large enough to accommodate the sets. Settings in the dry rehearsal are simulated as in a stage rehearsal, being marked out where entrances, exits, furnishings, and other necessary props occur in the final stage design. It is customary to use straight-back chairs or chalk markings to indicate where things are physically supposed to be.

Ideally, allow about twelve hours of dry rehearsal for a television dramatic show. The time may have to be increased, depending upon the skill and experience of the actors employed.

Once the show is put together, roughed (characters discussed and set), blocked (the actors placed and given stage business), and rehearsed (both lines and stage business learned), the director is ready to go on camera. By this time, he has spent between three to five days preparing for the final rehearsals; and when he comes into the television camera studio, the keynote of success will have been in preplanning, designed to eliminate waste movement, sloppy production, and harried nerves.

The first section of the camera rehearsal, depending on the over-all final rehearsal time, should be devoted to camera blocking. This refers to what the show looks like through the cameras and on the TV monitors—what close-ups, long shots, and other camera angles have been decided upon.

This blocking period is primarily designed for the engineers who, for the most part, have not seen the show up to this point. The engineers must become accustomed

to the needs of the director and allow for the limitations of the particular studio in which they are working.

After the blocking period, comes the run-through or first over-all rehearsal, with all elements—music, sound, and other effects—in their proper places. The number of run-throughs possible again will be determined by the number of hours allotted to the camera rehearsal.

Never try to go into a dramatic show without at least one run-through and one dress rehearsal. During the run-throughs, stops are certainly in order to make corrections and comments. But once the dress rehearsal is started, make sure, as far as possible, that it will not be stopped. Notes can be taken during this final critical rehearsal, to be discussed afterward in a brief, clean-up, polishing period before show time.

A basic rule to remember in the rehearsal of a dramatic television show is to spend the most energy and time on those portions of the show which will give you the most benefits. Don't waste a lot of valuable time on petty ideas that won't mean anything on the screen. Concentrate on the *heart* of your production. The details should have been attended to by now and should at this point take care of themselves.

Brief descriptions of the duties of the director's aids follow:

THE TECHNICAL OR CAMERA DIRECTOR

The technical director is the executor of the director's wishes. He should be able directly to transmit to the engineers the director's ideas, so that they may put them into immediate effect. His communication system is usu-

ally a kind of telephone set with headphones and small microphone.

CAMERAMEN

TV cameramen are directly responsible for the picture that eventually goes out over the air. Theirs is an important task, and they should be given as much leeway as possible in their artistic attempts to improve the quality of the show.

THE AUDIO ENGINEER

The audio engineer is completely in charge of the quality of the sound that goes out over the air.

THE VIDEO ENGINEER

The video engineer is the painter of the electronic pictures. He matches lighting, camera, tubes, and other visual effects. It is his responsibility to see that the television pictures leaving the studio are electronically as well as artistically correct.

THE FLOOR OR STAGE MANAGER

The stage manager is the right-hand man of the director. He cues the actors, arranges the sets, "strikes" the sets, and generally is what the title implies—the manager of the stage or studio.

The Production Coordinator or Unit Manager

The duties of the production coordinator are many and varied. To describe them in a few words, they are

carried out by the one individual, insofar as physical production is concerned, who follows through from the producer's first expressed idea to detailed development of the on-the-air production. The production coordinator must also accurately record billings throughout the production and be accountable for final post-show dispositions of property.

The coordinator functions in the name of the producer and/or director to see that all their desires for the production are carried out as outlined by them. In so doing, he must be certain that their ideas are within budget allowances. If he finds that they are not, it is his responsibility to advise the producer of this fact before allowing the work to proceed.

It is the sole purpose of the production coordinator to see that the whole of physical production and all its detailed parts (including scenic elements, props, drapes, costumes, special effects, sound effects, engineering equipment, make-up, trucking, man-power requirements, musical instruments, titling, and the advance scheduling of studio facilities) are adequately and economically provided at the proper time and place.

It is further his responsibility, when ideas are being expressed for the production, to point out, wherever possible, ways in which the projected ideas may be executed with better effect and greater economy. He serves as financial watchdog for the producer to make sure that the latter is getting the greatest benefits for his dollar value.

In dealing with the many and varied organizations for services and supply, he must be aware of the terms of

all union contracts and, in order to avoid labor conflicts, see that these terms are scrupulously observed. He must also see that all company policies and procedures are strictly adhered to, and further that all fire and police regulations are conformed with. Finally he must protect the producer from legal entanglements by obtaining written clearance for all questionable items.

The Production Assistant

The term "script girl" is rapidly being superseded by the designation "assistant director" ("AD") or "production assistant." The main function of this individual, who nowadays may be of either sex, is to work in collaboration with the director from start to finish of the program. There are certain routine duties which must be done and are always the same in any type of show, whether dramatic, musical, or documentary.

The first detail is to get the script stenciled, mimeographed, and ready for distribution to the necessary members of the production staff and policy board. In consultation with the coordinator (unit manager) assigned to the show, you then arrange a time and place for the production facilities meeting.

To this meeting, you must bring lists of what is needed in the way of sets, props, lighting, costumes, art work and visuals, and sound effects. These lists can be compiled in conference with the director or initiated by yourself and checked by him.

You also do the following jobs:

(1) For dramatic shows, send a marked script to the music department, and make an appointment to listen to

and select the music desired. For musical shows, you must undertake to clear the music that you intend using in the final scoring.

(2) Send a marked script to the sound-effects department, and make an appointment to select exactly what you require in this sphere.

(3) Send scripts to the technical director, lighting director, continuity acceptance department, and other individuals and groups connected with the show.

(4) Get together with the director to make out and type a rehearsal schedule and film routine.

(5) Get cast contracts to take to rehearsal for actors to sign. Also obtain TVA (actors' union) time sheets, on which to keep a record of the rehearsal hours of each actor.

(6) If the show is commercial, see that the director gets a copy of these time sheets, and check to make sure that the performers are not running over their required time.

During rehearsals, the production assistant cues the actors and takes any notes from the director, such as references to the need for added props or sound effects. The production assistant also marks the movement of actors in the script when the director blocks stage business. If there are any revisions in the script, the production assistant takes care of these. They are stenciled, added to the original script, and distributed to those concerned.

After the director has finished blocking and marking his script, the production assistant, on the day before the show, marks a script for the technical director and re-

vises scripts for the audio engineer and the stage manager.

During all rehearsals, the production assistant keeps track of as accurate a timing as possible. However, until camera run-through on the day of the show, when commercials, if any, are integrated and one actually sees the open and close and camera transitions, the production assistant can only surmise in advance how long the show may run. Final timing is possible only on the day of the show, when all elements are at long last present.

On the day of the show, the production assistant takes notes for the director, checks the music with the record or transcription man, times the run-through and dress rehearsal, and is generally available for any other odd jobs the director may have for him. The production assistant also checks the costumes and sees that everything needed is present in that department.

When the show is actually on the air, the production assistant times it, and if there are commercials, the times they go on and off are jotted down.

After the show, the production assistant fills out a form called the telecast report, which sums up all information concerning the program. This is clipped to a marked script, and a music sheet is attached.

Qualifications for the job of production assistant, which is excellent training toward becoming a full-fledged producer, demand initiative, a sense of responsibility, an intelligent anticipation of the show's needs in advance, a knowledge of shorthand and typing, and the ability to absorb instructions given only once.

The Set Designer

The designer of scenery for television must initially have a budget established by the producer. The cost of things in the area of staging services is tremendous. Therefore, if not much money is available, the set designer must use ingenuity, improvisation, and experience in lieu of unlimited funds.

This functionary actually has a stake in the jobs of nearly everybody else in the TV production field. In creating sets, the set designer must be part author, director, lighting engineer, cameraman, and stagehand. If he has some original ideas to contribute to the production, he talks them over with the producer, the director, and the author. These must tell the designer how they visualize the sets and what ideas they have for movements of the camera, special shots, angles, and lighting. Then the stage designer adds his thoughts and suggestions.

Considerations of time and money concern the set designer from the beginning until the show is over and the last property and piece of scenery is struck or sent back to the storehouse. But the most important part of the designer's job is his work on the script. He must read the author's manuscript carefully and thoughtfully and consider how he can best further the aims of the author.

If the characters in the play or telecast are real people, they must be projected against real surroundings. If they are merely symbols, the sets must express corresponding ideas and moods. Suggestive painting and lighting can sometimes do the job of a fully constructed background.

After an investigation of the script, the set designer

must lay out a rough floor plan or blueprint, arranging sets in such a way that they can be easily reached in sequence by the TV cameras.

The floor plan indicates space for the cameras (usually one to three), areas for the mike booms to move about easily, and requirements of the commercials, if any—all to be done within the four walls of the available studio.

When he fully understands the objectives involved in the telecast, the set designer goes to his drawing table and begins juggling of "stock" units (stock scenery which may be routinely stored in the warehouse), plans for special building, final floor plans, and elevations and primary sketches. In the process of production planning or rehearsal, a scene may be thrown out or a new one substituted. Or, as sometimes happens, the entire show is discarded and a new one scheduled in its place.

Plans and elevations are provided as blueprints or photostats and sent to the carpenter shop. When the construction of the sets is completed, all the pieces find their way to the paint shop floor. Here the scenic artists take over and the actual painting from scaled paint elevations begins.

The weekly or daily hunt for properties, draperies, and other set dressings meanwhile has been started. The exact props must be found. Some will be found in stock and some in antique shops; others may have to be rented. In some cases a connoisseur of the necessary property must be consulted.

As properties are selected, an eye must be kept on the sets concurrently being painted. The settings preferably should be done in low key tones. The lighting director

may have to plant more lighting to knock out a mike boom shadow or better to light an acting area, in which case the walls might come out too "hot" if they were painted in the original value you had in mind. For example: You might be looking for a stuffed owl which, in the window or storehouse, looks perfect, but when the owl is placed against the painted walls, that prop might melt into the background and disappear, because of the similarity of color tones and necessary lighting.

The set designer continually fights against time, since every week he designs the equivalent in miniature of a Broadway show, and he must plan all details in advance. When the day of the show arrives, the scenery is put into place by the stagehands, the curtains are hung, the pictures are placed upon the walls, and the furnishings together with other set dressings, are added. The lighting director then takes over. A wall may be made longer by adding another flat. A painted detail may be too bright and must be removed. At this point never mind how the sets look in the studio. You are not producing a theatrical piece. The important thing is how the sets and properties look on the camera monitors in the control room.

Although the dressings and properties may catch the eye, it is the actors and the costumes which must hold attention. And most important of all, the set design you bring to fruition is only successful if it permits the desired movements of cameras, cables, mikes, and actors.

PROPERTYMEN

Propertymen today have a professional career at the network level of telecasting. Their background is some-

times derived from the amateur theatre, but most often from the professional stage. Properties may be handled by either men or women. The "prop" department is responsible for all movable objects exclusive of sets and drapes on the set.

STAGEHANDS

Stagehands' activities are carefully regulated by the stagehands' union, and most of television's stagehands have a wide background in the theatre. These men are responsible for moving scenery, putting it into place, striking it after the show, and seeing that it is safely transported back to storage. The number employed is arbitrarily determined by the size of the show.

DO'S and DONT'S in Presenting Yourself or an Idea

WRITERS—

DO: Do offer the best idea that you have, and don't hold any in reserve when your opportunity presents itself. Do be brief, succinct, and showmanlike in your initial presentation, and show consideration for the time and other interests or obligations of the producer, director, or story editor to whom you submit your script or idea.

DON'T: Don't count on only *one* idea of yours "hitting." If you have only one idea to sell and are afraid of its being "stolen," you had better not try it at all. Your ideas (as many as possible) should flow freely and you should have a stockpile of them to replace those which have either no market or interest. Don't worry about

ideas being stolen because, as you should know, there are no original ideas. There are only original *angles* or original “handling” of old ideas. Nobody can steal what you, yourself, have to offer.

ACTORS—

DO: Do select material which will show you to your best advantage in an audition. You as an actor may not be the best judge of your own audition material. Check it against an experienced impersonal judgment. Avoid trite, well-worn scenes from obvious plays. If you are young and have played character roles in little theatre, don't count on playing character roles on television. Make-up is unnatural on camera and unconvincing. Develop *yourself* at your own age range and with a true appraisal of your particular potential.

DO: Eliminate so far as possible the pronoun “I” in talking to producers and directors and substitute the pronoun “You.” Your ego is important when *acting—not* off-stage or off camera.

DON'T: Insist, PERSIST!

ARTISTS—

DO: Remember that it is not enough to draw or paint well to be useful on television. You must be able to work unperturbed under the complicated conditions of the medium to supply ideas in a hurry, to work quickly, to ad-lib drawings on the spot, and, sometimes after you have prepared over a long period of time, you may be asked to throw out the results of your preparation and substitute something within minutes of actual telecast.

DON'T: Don't be a prima donna. Remember that your artistry and talent, however great, is only regarded as one tool contributing to the overall success of the program which will have many other elements.

MUSICIANS AND COMPOSERS—

DO: Bear in mind that your scoring or original compositions for telecast are designed to emphasize, accent, introduce, pay off, and act as transitions to dramatic materials. Music should not obtrude itself in a dramatic television program but should *supplement* and *implement*.

DON'T: Don't, in scoring a dramatic program or documentary, use hackneyed music. Perhaps one safe rule is mentally to choose the obvious score for a script, then throw out those ideas and start again. In composing, try generally for "musical onomatopoeia," letting the music imitate the natural sound backgrounds and moods.

PRODUCERS AND DIRECTORS—

DO: Get as much theatre experience (either professional, community, or little theatre) as possible before you try for a production or direction job.

DON'T: Don't say "I am interested in production." Be specific about the job you modestly feel you should begin in and to which *you can contribute* something from your past knowledge and experience. Try for a job with humility, not brass, in the spirit of wanting to learn but at the same time make sure that again you *bring something* to the job you are seeking. Don't expect a station or network to pay for your complete apprenticeship just because you are interested in the medium.

This word of advice applies to all seeking work in television: if money is your motive, you have nothing unique to bring to the medium. Television needs people interested in doing a good job first—people who have prepared themselves and, given the opportunity, can live up to it. The money will follow afterwards.

CHAPTER 6

PRODUCTION AND OPERATIONS

Lighting

WITH THE EXCEPTION of only a few television programs to date, lighting has been seriously neglected as a factor in good television production. Most performers will remember the early “hot” lighting of television in the late Thirties and early Forties, which made acting and other working conditions so uncomfortable. With the postwar impetus in TV, cool fluorescent lighting began to be substituted. Now, in both local and network TV stations, floodlights (called *scoops*), spotlighting, and general area illumination will be found.

It is necessary for the lighting director to work closely with the engineers, director, and set designer to determine how the stage should be lit to create various moods and still satisfy the requirements of transmitting light.

Much experimentation is still ahead to approach anything like the possibilities in theatre or film lighting. It might be noted that good lighting for films will not necessarily produce a good film on TV.

For a complete understanding of lighting problems, see *Designing for TV* by Robert J. Wade, listed in the bibliography at the end of this manual.

Visual Effects

Visual effects on television historically were developed primarily to supplement the news programs. Again anything that moves or has action in an animated map, chart, or sandbox model is preferable to a static "still." Sometimes, however, it is impossible to avoid using still photographs, which, in any event, are usually preferable to a completely verbal program.

Devices can be constructed which will enable you actually to draw cartoons on the air, simulating more expensive animations and enlivening a talk or making an emphatic point. Merely seeing the cartoonist or artist drawing before your eyes helps the program pick up interest.

Animated cartoons filmed in advance can cost you as high as a thousand dollars a minute, so improvisations which will give the same effect are continually being explored. A close study of TV commercials will indicate some of the possibilities in animations, and a number of networks have pamphlets which, if in stock, can be had for the asking, giving you a run-down on the latest developments in these fields.

Of course, as in the case of sound effects, if the "visual" interferes with a dynamic personality or a dramatic scene that plays itself without benefit of additional tricks, the temptation to use it should be avoided. Only if the visual *adds* something should it be used—not as an illustration of, but as a supplement to, what is being said or done and to make points which are either difficult to grasp otherwise or which provide a pay-off or summary.

Sound Effects

Roger MacDougall, author of *The Man in the White Suit* and also successful script writer of many live TV shows and films, thinks that television has this in common with radio: Running (continuous) sound or running narrative is almost obligatory in most programs, since the viewers' attention is not constantly held on TV as in the case of "captive" theatre and movie audiences. Therefore, sound, like narration or dialogue, can contribute greatly to the effectiveness of your production, provided the effects are natural, at a proper background level, or used emphatically in the right volume proportional to their part in the action.

Turnbull's book on sound effects, included in this manual's bibliography, gives complete instructions on how to construct good sound effects and how to use them. You will find that you can manually create good sound, or, failing equipment to make your own and without time to experiment, that any local station can provide you with sound discs or refer you to catalogues of available sound on recordings or transcriptions.

You may be surprised to learn that real things do not necessarily make "real" sounds on TV, any more than they do on radio. For instance, radio discovered that chewing a hard mint is the best effect for the crunching of bones that anybody can think of; and that thunder can be created electronically by amplifying a vibrating coil through a loudspeaker. Of course, in television, where sight and sound are joined, if you reproduce the *sight* which *causes* the *sound*, as in the case of simulating rain

with a spray of water, this should ordinarily do the job.

James Thurber, in his article on "Soapland," observed that most radio serials ignore the natural sound effects of the small town background to the detriment of the show. On TV, wherever sound can contribute to creating a mood and yet be unobtrusive, it probably should be used. A natural mistake, however, is to become infatuated with sound effects and let them interfere with the scene being played. This is impermissible.

Many directors believe in the theory that if you create a sound effect and establish it at the beginning of the scene you can then let it fade into the background and out, until it comes naturally back into the action. If you remember the stage play, *Angel Street*, you will recall the effectiveness of silence in the second act just before the sharp staccato opening of the desk drawer by Mrs. Manning's husband. The sound effect pointed up in this way was explosive in its impact. A wise producer or director, in striving for good production, will not, in any event, neglect the sound-effects department of a local station or network and will do some advance research in the possibilities of sound. He will then be able to use or discard his sound effects on the basis of knowledge and good judgment.

Make-up

A background in stage or film make-up is helpful for analyzing problems in TV, but the color scale which is used in set design is applied to television make-up. Certain shades of tan and brown are substituted for the creams, pinks, and whites of the stage. A green lip pencil

may be better than a red one which televises as black.

Character make-up is very difficult, and is usually unconvincing on the actor without the efforts of a real make-up expert. It is better to type-cast for age, especially in television, than to try to make a young man look old, except in unusual instances. The make-up companies—Max Factor, Stein, the Westmore Brothers in Hollywood, and other reputable cosmetic manufacturers—have all developed make-up kits especially designed for the television camera.

Make-up should always be checked “on camera” well before the program goes on the air, and it should be inspected under the various lighting conditions called for by the individual program.

You may find that *no* make-up at all, but only a powder to remove ordinary sheen from the face, is closer to reality than an elaborate, stagey, artificial make-up job.

Costumes and Wardrobes

For ordinary, modern telecasts, the performer’s own clothes may suffice for wardrobe. On network productions, if the actor provides his own clothing, he is normally given \$2.50 per costume change; but this expense is not required in local or purely educational telecasts. Light blue shirts are preferred to white for men. In fact, white has a tendency to “bloom” in the TV camera and should be avoided. Light grays, blues, or tans should be used to simulate white.

For historical wardrobes, the theatrical costume houses are used. Brooks and Eaves, in New York, have been found to have the most complete lines, although what-

ever house services the little theatre or professional theatres in your community can be expected to have or provide whatever you need. Average historical costumes cost about \$12.50 per outfit in job lots. Jewelry, especially diamonds, telecast as black, and dull ornaments can be richer in appearance than brilliants or stones which glitter.

Production units which can afford a costume mistress can expect her to see that the costumes are in good condition, to attend to cleaning and pressing, to sew, and to look after other necessary details. She must also arrange to have the costume changes made quickly and with the necessary help. Costumes should be checked on camera against the scene designer's background, so that they will not be "busy" or fade away into his design, but rather provide interesting contrast.

The same rule for costuming which is applied to good theatre production is equally sound in television; that is dressing the lead in more spectacular, or interesting garments than the lesser actors, unless these actors, in character roles, call for particular treatment.

A final word: TV costuming really has no set rules. You may find that a suggestion or adaptation of the period costume is more compelling and interesting than a completely faithful reproduction. This possibility applies both to set design and properties.

Recordings and Transcriptions

The term *recording*, used for musical scoring on radio or television, applies to 78 RPM. *Transcription* applies to the 33 $\frac{1}{3}$ RPM process.

Each local station or network has a musical library

with personnel trained in a knowledge of available recordings or transcriptions of popular, classical, or mood music used as themes for series, transitional devices, or supplements of mood in dramatic or comic scene. Exact lists of mood music or transitional devices are obtainable here with the names of the recordings, conditions under which they are to be used, and their application to various kinds of programs. Apart from the resources of the music library, a careful check of available record catalogues, such as are published by RCA Victor and Columbia, will indicate the scope of the disc material available to the producer.

All music used on television must be "cleared," because of copyright considerations, through a station or network music library, as various regulations govern the use of both modern and classical works.

For a musician, say an organist or pianist who is capable of composing an original score, there are no set rules for compensation, and out-and-out music rights may be bought at the same time that payment of the performance fees are made.

Descriptive scoring for a large television program can contribute greatly to the impact of the telecast, and funds, if possible, should be provided for this item of production expense. A minimum of five pieces for an orchestral effect is desirable; for a larger effect, twelve instruments; and for a symphony in miniature, sixteen pieces imaginatively and carefully orchestrated.

The cost of scoring by recording or transcription on the television network can run from \$50 to \$75 per half-hour telecast. A satisfactory, specially composed work

performed on one flexible instrument, such as the harp, organ, or guitar, costs, on the average, about \$175. A sixteen piece symphony-in-the-little on film with an original score would run from \$1,000 to \$1,200.

DO'S and DON'TS: Orchestral Scoring for Television

It goes without saying that television presents to the modern composer and orchestrator an unlimited field of opportunity both creatively and technically. Regardless of how large or small the budget may be on a given program, it should be kept in mind that striking and original effects can be created orchestrally with a minimum of instruments. Although a small orchestra may seem to limit you to a degree, do not forget that some of the greatest music we know was written for chamber groups and quartettes. Approached in the proper frame of mind, this very limitation of instruments can be a stimulating challenge to a composer.

In scoring for a dramatic program or any type of story line in which the music is used as a background or a creator of mood, there are a few do's and don'ts which should be remembered.

1. DO establish at least two or three easily identifiable themes and use them judiciously throughout the score in variations or inversions. It will give unity and purpose to the score as a whole.
2. DO use music only where it will serve a definite dramatic purpose, heightening a mood or "framing" a specific scene. The use of too much music can be a detriment to the story and will also lessen the effectiveness of the music when it does enter.

3. DO try to use as many thematic and orchestral variations as possible to give the score color. Try to avoid the repeated use of a certain cue verbatim unless it is for a definite dramatic effect.
1. DON'T over-score in scenes where the music is used as a background. Remember that very often the most effective scoring is one in which the music is so closely allied with the dialogue and mood of the scene that the audience is scarcely aware of its presence.
2. DON'T fill your score with a series of "stings" and "socks," which are the terms the industry uses to denote a sharp musical punctuation. When used sparingly they can be most effective to point up a climax or series of dramatic moments, but they should *not* be considered musical composition if used repeatedly.
3. DON'T lose sight of the basic idea of the script as a whole to the point that you are carried away with enthusiasm for a certain scene and find yourself writing music which, though beautiful in itself, has little or nothing to do with the mood of the piece. Establish a style in the beginning and stick with it.

By ROBERT W. STRINGER,
Composer-Conductor, *American Inventory*,
Broadway Is My Beat and MGM Pictures

Continuity Acceptance

All networks and many individual stations, whether for purposes of television, radio broadcasting, or both, have

a so-called continuity-acceptance or editorial department.

The chief function of such a group is to screen material scheduled for broadcast on the basis of whatever code requirements govern the specific broadcaster. It goes without saying that codes as such are based in the main on precedent, on continuing experience with audience reaction, and on assorted common-sense dictates.

Any broadcaster faces problems in such areas as the handling of violence in dramatic context; the numerous manifestations of human sexuality; reference to and dramatization of drinking; racial considerations; programs concerned with war; programs aimed at, or peeped in on by, children. In brief, broadcasting to a family audience necessitates editing or scrutiny in advance to insure that whatever goes out to that audience will be responsible and in good taste.

Codes such as the Television Code made effective March 1, 1952, by the National Association of Radio and Television Broadcasters boil down to a set of standards for the guidance of participating members of the NARTB. Included is everything from such details as the length of time that advertisers' sales messages may consume to rules-of-thumb on the program content itself. The code is aimed at protecting the public interest by cautions and prohibitions addressed to program-builders who, for various reasons due to their specialized interests, might not be sufficiently conscious of the limitations existing where broadcasting to a family audience is concerned.

The average continuity-acceptance department aims at operating on the basis of common sense. It reacts with

sensitivity to the public opinion reaching it. Sectional attitudes expressed in audience mail vary, but where they are clearly expressed they are of definite assistance in the implementation of code requirements.

Arbiters or "censors" try to take into consideration the differences between audiences in the so-called hinterlands and audiences in the large cities. At the same time every effort is made to avoid editorial activity based on a hopelessly low common denominator. Given the power of the broadcasting media, it would be unfortunate for American broadcasters to give way to out-dated thinking and isolated, regional prejudices.

Basically, the editor's job is one of determining whether a given broadcast is "right" for the time and place in which it is being released. Where it is not, for one reason or another, a more suitable handling is suggested. This is not so much a matter of arbitrary censorship as it is of guarding against both bad taste and irresponsibility toward one's public.

Public Information

Public information is a new term for public relations. Sometimes it is referred to as publicity.

It is a truism in the television industry that you may have the best program in the world, but if you don't exploit it through communications media and interoffice relations, you may be operating in a vacuum. You may not be building any audiences at all, and thus fail completely to capture any sort of attention.

Guides for effective public information activities are outlined below. These apply especially in the case of

television series. Each producer should know something about public relations, for that is undeniably a large part of his job. When conditions permit and the producer has a publicity service working for him, he should make sure that the following minimum items have been covered:

(1) A producer or publicity expert should make out a list of the cities which his program reaches. Then he should ascertain which other cities, towns, and villages see the program that is telecast from each listed city. The TV editor in all these markets should be contacted and provided with full program information, including press releases, over-all press data on the program, mats, and pictures. The producer or publicity man should get to know every TV editor whose paper is within the confines of the program. If there is money in the budget, the editor should be called by phone periodically; if the budget does not permit, then the producer or publicity director should write or wire to announce the content of up-coming shows. This phone call, letter, or wire should be followed up in a few days with a friendly question, asking whether the editor has enough information on the program. Discreetly, the editor might then be asked if he would consider the program as a highlight, or for review. In a few weeks, the editor should be asked if he is happy with the material he is receiving and if he needs anything else.

It might be remembered during the summer, at logical vacation times, a TV editor needs special fill-in columns. These could be written by the producer, director, or writer and supplied to the editor well in advance for use while he is on his holiday.

(2) The producer or publicity director should compile a list of columnists, both in the city of program origination and in every other city and town receiving the telecast. Publicity should get a copy of every paper printed in these sections and check for the style of both columnists and TV editors. Then the publicity director should try to supply special human interest stories about the production and its personnel, each story being of necessity exclusive to an individual columnist or editor.

(3) Programs should be analyzed to see what parts of them could be utilized for other features of the newspapers. For instance, if the show deals with books, special releases should be prepared on that angle. Or if the program is concerned with a different topic every week, the publicity director should make it his business to know well in advance what they are going to be, so that special material can be supplied accordingly. If one program highlights dairy products, contact should be made with the public relations department of the dairy industry, and tie-ups and releases worked out to reach every grocery, independent or chain, in those cities covered by the program. This material would include posters, billboards, house organs, employee bulletins, and food pages in the newspapers of the cities concerned.

(4) National magazines are vital to the success of a program. Shows should be analyzed to see what angles could be made attractive to national magazines; then a pitch should be made for either a feature story or a picture layout.

(5) A program succeeds or fails depending upon the team behind it. TV magazines, trade and fan, should be

fed specially written stories on the producer, writer, and members of the staff, all keyed to show why the program is a top-notcher.

(6) Women's clubs, men's clubs, and fraternal organizations welcome speakers. If the producer or director of the program is a good speaker and knows his subject, he will be a "natural" to address meetings and give the show added good-will plus prestige publicity.

(7) There are good human interest stories in every program, especially in the lives or jobs of the cast. The biographies of everyone associated in the production of the show should be assembled, including those of the cast, well in advance of the program. These may be used for special stories in the towns where individuals were born or lived originally. (A television editor in Philadelphia, for example, might always print an interesting story involving a local personality.) Or a member of the show living outside of the city of program origination may be good for a local color yarn, too.

(8) If the program is on the network, the producer should keep in touch with the pressman assigned to the show, to keep him fully informed of every program change and up-coming show material.

(9) To create firm respect for the program in the eyes of a television editor, the producer or director should personally call him any time a last-minute important change is made in the show. Here again, if the budget permits, he should be called even on long distance if necessary. If the budget does not permit this added expense, a wire will do the job. This needs to be done to gain and keep the TV editor's good-will. There have been too many

examples of important program changes of which the TV editor was not informed or informed too late, tending to make him lukewarm toward the show and its production staff.

(10) A number of special national awards are available. To cite a few: the Freedoms Foundation Awards, *Variety* Awards, Sylvania TV Awards, the Awards made by the Institute for Education by Radio-Television at the Ohio State University, and the Peabody Awards. Brochures that are available on the conditions for winning these honors, should be investigated, as such awards constitute prestige for the program.

(11) The publicity director should try to get accolades for the producer of the show—perhaps a citation from a magazine or a college degree in recognition of a public-affairs series.

(12) If the TV program features a permanent MC or personality, the producer or publicity director should find out whether that personality has a fan club; if so, the club members should be solicited to go out and do spadework for the star in the show, thus supplementing other promotion.

(13) If it is possible to set a definite date for some extraordinary up-coming show, special screenings might be arranged in advance for local TV editors; and if the budget permits, a key group of out-of-town editors might be asked to converge on a central point for a special briefing and screening.

(14) Last, but by no means least, a consistent attempt should be made to place the show in the “best-bets” category in television listings in the newspapers. “Best bets”

add up ultimately to top ratings and, of course, top ratings signify a top show.

Program Cost Accounting

Owing to the great diversification of the sources of costs and the volume of detail paperwork by which they are evidenced, accounting for program costs has been a major challenge to the television industry.

Here is a brief outline covering the major areas of TV program costs and a suggested accounting approach which might be generally used:

PROGRAM BUDGETS

A financial representative (or estimator) is present at all program production meetings and assists the producer or director in the establishing of the program budget. This budget is then reviewed with the general program executive and the controller for final approval. After final approval, the producer alone is responsible for the actual costs and their relationship to the budget.

PROGRAM COSTS

The major categories of costs are: talent, script, music, film costs, staging services, studio and theatre rehearsal costs, and extra engineering. To indicate financial items, a sample program form is printed below in which budgets and actual costs are presented for each show. This form defines some of the more detailed sources of cost contained in each major program category.

To be of value to management, program costs must be prepared completely, accurately, and *promptly* after each

show. In order to accomplish this task, perfect teamwork is necessary between the financial organization and all operating personnel. Numerous reports covering studio usage, equipment usage, props, scenery, and other items must be prepared by the operating departments servicing the shows and channeled to the financial section for pricing, recording, and billing. Contracts covering talent, film, and over-all production must be prepared and interpreted; payments must be made and recorded. Studios and crews must be scheduled to meet program requirements, and, since labor is a major cost in the program, this must be done in the most economical manner possible.

TV Operations

The primary differences between the operation of a television network, a local station, and a local educational station lie in the number of employees, their functions, and the size of operating budgets.

A *television network* has a fairly large and complex organizational structure, and therein resides its strength. For a network is composed of men who are specialists in their individual fields: engineering, production services, law, finance, film, personnel, public relations, talent procurement, labor relations, music, writing, sales (both local and national), research, advertising and promotion, sales service, designing, make-up, sales planning, sales development, and engineering design and construction. The men who head these various and divers functions should be the best experts that money and experience can produce. Individually, theirs is a heavy and precise responsibility for effective administrative operations.

*Sample
Television Network
Program Budget*

PROGRAM _____ SUSTAINING _____ COMMERCIAL _____
CYCLE _____ to _____ TIME _____

	BUDGET	
	\$	\$
PRODUCER'S BUDGET:		
Talent Costs (Cast, Script, Writers, Fees, etc.) _____		
Other Talent Costs _____		
Music and Musician Costs _____		
Film Costs _____		
Staging Services Costs _____		
Studio and Theater Rehearsal Costs _____		
Extra Engineering Costs _____		
Miscellaneous Costs _____		
TOTAL PRODUCER'S BUDGET		

ACCEPTANCE AND APPROVAL

Program Department _____ (Signature) _____ (Date)

Producer _____ (Signature) _____ (Date)

Controller's Office _____ (Signature) _____ (Date)

Sally Hill

Frank...

*Sample
Television Network
Program Budget*

TALENT COSTS:	BUDGET	
Cast _____		
Temporary Personnel _____		
Script and Writers _____		
Fees (To Producer & Director) _____		
Announcers _____		
Total Talent Costs		
OTHER TALENT COSTS:		
Talent Packages _____		
Agent's Commission _____		
Travel and Entertainment _____		
Rights _____		
Total Other Talent Costs		
MUSIC AND MUSICIAN COSTS:		
Personnel _____		
Other _____		
Total Music and Musician Costs		
FILM COSTS:		
Film and Library Charges _____		
Newsreel Spots _____		
Other Film Spots _____		
Total Film Costs		

*Sample
Television Network
Program Budget*

	BUDGET	
STAGING SERVICES COSTS:		
Set Design _____		
Set Construction _____		
Set Painting _____		
Sets Rented _____		
Sets Purchased _____		
Props Supplied from Stock _____		
Props Rented from Outside Sources _____		
Total Sets and Props		
Draperies _____		
Costumes and Wardrobe _____		
Make-up and Hairdressing _____		
Graphic Arts _____		
Sound Effects _____		
Trucking _____		
Handling (Stagehands, etc.) _____		
TOTAL STAGING SERVICES COSTS		

TV stations as they spring up remains to be seen. The point in mentioning this possibility is merely to stress the importance of having men whose past heavy responsibilities and wide working knowledge make them fully qualified to step into smaller stations and to cope with the myriad problems sure to confront them there.

Men who want to work at programming or the behind-the-scenes production operations of local and educational TV can be perhaps more easily located than engineers and cameramen. "Salesmen" can be found to sell time and facilities and to promote campus, town, or city interest in the station. Well-trained technical personnel, when induced to join local staffs, can help aspirants to the other branches of small station operation in everything from lighting to making economies. Those with experience comparable to the network's production coordinator can also be of immeasurable value. They know intimately the component parts of production from prop procurement to the timing of camera set-up and camera rehearsal. And all this sums up to the advisability of "getting a man with the heaviest experience possible."

Network Organization

There is no fixed organizational structure for network operations. Opinions vary and actual practices differ on the grouping of departments, but in general the pattern is as described in the chart which follows. First is the board of directors, next is the president, and then, with varying staff levels below the president, there are vice presidents in charge of programming, production, sales, film and finance. In addition, and differing sharply in

of television executives at a local station mold the product of the local station, just as the larger number of more highly specialized executives weave the rather intricate programming fabric of a television network.

The unique problems of an *educational television station* are paradoxically many and few. They are many because they are identical in scope with the financial, technical, and personnel manning difficulties which any local station meets in attempting a considerable degree of live programming. They are few because, unlike a local commercial station, an educational station in all probability will have to program—at least at the start—only a few hours each day. Then, too, variety of programming poses no difficulty, for there exists no danger of TV's voracious talent appetite gormandizing too fast for the lectures, laboratory demonstrations, or other resources of a good school or college.

The first consideration in getting an educational station on the air is to have a good technical plant and good technical men to run it. This will free creative minds to attack the even greater challenge of program content. The feeling is prevalent at the networks that the constantly expanding local commercial and educational television facilities of the country will lure more and more of the better and highly experienced engineers away from the big network origination points. To date, this apprehension has proved to be groundless, for no wholesale shifting of technical personnel has taken place.

Whether the inducements of more relaxed rural living and in many cases larger salary offers will attract the networks' technical men to jobs in local and educational

Local station operation is almost a miniature of network operation. The product (programs) produced is the same, the type of plant is the same—the differences lie in size of physical facilities, number of employees, and combination of necessary duties.

While the local station has its engineering, sales, press advertising, program, and production departments just as the network does, it may buy, for short or long-term periods, certain specialized services on a fee or outside-consultant basis. For example, legal advice may be obtained on the outside, as well as the services of some good plant construction engineer or talent agent when these are needed on special, temporary projects.

There may be no personnel department in the local station because the station manager or any of his few department managers may recruit, screen, hire, and indoctrinate all new employees themselves. Where the network may have a large staff of production coordinators, who are responsible for all the elements essential to staging a live television show on a time schedule, the local station may have among its employees not one person who might properly be called a coordinator. At the network level, the coordinator is the vital cog in seeing to it that all the numerous details discussed in a production meeting (in which the producer, director, agency representative, designer, lighting consultant, make-up man, and possibly others participate) are actually put into action. In a local station, the show's producer may well handle all things required to be done, right from the origination of the idea for the program to its presentation on the air. This is only one example of how a small nucleus

*Sample
Television Network
Program Budget*

	BUDGET	
STUDIO AND THEATER REHEARSAL COSTS:		
Live _____ Hrs. @ \$ _____		
Film _____ Hrs. @ \$ _____		
Dry _____		
Rehearsal Halls _____		
TOTAL STUDIO AND THEATRE REHEARSAL COSTS		
<hr/>		
EXTRA ENGINEERING COSTS:		
Extra Personnel _____		
Extra Equipment _____		
TOTAL EXTRA ENGINEERING COSTS		
<hr/>		

REMARKS:

BOARD OF DIRECTORS

PRESIDENT



various companies, either vice presidents or directors head groups of departments as listed under the "special" heading. Some of the departments listed can be grouped as they are shown in this column, or can be set up as independent functions reporting to one or two vice presidents in charge of these organizational units.

Local and Educational Stations

Since the local and educational stations are smaller counterparts of the networks, their organizational structure is a streamlined version of the big brother. The main groupings are production, programming, finance, (and sales)—and just as shown in the network chart, the services listed as "special" are either minimal units within other parts of the organization or they are obtained on an outside fee or consultant basis. See Chapter 11.

Presentations

When an individual has an idea for a series to sell to a producer, network, or station, he should prepare it in the form of a presentation.

The presentation starts with a brief, one-page summary outline, giving title, main idea, format, and general handling, together with a statement on what makes the idea unique, including suggestions as to its possibilities. It is advisable to keep the presentation simple, brief, and punchy. Ornateness does not sell ideas.

If the idea arouses interest, the next step is to prepare a sample script for possible audition or scrutiny by all members of the production staff who may be involved. The script should be accompanied by a thirteen weeks'

outline, giving one-paragraph summaries of subject matter and treatment recommended for the future programs of the series, if sold as a sustainer or commercial property.

On approaching a station or network with an idea, the writer or producer may address a brief note to the program manager, asking for an interview. If this is granted, the hopeful should bring a copy of his presentation with him and leave it for the program manager to consider at his convenience. Two weeks is a reasonable time to wait for a "Yes" or "No."

There are agents who handle literary properties as well as talent, but they seldom take on newcomers to the medium. Better try, if possible, to get a few credits with the station or network on your own before placing yourself in the hands of an agent. Direct personal contact is still of major importance in all selling techniques.

When the station or network makes a presentation to a sponsor, it may do so with a printed booklet, an illustrated pamphlet, or a dossier on the proved response to the audition, pilot show, or series. An important part of the presentation will be letters regarding the show, together with the press reaction and other supporting evidence of the program's potential success.

CHAPTER 7

SETTINGS: STUDIO AND REMOTE

Studio Settings

STUDIO SPACE varies according to accommodations in the city or community in which the television station is located. For most programs, the walls of the area will be padded or sound-proofed to insure good audio. There should be enough room to accommodate the settings required and to allow working space for the cameras and microphones to do their work quickly and without serious impediment to the action.

The average new studio has a control room, either on an elevation or removed and masked off from the actual playing space. In the control room are found various types of electronic equipment for the checking of sight and hearing; monitors, usually a turntable for music or sound effects; a communications system for the studio itself; accommodations for the audio and video technicians and the transcription or record man; and a table for the director, his assistant director, and space for anyone else immediately concerned with putting the show directly on the air. Activities here are so delicate and complex that visitors who have nothing to do with the program could hardly be permitted to intrude. Guests should be placed elsewhere before an outside monitor or in a client's booth, if there is one.

In the studio itself, there should be a way to move

settings and properties in and out; there should be room for make-up, costume changes, and quick storage. The television studio, when a broadcast is not on the air or in rehearsal, is likely to be rather bare, since its contents at any given time are primarily a function of the activities of some particular part of the day's schedule.

Television programs are not staged to be seen by the studio audience. Activities are arranged to transmit pictures and sound over the air; studio audiences therefore may sometimes find television programs disappointing if they come expecting to witness a theatrical performance.

Remote Settings

The so-called *remote* or *nemo* telecast poses greater problems than those of producing shows in the studio.

After all, a *studio* is equipped in advance with permanent facilities to take care of as many different kinds of shows as are likely to be put together by a station or network. The situation in the case of the *remote* telecast is quite another matter. Here the producer or director must make-do with what is available in the vicinity of his out-of-studio program.

Suppose you want to take advantage of natural settings, as in the case of a sports event. Let's examine the pre-season planning necessary to cover all the Yale football games which originate from New Haven and which may be sponsored, let us say, by Lucky Strike Cigarettes.

About a month before the telecasts begin, the director meets with the agency producers to plan with them the film integration of commercials. Film is involved, because many commercials are put together that way.

The director then meets with programming personnel at the station or network and with the operations personnel who might be concerned, including a film man and a film studio operations man, so that the film will be set up as scheduled to roll in the film studio on certain cues from the point of remote location.

Film cues are indicated on the film leader with five or six marks before the actual film begins. Some networks have reduced the cue down to three short warnings on the leader.

When the director is satisfied with what the agency requires from the operation, he contacts the assigned mobile engineering crew, including a chief engineer, and goes to New Haven for a preliminary survey. During that survey, the director and his crew make the following decisions:

(1) They determine where to place the cameras from the top of the Bowl to insure the best possible picture coverage. There might be two possibilities: (a) one camera might be placed behind the goal posts; (b) two might be placed on top of the Bowl, covering both sides of the field.

(2) If there is to be a live commercial originating from the Bowl, a camera might have to be placed especially to take care of this problem.

A critical point to watch for in sports coverage, for example, in the case of a typical athletic event such as a football game, is the average play pattern, on which cameramen should be briefed in advance, so that they may learn the typical behavior of certain players in certain

positions. The director should teach his cameramen to anticipate the moves in a sporting event as a coach would brief his team. Thus, if a cameraman is covering a long shot of the offensive or defensive back, the moment the cameraman sees the ball being given to the quarterback, the camera might be released for another shot.

What is extremely important in covering sports events in particular is the fact that, since the home audience is entitled to see as much as possible through the benefits of the TV medium, it should not be sold short by the producers of the remote program. All facilities and equipment should be utilized, including the ingenuity of the entire crew, to insure the fullest possible coverage at close range. The whole production crew should concentrate on giving the home-viewer the intimacies enjoyed by the outside spectators. In the fulfillment of this task, the director, producer, and cameramen command the selective, close-in, ringside view which must be conveyed to the television audience.

There are certain exceptions to employing close-ups of the complete details of a game or event. For instance, in the case of a player who is injured on the football field, the cameramen should not move in closely toward the person who is hurt as this would constitute invasion of privacy. Moreover, many persons in the home audience, watching hazards of the game thus stressed, might attempt to discourage their loved ones from participating in an apparently dangerous sport.

The fact is that television should never, even indirectly, assume a censorious role in connection with remote broadcasts. All events and personalities should be shown

to their best advantage. During the 1952 election campaign, for example, a director was producing a show on which Senator Taft appeared. A certain camera gave very poor angle shots of Taft, so the director, wisely, rarely employed this camera. After the broadcast, the director told the cameraman the reason, namely, that he got the poorest possible shots of the Senator. Some cameramen are tempted to focus on mistakes, but this is obviously a losing policy. The camera should not comment adversely. It should not seek or emphasize flaws.

In striving for dramatic, intimate TV effects, the director is constantly faced by the necessity of making decisions in accordance with good judgment. A typical question might be whether to attempt a behind-the-scenes view of players in a football game, such as a remote from their locker room. This could be excellent background for interviews during breaks in the game. On the other hand, to pick up a hard-boiled speech by a coach to a team that is behind in the score would be much too hazardous, no matter how interesting it might be to most of the home listeners. Similarly, the dugout of a baseball team suggests itself as good background, but the audio might pick up language offensive to a family audience. Matters of this kind are continually coming up for discreet handling by the director.

The next step in the remote operation, after the camera locations have been set, is to select a spot for the mobile truck to operate. A mobile truck, as such, is not absolutely necessary, but there must be transportation for the equipment from the studio to the point of the telecast. In Philadelphia several years ago, WPTZ worked out of a mov-

ing van in telecasting University of Pennsylvania games. Other stations, such as WAVE-TV in Louisville, Ky., renovated a city bus for out-of-studio uses.

Modern mobile trucks, constructed especially for television, are fully equipped. Sometimes facilities for developing film on the spot are also included. In the mobile truck or in the mobile operation are three portable monitors, which enable the director to follow camera action in his telecast as he does in the control room of the studio. Normally, remote equipment will include three camera and audio outlets.

Outdoor events are lighted artificially as daylight wanes or when the sky is overcast. A director covering a sporting arena, like Madison Square Garden, normally will use arena lights plus what are called *inkies*—small, directional spotlights which snap on above the camera and throw illumination forward, giving necessary additional light. For spotlighting details in such cases, the video engineer does a *batting-down operation*, which means that lights are taken down around the subject, and only the subject itself is highlighted.

Out-of-town remotes depend on relay stations which transmit the program to a coaxial cable where available. The crew receives its signal through microwave, similar in principle to the radar beam, from a tower three or four miles away at a high spot from which it is relayed to another high spot and back to studio base. Two relay points per hundred miles are necessary for adequate telecasting. Engineers are stationed at these relay stations in communication between the remote point and the mother base.

The director must determine in advance whether relays are available or, if not, how they may be set up. Microwave lowers expense, because telephone facilities otherwise are necessary to set up lines. However, to fix the microwave *dish* on high buildings requires permits from the owners.

Where electricity is not readily obtainable, the remote crew carries its own generators for lighting. This was the case when TV covered the army maneuvers in Aberdeen, Md. In certain situations, the director may ask the chief electricians of neighboring buildings for permission to tap the main source of electricity.

The average load on a remote in a private building is enormous. If precautions are not taken, television can easily blow out an electrical system for miles around. A responsible director always requests a representative of the fire department in the vicinity to check the cables to see that they are not exposed. Remember that there is a tremendous load of electricity going through those cables, and that this can constitute a real peril.

Final preparations are now in order. Set-ups, when feasible, are made on the day before the event. The mobile, unit, through its advance engineering crew, checks lines and power and transmits a sample picture, if possible. On the day of the event, about three or four hours before telecast time, the production staff moves out and tests communications, sound, picture balance, and any other points which may not have been foreseen.

In accordance with custom, outside, non-studio people who have assisted you should be paid on the spot. The chief electrician should be tipped at the rate of between

\$25 and \$30. He is the most important man involved and can make or break your operation.

Note these miscellaneous points:

(1) If possible, cables should be strung overhead, and not along the ground or floor. Many locals will have *elbows* to assist in this procedure.

(2) A spot should be selected where the telephone company can easily connect its private lines of communication.

(3) All necessary parking area permissions must be obtained.

(4) The police department should be filled in on your activity.

(5) If you are telecasting the zoo and other similar places, all permits and legal questions involved should be investigated in advance.

(6) If you are covering parades, and you know beforehand that there are to be forty or fifty bands engaged, each one playing different tunes, a list of the tunes to be played should be obtained at the earliest possible date. These must be cleared through the music library.

(7) If a celebrity is involved in the remote, permission must be granted in advance by him, his agent, or his studio. Sometimes an informal interview is an exception. If he is asked to play a specific part in the proceedings, he will naturally have to be approached on a different basis.

(8) Whenever possible, if the telecast is part of a series, what you have done previously should be shown on kinescope or film to the crew with whom you are working.

(9) It is better never to shoot anything "off the cuff" unless it is an emergency telecast. Notes on production of the same or similar events in the past are usually available for study.

(10) Advertising signs must not be picked up. If a sponsor is paying for the program, he will object, quite reasonably, to accidental plugs for a product not his own.

Remotes of athletic events, church services, concerts, parades, and the like are recommended as yielding interesting television. Where sound is an important factor in the telecast, as is true of the concert, it is preferable to operate indoors rather than outdoors because of better acoustical conditions.

What is involved in getting rights from people who might accidentally be shown on the telecast? The answer is that in crowds, no rights are needed; but if the director is covering, say, a revue in a nightclub, some sort of notice of the fact must be posted. Any persons who object to being seen will then have the opportunity to leave.

Here are some points about picking up a parade. If a parade takes place in a large city, and there are several stations planning to cover it, directors meet beforehand and decide to pool their resources. They set up at various locations, such as the assembly point, halfway down the line of march, and the reviewing stand, depending upon the number of cameras available. *Zoomar lenses*, which can literally *zoom* in closely staying in focus to pick up a detail from a far distance, should be employed plentifully.

Local catastrophes can be covered well by remote op-

erations, sometimes within an hour. When Chicago had a fire opposite the Merchandise Mart, NBC quickly transported camera equipment to a near-by roof, and within a half-hour the local operation was feeding pictures to the network. At the time of an explosion off Newark, television had a mobile crew sending pictures from the spot within three hours.

The United Nations television coverage is remarkable. This world parliament is usually handled by a pool of as many as fourteen cameras supplying pictures on as many monitors for the director to choose from. Over a long session, several directors from various companies take turns.

A program called *The City at Midnight*, the first live dramatic show done on location, originated from such points as a taxi garage in Long Island City, the docks on the Brooklyn waterfront, the YMCA on the West Side of New York, a night club on West 52nd Street, and a Jewish synagogue on the lower East Side. Note: the Jewish synagogue didn't mind, but the cameraman and everyone else in the crew had to have their heads covered by wearing the traditional caps.

The audio part of a dramatic show on location usually presents very difficult problems. Sound can contribute materially to the feeling of drama, but in a great many cases you can be handicapped by distracting noises, such as a feedback, traffic noises, or wind blowing into or across the microphone. Sometimes crowd noises during a special event add to the enjoyment of the show. To cover a sports event, two *parabola microphones* "dishes" are usually adequate to take care of the cheering sec-

tion and audience reaction. A hand microphone or table mike will cover you for interviews.

Special events are often quite hard to fit into arbitrary time slots. If a game is over before your allotted time is completed, the director can fill in with recaps of the play, a summary, interviews, and other such devices. Conversely, if the last minutes of program time see all hell breaking loose, the director can hardly justify going off the air; so he cuts back to his operations man, and asks him if additional time can be cleared. Ideally, this request for additional time should be made a half-hour in advance of the end.

If, as in the case of the United Nations, history begins to be made toward the end of program time, the same procedure is followed, except that the sponsor of the show following must be contacted for permission to cancel his time. If the sponsor does cancel, the network or station specifically acknowledges this relinquishment of the normal time period. Financial rebates are then usually given.

To summarize:

The advantages of the remote over studio programs are reality, freshness, presence, the feeling of *being there* and the feeling of *being there at the moment things are happening*.

The director of the remote should not be afraid of letting the cameras come into the picture or letting mikes show. Remotes have nothing to do with illusion; they are frankly and nakedly television coverage of *reality*.

The disadvantage of a remote operation is that, in a great many cases, you will be limited to certain areas,

and there will be a limitation of sound quality of picture possibilities.

With few exceptions close-up details of the remote operation should be stressed, instead of long-shot perspectives. The director should first establish his scene by panning or dissolving one scene to another to give a sense of place. The audio, at the same time, should cover the area and establish natural sound effects. At the end of the remote, you re-establish this sense of place in picture and sound.

A final reminder: It is not the business of remote telecasting to prejudice an event or personality by singling out this or that defect. On the contrary, every legitimate effort should be made to weed out flaws and play up the best features.

CHAPTER 8

STAGING

ONE OF the most vital departments of production is that of staging services. Staging pertains to the physical mounting of the show and is concerned with the elements which must be present on and off camera. *DESIGNING FOR TV*, by Robert J. Wade, (listed in the bibliography) is a highly recommended illustrated reference on all phases of staging and artwork.

Backgrounds

NATURAL SETTINGS

Natural settings refer to those which are generally found on a remote or field pick-up. The most obvious would be the athletic field or sports arena, from which a football game, wrestling match, or rodeo might originate. Other typical settings would be streets, hotel lobbies, banquet halls, public auditoriums, hotel suites, government buildings, and the like.

In all these instances, few or no theatrical or TV settings need be constructed for use as backgrounds; rather, the actually existing physical environment would be utilized for the telecast. Here TV production problems are at a minimum, since the authentic settings are perfectly suitable as they are for the use to which they will be put.

DRAPES

Probably the simplest type of background, and the first evolved for TV presentations, consisted of draperies. This was particularly true in early TV studios, where a small area had to accommodate various types of programs on a limited production budget. Frequently, one set of monk's cloth or similar material, attractively arranged, served for a fashion show, a newscast, variety, and perhaps a children's hour—all in one broadcast day. While this type of background contributes little toward establishing atmosphere or mood, neither does it intrude upon or clash with what is presented before it.

Various types of curtains that may be opened or lifted, such as travelers or drops, may be used, as they normally would be in theatrical stage production. These are more varied or functional adaptations of a permanently hung drape.

SCENIC BACKGROUNDS

To add real visual interest to the program you must provide a background that contributes more to the theme than neutral drapes are capable of achieving.

Factors to be immediately considered are whether settings are to be realistic, simply suggestive, or possibly impressionistic or even satirical. Program content and purpose and budget will determine this, with the usual conflict between creative desires and practical dictates.

A studio sportscast or simple guest interview type format usually calls for nothing more than several flats, providing, perhaps, a dozen feet of simply painted scen-

ery to represent a contemporary office or living room, dressed with necessary pieces of appropriate furniture.

A network dramatic show such as *Kraft Theatre*, on the other hand, may require fifteen different sets, ranging in size from a hall bedroom to a large courtroom, and all extremely realistic, even if an authentic period style is involved.

A prestige variety show, such as *Show of Shows*, must cope with scenic problems of a different nature. Here the theatre stage offers a limited playing area on which must be presented dance numbers, skits, commercials, choruses, and so forth. Many numbers must be set up and "struck" or "flown" in a very short time and throughout the telecast; hence these factors enter into the choice—complex or simple—of scenic elements to be employed.

Scenic elements themselves also include items which provide the static or stationary visual content of the program, exclusive of furniture, props, lighting, special effects, titles or talent. These elements range from a simple canvas-covered flat to an elaborately constructed spiral staircase; or from a three-foot square platform to a fifty-foot painted drop of a row of tenements.

Elements needed to simulate interiors would generally include canvas-or plywood-faced flats, doors and/or windows, bookcase units, fireplaces, mantles, stairs, railings, columns, corner pieces, arches, platforms, pilasters, and beams, all planned to produce a unified or consistent architectural effect.

Exteriors are simulated by the use of drops, which may be painted or in the form of photo-murals: cycloramas, trees, shrubbery, rocks (in profile or full-round), fences,

grass mats, ground cloths, dirt, tanbark, and plants (real and artificial).

To realize the maximum in scenic efficiency and economy, it is good practice to do building and painting only in the amount and detail actually vital to creating the proper illusion on the screen. Areas and details that are not actually discernible on the TV screen are beyond the budget even of the well-financed television show—and unnecessary.

REAR PROJECTION

Rear projection, known in the trade as RP, is coming into greatly increased TV usage. This device, used extensively in motion pictures, makes available, at low cost, varied backgrounds, both still and moving, that could not be produced in any other way.

“Still” RP makes use of glass slides measuring 4" x 5" which are projected from behind the RP screen by means of an RP projector. Detail and realism, not possible with a drape, may be reproduced at less cost per scene; complete shows regularly use RP exclusively. The cost of slides, whether rented or made up, is low. Screens and projectors, as is to be expected, are relatively high, but are not prohibitive in cost when amortized over a period of time. And they can be rented.

By using an RP motion picture projector, utilizing standard 16mm. silent film, moving scenes may be used to impart realistic action. Traffic moving down a highway or street, or boat traffic in a river, are prime examples of such usages.

RP screens vary in size from several feet to 15' x 20'.

The most common studio sizes are 9' x 12' and 15' x 20'. The most efficient and modern type regarding light transmission and *edge fall-off* is the *blue*. But several kinds are manufactured in New York and Hollywood.

Studio lighting is important in relation to the RP screen, as any direct amounts falling on the screen will wash out the projected image.

Lighting and Lighting Effects

Lighting is important, not only from an engineering standpoint to provide sufficient amounts to sustain minimum signal levels for the telecasting system, but also from an artistic point of view to produce proper moods and realistic three-dimensional effects.

Currently there are in general usage two types of light sources—incandescent and fluorescent. Incandescent lighting employs the standard tungsten filament-type bulb in various shapes and wattages up to several thousand-watt spotlights. Incandescent lighting is relatively “hot,” and is rich in the red end of the light spectrum.

The fluorescent type, while a cooler light source and providing more initial diffusion, is not as adaptable to use in different types of lighting units as the incandescent. Fluorescent light is richer in frequencies at the blue end of the spectrum. For this reason, most major studios prefer the incandescent, since the engineers feel that the richness in red is balanced by the camera pick-up tubes' sensitivity to the blue end of the spectrum. This makes for a more natural-appearing picture in tonal reproduction.

Fill lighting to provide a minimum over-all illumina-

tion to satisfy engineering requirements is usually a first consideration. In order to eliminate flatness and to give a three-dimensional appearance to persons and objects, side and back lighting is employed, usually in the form of *scoops* or focusable spots. The elimination of undesirable shadows on backgrounds, and particularly those on the faces of actors or speakers, has major importance. Lights, for instance, which are too high will produce undesirable shadows under the nose and around the eyes.

The most common type of floodlight or scoop consists of a high-wattage bulb mounted in a fixed position within a large parabolic metal reflector. This provides a source of light which may be generally directed to a large given area.

Although spotlights vary in size from *inky-dinks* of 100 watts to large studio-theatre type of *follow-spots* of 5,000 watts, the principle of operation is the same. The bulb or arc is located in a metal housing, incorporating a polished reflector and a simple lens, so that the distance between the light source and the lens may be varied to permit focusing from a wide to a narrow concentrated beam.

A further refinement is illustrated by the *Lekolite unit*, which embodies greater flexibility in shading and adjusting the light beam.

All of these units may be mounted either on floor stands or hung from above on pipes or grids. Operation of cameras and booms makes clear floor space desirable, so that flexible overhead lighting is actually more convenient. The addition of limited floor stand units, when necessary to provide low-level lighting, makes for a workable combination that solves most lighting problems.

Special lighting includes such effects as flickering fires, lightning, sunlight, and shadow or silhouette projection. Standard studio units are capable of producing most of these.

Set Decor and Properties

FURNITURE

Happily, furniture generally “plays itself” on the set and need only be in keeping with script requirements regarding character, period, and condition. Obviously, it should be placed to facilitate stage business. The extent to which a studio “stocks” furniture depends, of course, on programming needs and available funds.

Period or other uncommon types may be rented (or, in the small station, borrowed for program credit), either from theatrical houses, interior decorators, or stores. As in property procurements, possibilities are limited only by the ingenuity of the procurer.

Occasionally, trick *breakaways* of special scale pieces must be constructed, usually at considerable expense.

HAND PROPERTIES

The range in props varies with the imagination of the individual writer, director, and producer. Hand props are not included in ordinary dressing or furniture and consist of items that would normally be handled or used by the persons appearing before the cameras. A pistol, looking-glass, suitcase, broom, and cigarette lighter are all hand props. Here, too, studio stock, theatrical prop houses, or stores are the sources for these useful thousand-and-one items.

Trick props, like breakaway furniture, usually have to

be constructed to order and, in many cases, come under the special stage-effects category. They range from a giant ice cream cone to a rubber plant that grows on cue.

DECOR

Decor, or set dressing, usually refers to items other than furniture or hand props which are used to contribute to the visual realism and the mood of the program. Proper dressing can transform what might be rather plain scenic elements into extremely effective ones. Since it usually involves no construction and little relative expense, this technique presents interesting possibilities. A plain, neutral, gray flat, by the addition of an oil painting and an elaborate candelabra on the wall, will give quite a different feeling than if combined with the prosaic installation of a coin telephone and a cheap calendar.

It will readily be seen how dressing may include lighting fixtures, draperies, and a hundred common nicknacks used to decorate a home, office, barracks, and so on.

Enough dressing should be visible to set the locale of the scene, but not so much as to clutter up the screen with too much detail, rendering it "busy."

Special Stage Effects

When the script calls for running fountains, live campfires, mine explosions, snow, rain, fog, wind, mechanical mice, a steam locomotive or other working devices outside the realm of normal scenic construction, props or decor, we are in the special stage-effects area. All major networks have special-effects departments, in some cases including optical and electronic effects.

TV in its growth, like motion pictures, has tended toward bigger production, incorporating more and more realism. This has necessitated the development of many ingenious techniques for achieving special effects of all sorts.

Here are a few simple methods for producing some useful effects:

(1) A dense vapor or smoke may be produced by exposure to air of a few drops of titaniumtetrachloride.

(2) Dry ice is useful for providing all sorts of smoke and fog effects. When pieces are dropped into hot water or subjected to a steam blast, a white vapor, visible on camera, results.

(3) Alcohol in jellied or liquid form makes a convenient live flame which most fire codes permit.

(4) Safe explosions may be produced by igniting lycopodium dust suspended in air.

(5) Powdered magnesium (better known as flash powder), if electrically ignited, produces interesting effects. This, like any other inflammable material, is customarily burned in metal, asbestos-lined, flame-proof containers.

(6) Confetti or breakfast cereals produce snow, while actual water is generally used for rain.

The above should suggest some devices of your own.

Art Work

This refers to representation in the flat plane or in two dimensions only. The most common and necessary type is title work.

Titles may be printed on cards called *flips* or on a long

sheet fastened to a *crawl* or drum; or they may be reduced to a projectionable form, such as a slide. Other mechanical means of handling title cards are used, depending upon program demands.

The standard single card usually runs 11" x 14" for direct camera pick-up. Copy is centered in an 8¼" x 11" field, so as to allow sufficient edge distance or *bleed*. Backgrounds are never a dead white, and are a dead black only when the title card is to be superimposed over another camera's picture. Printing must be clear and sufficiently large to be legible on a small-screen home receiver.

The crawl provides one of the basic forms of animating titles and frequently is superimposed over another shot, making for an interesting effect.

The use of titles on slides or opaque cards, while giving the program director less direct control, frees another camera for studio dramatic use.

Maps, cartoons, and the like may be animated by operating or pulling hidden sections to disclose additional picture information, and cued into position by an illustrative word in the discussion.

A *gobo*, usually made on a 20" x 30" card, is another useful piece of artwork. It is in reality a mat or frame with the center cut out, so that the camera may look through at a scene behind the gobo. For example, the gobo may represent an arch, beyond which is seen the interior of a church. By having the camera dolly in through the arch, an effect of realism and depth is attained, impossible without the gobo or a large, full-scale piece of scenery.

Cameras

There are several makes of studio cameras, principally RCA and Dumont. General characteristics and uses are sufficiently similar for both to be considered here together.

Cameras, and their associated equipment, break down into two general classifications—studio and field gear. Set on fixed or movable camera mounts, both types now utilize the very sensitive *image-orthicon pick-up tube* and movable turrets, usually fitted with a complement of four lenses. All, of course, have a head which may be panned or tilted.

Cameras may be mounted on various tripods, pedestals, or dollies, depending upon programming needs. The simplest mount consists of the camera proper, or head, mounted on a wooden motion-picture-type tripod in a fixed position. While this is sufficient for sports or other field pick-ups, it does not provide sufficient mobility for most needs. The next step is to mount this tripod on a dolly with casters, which will permit camera movement across the floor on a limited basis. The pedestal provides a more versatile vehicle, since it is all metal, heavier, and equipped with smooth casters, and permits raising and lowering of the camera vertically within limits. The Fearless, Sanner, or boom-type dolly is much larger and consists of a heavy, four-wheeled truck with movable boom attached. While requiring two men to operate, it provides much smoother dolly shots and greater versatility in high and low angle shots.

A recent innovation by RCA is the *walkie-lookie*, a compact, truly portable unit, consisting of a small hand-held camera and a shoulder pack containing allied gear, with a short-range, high-frequency transmitter. The signal from this unit is picked up within a few feet and then relayed as a normal pick-up would be by cable or microwave transmission. Newsmen, at the 1952 political conventions, dubbed this device, humorously enough, the "creepy-peepy."

A minimum of two cameras are required for any field or studio pick-up, while the number may increase to five or six. The average number employed in network production is usually three to four.

Sound

Techniques in providing audio pick-up for TV more closely approach those of film-making than those of radio broadcasting. TV microphones, in most cases, should be hidden from the view of the audience.

The most common type is the *boom microphone*, so called because the mike is suspended on the end of a boom above the heads of the talent but out of the camera frame. An operator raises, lowers, extends, and retracts the boom to follow action on the set, while keeping the mike out of the picture.

These "hanging" mikes may also be used where action is static, for instance, in an orchestra pick-up. As an alternative, "hidden" mikes may be placed on the set behind books, flowers, and so on.

The Control Room

THE PHYSICAL SET-UP

The studio control room, the on-the-air brains of the telecast which coordinates all activity in the studio is, as might be expected, a rather confusing place to the uninitiated. Actually its smooth functioning depends upon a well-organized team, and the failure of one member could spell disaster for the program.

The programming side of the team usually consists of a director assisted by a production assistant or script girl. They are responsible for the over-all content of the program, its visual presentation, effectiveness, and completion on time. Talent, stage or floor manager, and stage crew receive all instructions from the director.

The engineering crew is under a technical director who sits next to the program director. In some stations, the TD (technical director) speaks on the PL (studio interphone or private line) to the camera and boom men; in others, the program director calls out camera positions directly. In any case, the TD is responsible for the technical quality of pictures and the engineering side of the studio operation.

In the control room, responsible to the TD, are also found one or two video men who shade and otherwise control picture quality, an audio man who controls sound, and, in some studios, a lighting director and a man who plays records and transcriptions on a 78- and 33 $\frac{1}{3}$ -speed turntable.

ELECTRONIC ELEMENTS

The programming console, at which the director and his assistant sit, is equipped with a studio *talk-back microphone* as well as a microphone to talk to the floor manager and/or the camera crew.

Adjacent to this is the TD's console with a microphone to talk to the engineering crew and usually a means of communicating with master control. Arrayed before the TD are various controls for switching to the camera or projection chain, as may be required by the director.

In front of the afore-mentioned consoles are usually located the camera control units and various monitors, where all personnel may see them plainly. Each camera has an associated control unit and usually a monitor and an oscilloscope, operated by a video engineer.

The audio engineer is seated at an adjoining control panel where he can talk to the boom men and control the output of all microphones, as well as that of the turntables in the control room.

It is readily seen that the operation of the control room, together with the direction of the studio, engineering and stage crews, and talent, is one that calls for precision teamwork of the highest degree.

CHAPTER 9

FILMS FOR TELEVISION

ALL TV directors should paint primarily with pictures rather than with words. This is especially true in making films for television.

When making a film for TV, it is not enough simply to point the camera at an object and assume that the picture you get will necessarily tell the story you want to tell. Amateurs and professional photographers and directors must be selective in their choice of camera shots, and watch out particularly for so-called matching or transitional material which will enable the story to be carried smoothly from one sequence to another. Here are some simple points to bear in mind when you decide to produce films for TV. See also *THE HANDBOOK OF TV AND FILM TECHNIQUE*, by Charles W. Curran (listed in the bibliography) for technical information and costs of films.

If you have never taken a movie film, it might be a good idea to buy or rent an 8mm. camera and deliberately try to film a story from everyday life—for example, a day at a factory, a session at school, a parade, or any other activity which has a beginning, middle, and end. While 8mm. film is not suitable for TV, it is inexpensive and will serve to teach you, by experience, general principles of movie-taking. After you are ready to try seriously and invest the necessary money in 16mm. film, you will find

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that your planning falls logically into the following chronological sections:

(1) In choosing the theme, always remember that whether it is to cover ten, fifteen, twenty, or thirty minutes, the subject should be productive of enough varied details to hold interest for that length of time.

(2) You must decide whether to shoot in black and white or color. When you make an investment of time, research, and money in doing a film, you might as well consider whether it might not be a good idea to shoot in color, as you can get an acceptable black-and-white print from the color negative. Additionally, when color TV becomes a reality, you will have some materials which perhaps can be sold or telecast in that medium. It is important, of course, if you have this in mind that you try to make your film as dateless as possible.

Whether your choice is black and white or color, in arrangement for *correct lighting to be effective on the TV system*, it would be best to keep within the "contrast range" limitations of color film. This means that you should familiarize yourself with the limitations in the tone range of color photography. Be sure never to have any "high" whites or very dark blacks. And, again, remember to stay within the so-called "three-to-one" proportion; specifically in any given scene, the brightest part of the setting, make-up, props, or other elements should not be lit more than three times brighter than the darkest. For instance, a dark blue improperly lit will turn out black; or a buff or off-white overlit could turn out an ineffectual, burned-out, or washed-out white.

(3) You must decide whether to shoot a silent film or

one with sound sequences. If you shoot a silent film, you will have to add narration and music later on a mixed sound track. Silent pictures with narration and musical score are duller in interest than those which are enlivened by actual dialogue and sound effects. But shooting sound sequences is more complicated and more expensive.

Keep in mind that even if initially you do not intend to include sound in your production, you must always shoot your film at 24 frames per second or sound speed so that what you do, if good, can be used in the TV film field.

(4) The next step is to make a general budget including cost of film (incidentally, you should shoot at least three times as much as you expect to need); cost of rental of equipment if you do not own it; cost of transporting it to those places where you will be shooting; cost of studio and facilities, including sets, lighting, and special effects if studio shots are needed; and cost of narrator and music. Live music is especially costly, and you may decide in favor of either recordings, transcriptions, or music on film tape if they can be cleared for use on your film; or you may decide on one live musician, who is usually an organist, since that instrument is the most flexible. If you are going to have dramatic sequences, cost of actors will have to go into the budget. Often, it may be desirable to film from life where you may not have to pay your performers. Then you will need to get releases from those you do not pay, as well as the ones you do pay, giving you the right to various uses of the film in which they appear. You must watch invasion of privacy, which means

that you are not at liberty to shoot people as you find them without warning them that you are turning a camera on them.

(5) Remember that you are not only telling the plot of a story; you must also create the emotional climate of the story. You must establish where you are geographically or socially as a frame of reference for the action.

(6) Lastly, you must add to your budget processing, printing, and editing costs. Many film novices and some professionals shoot "off the cuff," meaning that they do not scout their story ahead of time by deciding on a locale or an event but rather go and film a subject as they find it, ad libbing shots as they develop the movie. The most satisfactory kind of film-making is from a rough shooting script where you have seen in advance the problems and possibilities in the material and have made a loose outline of how the story might visually go. No other script need be necessary except in the case of dialogue sequences which you might want to write and "set" in advance. The easiest kinds of dialogue sequences are those which are impromptu or spontaneous, as in informal interviews. The idea here is to shoot the conversation as it naturally happens and then cut it later in the editing stages. Single system, incidentally, is much more difficult to edit than double system, so you should realize this in the planning stage.

Making films for TV is partly justified by the fact that such programs can be used several times for several purposes. Also, a large investment in time, research, and money can be amortized over several showings.

In the past, kinescope films—those films made directly

from the TV tube—have been limited through union restrictions to a sixty-day use. Nevertheless, film TV productions of the future will almost certainly include kinescopes or some other electronically recorded film technique for long-term repeat usage.

One way to save money if this film is made only for TV use and not for later showings is to record the narrator, sound effects, and musical score at the time of telecast. Regulations governing this kind of sound track will not enable you, however, to regard the kinescope as a film for secondary or tertiary uses unless further clearances are obtained.

Certainly TV films can never achieve the spontaneity of live television. This can be proved by comparisons between the theater and the movies. Events actually happening before your eyes, even when imperfect, are somehow more fascinating than perfectly edited drama or special events. But TV films are apparently here to stay; and below are some further observations which may prove useful when you have occasion to integrate films in live programs, or to use films as the entire presentation.

Films originally produced for showing in theaters are not necessarily suitable for TV for one very simple reason. Because of the large screens used in even the smallest theaters, long shots are often employed and such camera views are sometimes lost on small TV screens. Yet in the case of the film series on the Navy called *Victory at Sea*, one reviewer said that the reduction of majestic over-all shots to the smaller screens resulted in an added impact, possibly because of their very understatement.

In live TV, as well as on film, it has been found true so

far that close-ups and a wide variety of medium shots are perhaps best suited for the TV medium. If films originally produced for theaters are produced on TV, it is suggested that they be edited accordingly wherever possible. Some TV producers would differ with this, maintaining, for example, that long shots of the political conventions, shots such as Times Square on New Year's Eve, and the *Hit Parade Show* produced on location aboard the steamship "United States" have been quite effective. In the *Victory at Sea* series mentioned above, the producers did not consciously avoid scenes like the long shots of the entire Normandy beachheads, and it is surprising how effectively these register on smaller TV sets. It may be true that in viewing TV there is a psychological adjustment in which the size of the scene mentally loses its fixed dimensions as the audience loses itself in the "play."

Again, it is not necessarily true that all film to be used on TV needs to be shot especially for the medium, and especially for the program on which it is to be used. There are a multitude of film classifications and literally millions of film footage available for use on TV.

In all cases, whenever a TV program is to utilize more than ten minutes of film, it is recommended that an identical copy of the print used for projection on the air be run simultaneously on a second projector as protection, so that in the event of breakdown of one projector, the program will not be interrupted.

Films, as a generic term, may be classified in their TV use in the following way: (1) stock footage; (2) industrial and educational films; (3) documentary films; (4) films specially shot for a particular program; (5) feature

films, made originally for motion picture exhibition, but now used on TV.

Before going into detail on these five classifications, let us further orient ourselves in the field.

Raw Stock

Raw stock refers to unexposed film for shooting purposes and is available in the widths and types discussed below (it is more professionally acceptable to use the word "widths" instead of "sizes" in speaking of 35mm. versus 16mm. versus 8mm.).

THIRTY-FIVE MM. FILM, BLACK AND WHITE, AND 35MM. COLOR NEGATIVE

Note that 35mm. can be subdivided as follows: (1) black and white; (2) Monopack color; (3) Tripack Technicolor.

Technicolor production is so complex and expensive that it is generally not advisable on TV. (Also, an Ansco color print of a Kodachrome original reproduces marvelously on TV in "black and white".) The main difficulty in technicolor production, aside from cost, is the matter of delays entailed in loading three negatives in their specially required cameras. Technicolor is a complicated production in that three negatives must be processed, matrixes prepared, and long delays engendered for rushes and prints. You may hear the term "reversal color negative" in connection with 35mm. film, but reversal color negative is a contradictory phrase. "Reversal" as applied to film refers to chemically changing the emulsions of a negative image to a positive image. "Negative"

film is not reversed, but is printed on another film to obtain a positive. Kodachrome, for example, is a reversal color film and should not be referred to as a negative. The exposed and processed film as it comes from the camera is called "original," while prints from it are called "masters," if used for further duping purposes or just "prints" if for working (editing) or projection.

Thirty-five mm. film is always perforated on both sides. It is normally shot and always projected at a speed of 90 feet per minute.

While highly inflammable nitrate film base is still in use, all new stock is now delivered on an acetate base, which burns slowly but does not explode. Nitrate film can be considered "explosive" if ignited in closed containers, but "highly inflammable" is a more accurate description. New stock on the acetate base is "safety film," of the same type as used in 16mm. and less inflammable than paper.

Thirty-five mm. requires special handling prescribed by law and city ordinances because of alleged fire hazards. But owing to the safety nature of acetate film, there is actually no fire hazard in using it even though antiquated fire laws have not recognized this fact. There is no more danger in handling 35mm. safety film than there is in handling 16mm. film; and we should attempt to get rid of the taboos which still haunt producers with regard to storing or carting this film from one prescribed storage space to another.

Thirty-five mm. is bulkier and more expensive when compared with 16mm. film. Its mass is $2\frac{1}{2}$ times 16mm. film or $2\frac{1}{2}$ of 35mm.—equivalent to one foot of 16mm. film.

Cost per foot of raw stock depends upon type. Differ-

ent emulsions which might vary slightly in speed are priced with variations of pennies per hundred- or thousand-foot roll. However, this price differential is determined more by the emulsion itself than by the final photographic speed.

Color film is considerably more expensive than black and white, but the question of whether to use black and white or color should not be determined by raw stock cost alone.

A number of producers prefer 35mm. to 16mm. film because each 35mm. frame is, as we have said, $2\frac{1}{2}$ times the size of the 16mm. frame; and it is believed that the 35mm. will project more clearly over the TV system. This may be, however, a matter of opinion. It is true, perhaps, that a 16mm. reduction print of 35mm. film makes for a clearer image than film shot originally in 16mm. Certainly, the 35mm. sound track is clearer, more brilliant, and more accurate than existing 16mm. sound tracks.

As to color vs. black and white, whatever stock is used for producing, it is advisable to make black and white prints for use on TV from color originals or negatives. Their quality, if timed correctly, can be excellent. Also, experiment with Ansco color prints as suggested above.

SIXTEEN MM. FILM, BLACK AND WHITE OR COLOR

Sixteen mm. raw stock is available with single and double perforation—single perforation for sound-on-film, double perforation for silent picture film only. All 16mm. film is on safety stock (nonexplosive). Here there are no restrictions as to shipping, transportation, and general handling.

Sixteen mm. should be shot normally and always projected at the sound speed of 24 frames per second. The 16-frames-per-second rate should not be used any longer, even though silent footage at this speed is still available and though a saving may be effected through its use. This is because fewer feet of film are used for a given scene than if shot at 24 frames per second.

Sound projectors, from the less expensive to the newest and most elaborate now used in TV stations or networks, are geared for the projection of sound film at 24 frames per second only. Variations from the normal speed of 36 feet per minute should be employed only if special effects are desired, as in the case of a speed-up or slow-down of a given scene.

When 16mm. black and white film originally appeared on the market for use by amateur cinematographers, it was, in a sense, film "made smaller." It was therefore grainy and of poor quality, although the emulsions used in both were identical; but the graininess of 16mm. emulsions naturally was not also "reduced" as it is in present-day 16mm. stock.

Now, with new improvements, the emulsions for 16mm. film are such that it may be safely said that 16mm. film is equivalent in resulting picture quality to 35mm. film, with perhaps one exception: 16mm. film projection tends to fuzziness when used in theaters with extremely large screens. This fact, however, is of only academic interest to the TV film producer. Incidentally, an out-of-focus quality and "jumping" of film can be a result of "hand-holding" the camera, rather than using the camera

on a fixed tripod. This is again a case of an initial mistake magnified.

When film to be televised is projected onto the 4" x 6" "screen" of the TV camera for telecasting, each single 35mm. frame is magnified sixteen times; each 16mm. frame, forty times. Compared with the screen used in homes, auditoriums, and theaters, the 4" x 6" "screen" of the TV camera is infinitesimal, and it makes little difference to the eye whether the single frame is magnified sixteen or forty times, provided the film used is of high quality. In other words, 16mm. film may be no grainier to the naked eye than 35mm. This is true, always provided the film was originally shot on good 16mm. raw stock, correctly lighted, and exposed and printed carefully. If this is the case, definition on 16mm. will be, for practical purposes, equivalent to anything attained on 35mm.

Admittedly this optimism is by no means shared by all film producers. The objectors point out that there is very little 16mm. equipment—from cameras and their lenses through laboratory processing and printing apparatus to projection machines—that compares in any way with the precision of professional 35mm. equipment. Theoretically, they concede, we can use a precision camera and fine lenses with high resolving power to put an excellent image on 16mm. emulsions available today. But we must then find a lab, they insist, that takes the same pains with 16mm. as is professionally done with 35mm., and finally get TV stations to install projectors equal to the new \$3,000 Eastman Kodak 16mm. projector. Under these conditions, the image in the home should be a pretty good one. Watching a *Fireside Theatre* or the *Gene Autry*

Show on 35mm. at home, as compared with a TV commercial produced on 16mm. by various existing firms, reveals a tremendous difference.

Clearly, the main objections against use of 16mm. come from comparisons between a professionally produced 35mm. film and a slipshod 16mm. production. The same high production standards, however, should apply to the shooting of 16mm. film as to 35mm. Nobody would think of using an amateur camera (if any existed) for a production using 35mm. film. By the same token, a good quality 16mm. production cannot be expected if inferior equipment is used or if the planning of it, script-wise and production-wise, is careless.

Producers who use 16mm. sometimes try to "save" money by leasing or buying amateur cameras, and then seem surprised if their entire production does not compare with a 35mm. professionally made job. If professional care and professional integrity are employed in producing a film on 16mm. stock, then the results should be first-rate and, in addition, afford legitimate savings. Less stock will be used. Developing, printing, and processing will prove cheaper. In addition, the bulk of film to be handled will be 2½ times smaller, which, in turn, will result in a faster completion of any given job and, therefore, an additional saving. However, the idea that all jobs in 16mm. production can be completed faster because the film length is only 40 per cent of 35mm. is not always true in practice. Most of the production steps are not related to the physical length of the film.

Note also, that 16mm. projectors are commonly used by local stations instead of 35mm. projectors.

COLOR FILM

Sixteen mm. color film, especially the relatively new commercial Kodachrome, or even Kodachrome A (amateur), are great boons to the TV film producer. While raw stock is more expensive than 16mm. black and white, film shot in color has a far greater value than black and white, because it is more brilliant and lifelike than black and white in non-TV screenings. It probably can be re-used in telecasting within the next few years when color TV becomes a reality.

For the present, on black and white TV, excellent black and white reversal prints can be made, especially on Kin-O-Lux (DuPont raw stock) film; or a black and white duplicate negative may be made from the color film. Black and white prints can then be run off from the dupe negative without loss of quality.

Any given 16mm. color film production, including all raw stock and processing costs, may not be more expensive in the long run than the same production on 35mm. black and white. However, the cost of color production is geared to a great extent to the amount of lighting required, and it is conceivable that, with approximately four times as much light needed for color even though photographed on 16mm. the production cost may still be in excess of black and white 35mm. production.

One interesting experiment still to be made in regard to color for TV is processing good film in sepia. It would seem that since sepia tones on film are similar to the gray or tan scale often used in TV set-designing, the sepia process might well make for a softer and more pleasing

TV reception. A sepia wash of the newly improved Kinetapes is also suggested. Experiments are now under way utilizing blue washes.

EIGHT MM. FILM

Eight mm. film, at the present time, should not be considered for any professional production. Raw stock is not of sufficiently good quality, and professional cameras, projectors, and processing facilities are not available.

Eight mm. sound film is not manufactured, nor are projectors to be had which could project 8mm. film with either optical (film) or magnetic sound tracks in synchronization with the picture. Whether this situation will change in the future can only be guessed. At the moment, it seems doubtful that 8mm. film will ever invade the professional TV film field.

Integration of Film in Live TV Programs

To produce a good program, either a live TV show or a film, with unlimited amounts of money is no great feat. The real challenge is to take a limited budget and use it intelligently. The cost of things is increasingly a major concern to TV producers, since with wild spending a series can be priced out of the market and find no buyers.

As observed before, TV programs fall into the following classifications: (1) They originate live from a TV studio; (2) they are picked up remote from a natural setting; (3) they are on film.

Many live TV programs make use of integrated film, and this is one of the most important functions of film on TV. A fundamental source of film for integration into live

programs is "stock footage." It is usually obtained from stock libraries at the networks or from newsreel companies. There are also stock libraries of useful film obtainable through public information sections of industry. The newsreels supply the major source of stock footage after the filmed news event has been used in theaters or on TV. Sometimes networks or newsreel companies send out cameramen on special assignments to cover stories or general film backgrounds considered of lasting value to a stock library, as in the case of scenes of railroad yards, harbor activity, travelogue backgrounds, traffic footage, and the like.

Industrial corporations will make available film footage on their machines, processes, research, and other developments. Producers can obtain such shots as Diesel locomotives from General Motors, jet planes from Wright, and planes in flight over the various cities of the world from most air lines. Exhaustive film lists can be obtained from network libraries and the National Association of Manufacturers, to illustrate the obvious sources of supply. Frequently, industrial corporations and other monied organizations film especially for network or station stock library purposes special-feature film footage which can be obtained for several purposes and often used free with the exception of processing charges.

Another source of film integration into live programs may be films made by and for colleges and universities, the Red Cross, hospitals and medical associations, and, of course, the federal government, and municipalities and their agencies.

Films of this kind may usually be obtained free, with

processing charges sometimes added, and there is ordinarily no objection to having them cut up so that they will fit within a particular program. If additional prints are needed for the program, the producer should ask for a duplicate negative. He can then cut the negative and have prints made from the completed new sequence.

All that public service organizations usually expect is some credit to the source of the film clips. In no case, however, should a film or dupe negative be used or cut without written permission by the owner. This point is fully discussed in later pages of this chapter.

Stock libraries maintain a thorough cross-filing index to locate quickly the scenes desired by the prospective user. Thus a scene originally filmed because it was once newsworthy may be used again and again for a variety of programs.

Here is an example: The terrible disaster that befell passengers of the Long Island Railroad a few years ago was filmed by all newsreels and shown in theaters and over TV at that time. Now, if a producer of a TV program needs a scene of a railroad disaster to underline a dramatic sequence in his script, he can obtain footage of this disaster to be used on his show. It would, of course, be quite impossible to restage such a railroad disaster in a TV studio or for a new film.

To elaborate still further, suppose a dramatic script is concerned with the aftermath of a railroad disaster. The producer establishes his characters in the live studio, then cuts to film. He may choose scenes which finally end on a medium long shot of victims being given aid by

doctor or nurse, at which point he can dissolve to a live studio scene with his actors discovered in a detail of the drama, as formally depicted in the dramatic script of the show. Thus, with careful and artistic use of stock footage, the cost and trouble of special filming is not necessary.

We see, then, that the most important use of stock footage by the TV producer is to save costs and adapt factual shots to the needs of his show. In any TV program, whether it is dramatic, documentary, panel discussion, or what not, stock footage can be procured on events which either cannot be duplicated in the studio because they present physical impossibilities or the duplication of which is not feasible because of their cost and complexity. In such cases, the producer may choose from available stock libraries the scene or scenes he needs and incorporate them within his program. The originality or genius of the use is what makes the difference between the dull and the brilliant.

Once the film scene has been selected from stock libraries, it is the duty of the film editor to cut it to the required length and prepare it for broadcasting according to the standards set forth by the station or network. Needless to say, the good editor selects a number of different scenes of a given subject and puts them together in a logical, dramatic sequence, with effective transitions, so that they are pictorially interesting and clear.

Another way to make use of stock footage is to create an entire film program from these stories. This could be an inexpensive way to program for a network that has its own library or for a producer who has special arrange-

ments with the library. If stock footage is to be really interesting, it should have an idea behind it and be re-edited in a new way with a fresh and novel script.

This complete use of stock footage in a half-hour program probably should be reserved for exceptional cases and topics only, such as a film program on the use of atomic energy and related subjects. It is not possible to send film crews into Atomic Energy Commission installations, but the AEC has available footage which can make up an informative and topical telecast.

Cost of Film

The following is a sample of a network film library price list:

For TV program use only.

1. Client pays all processing costs.

Processing charges:

Black and white	7¢ per ft.
Fine grain master positive	10¢ per ft.
Dupe negative	15¢ per ft.

2. Client pays \$1.00 per 35mm. foot (or \$2.50 per 16mm. foot) for all selected film.

Forms in which film is considered usable:

- Black and white (unscratched) print
- Fine grain master positive
- Duplicate negative

3. Client will be charged a \$20.00 minimum. This does not include processing charges.

For use in motion picture production and TV commercials.

Same as above, except \$2.50 per 35mm. ft. (or \$6.25 per 16mm. ft.)

For theatrical use.

Same as above, except \$5.00 per 35mm. ft. (or \$12.50 per 16mm. ft.)

The cost of film drawn from commercial or network stock libraries varies. The usual charge is \$90.00 per minute, which includes rental fee for one-time network use if presented on sustaining programs. Charges are higher if the stock footage is used on commercial shows or in combination with commercials. Of course, quantity discounts and special arrangements can be made. To the rental fee must be added processing charges for prints. It should be kept in mind that most stock footage is silent and must be provided with sound from a live studio or sound track.

Permission for Use of Stock Footage

Permission is, as a rule, easy to obtain for the silent picture section of the film. Problems arise if the sound track is also to be used. It is often difficult, if not impossible to clear music rights unless, in many cases, you pay very high royalty fees. TV stations and networks have special arrangements with owners of musical copyrights and the musicians' unions for the use of music which do not necessarily include music recorded on film not especially made for telecasting. No producer should use music on film sound track without carefully checking first with the station's or network's music or legal departments.

Industrial films, in some instances, may not be as good a source for integrated film as network or newsreel library

stock footage, but they do have the advantage of being available at no cost or much less cost than original shooting.

It is feasible sometimes to make up an entire program series from industrial films. In fact, many stations are beginning to do so. But because of this, it is becoming increasingly difficult to find films which have not been televised before.

If budget limitations make the use of footage from such films necessary, it is suggested that the producer screen a large number of such films in order to find and select the correct scene or scenes desired to give him the required effect or story sequences which will match the rest of his production in quality, subject matter, and tone.

Again, great care must be exercised when using industrial and similar films that in these cases, too, all rights, especially performance rights, musical copyrights, and others, are thoroughly cleared.

A second important point to check is the length of such films. Rarely do they conform to broadcast standards with respect to running time. A half-hour film should be timed to 29:10 rather than 30 minutes exactly.

These films need intelligent cutting and editing, and this must be done carefully, so that cutting into the sound track does not render them incomprehensible. "Jumps" should be avoided, too, and smooth transition and clear-cut, sequential action should be a major goal.

DOCUMENTARY FILMS

Documentary films produced by and for a variety of organizations and individuals can also be used on TV,

either *in toto* or cut to broadcast time where needed; or they can be used as sources for integrated film.

The same problems of clearances of copyrights which apply to industrial films exist here also. In addition, greater care should be exercised in clearing rights that performers may have reserved for themselves with regard to the re-use of films, especially on TV.

Industrial corporations usually own their films completely. This does not necessarily hold true for owners of documentary films, such as Robert Flaherty's *Louisiana Story* and Pare Lorenz's *The River*. It is, therefore, of the greatest importance that a producer who plans to use films on TV in any manner whatsoever get written consent from owners of all components to use the film or film clips as planned. Well-established stock film libraries will not offer film that is not totally cleared.

Film Produced Especially for TV

The most important and most interesting of all films for TV is the film produced especially for the medium.

Since TV can originate from live studios, the question is raised as to why produce films at all for TV? The reasons are many, but some of the more important ones are these:

A great number of stations are not equipped to handle live production and can broadcast films and network programs on kinescope only. Therefore, once a producer has his film in the "can," wide distribution is certain. Another important reason is that a film may be edited before it is released and be cleared of any mistakes or "fluffs" found in live productions.

Often, too, a film will be much less expensive than a live origination if a program is planned from or about a remote region. On film, it is possible to take footage over a period of a year or more, showing the actual development of a story; then this historical footage can be edited into a summary. This would not be possible in a live program.

Cost of such filming cannot be defined completely within the confines of a single chapter or even within a book dealing with all aspects of TV production. But here are a few "for instances" from which conclusions can be drawn:

Films produced for theater release vary in cost between \$150,000 and several millions. We are speaking now of films lasting from one to two hours. Contrast this figure with TV costs. Depending upon the facilities made available to the TV film producer by a station or network, a TV film may be produced for a few hundred dollars on 16mm. black and white silent with sound originating from the station's "announcing" booth and from turntables for music and sound effects. At most, it may cost some tens of thousands of dollars if produced in large West Coast, Midwest, or East Coast film studios in Technicolor or on 35mm. color negative with a big "name" cast, original music, and a large orchestra. Incidentally Technicolor will not yet project through most color systems as well as Kodachrome, according to advance tests.

It may be observed that filming in Europe costs considerably less than in the United States. If the subject matter of the single film or film series lends itself to a European locale, and if the entire undertaking is large

enough to amortize traveling costs of a camera crew, actors, and a writer-director preferably for a series of several films, then a European camera junket may be of advantage.

As usual, however, money can be saved only if it is spent. Even a European film set-up, sent from the United States, cannot be handled on the proverbial shoestring. Modest traveling to and from Europe costs approximately \$500 per person, and the several thousands of dollars spent on transportation alone can be justified only if spread as a budget over several projects.

The easiest way to produce a film for TV, of course, is to commission a recognized studio to do the job, either at home or abroad. If, however, the TV producer has ingenuity and is ready to accept the challenge presented by the possibilities, he can surround himself with a minimum crew and do the TV film job himself. But all successful films are scouted in advance for conditions of work and possible story content. This, however, is a necessary cost addition.

Perhaps the most satisfactory format for a TV film is the documentary, at least from a budgetary point of view. This can be shot as a silent film in the field, that is, on location, and then narration, music, and sound effects can be added "at home" when the footage is edited. The subject and topic areas of such documentaries are limited only by the producer's imagination.

A station or a network that has live facilities available should preferably produce films on subjects which cannot be duplicated or simulated in the studio, which deal with more or less remote geographical areas, and/or

which are shown as happening over a protracted period of time.

A small crew, consisting of one or two cameramen, a sound man for "wild" sound effects or actual dialogue if there is to be a sound portion of the film, a producer-director who can also sub as writer, and actors if needed, can be sent to the "subject." Camera equipment and sound-recording equipment can be rented in most instances.

Frequently, a documentary will be enlivened by cutting dialogue sequences into the film. For this purpose you might allow a proportion of two-thirds silent film and one-third dialogue. The easiest and least complicated sound track is that of "on-the-spot," ad lib interviews.

Wherever possible, sound sequences should be shot in "home territory" or near sufficient electrical power outlets. Sound-recording equipment is bulky and intricate, but its demands on electrical current are very small and constitute no great factor in your decision, as do lighting facilities. Note, incidentally, that the slightest variations in alternating current frequency can distort sound. Where alternating current is used, allow for 50 cycles versus 60 cycles.

Wherever you can take battery current on remote, you will find that this makes the current problem easy. Otherwise, local electricians in charge must always be consulted on remote filming, as is the case in remote live programs. It may be remarked parenthetically that the whole town of Strasbourg, France, was once plunged into darkness because of a short film sequence on the Council of Europe meetings.

It is recommended that sound sequences be shot on double-system recording. This means that the camera shoots the picture, and a magnetic recorder, using sprocketed tape and synchronized to the camera motor, records the sound. Later the recording is transferred to film; that is, an optical track is made which can be smoothly synchronized with the picture. Both picture and track are edited afterwards.

Single-system recording means recording of picture and track on the same film and at the same time. The single system should be used only for very short sequences which are not expected to need editing. Once picture and sound are "wedded," as they are on single-system recording, decent editing is almost impossible.

The single-system method should seldom be used with color film because of the three layers of varying color die images, which can deter good sound-recording. When, after final editing, color original and optical sound track, made on black and white sound-track stock from the magnetic recording, are synchronized and sent to the laboratory for printing, special care must be taken by the lab in printing the sound from the optical track onto the final color print to insure a minimum of distortion and loss of quality.

The best photographic sound is obtained with pure blacks and pure whites; and Kodachrome emulsions in the past have given trouble mostly because of the color quality of the sound track. Recent developments have improved this defect considerably.

Whether the film is to be silent all the way through or whether sound sequences are to be added, either on loca-

tion or "at home," you should use silent, that is, double-perforated, black and white or color film. If a sound track is added, the laboratory will, of course, deliver the print on sound, that is, on single-perforated stock. Note that this comment refers to 16mm. film only; all 35mm. film, as you will remember, is double-perforated.

If the film is not expected to contain sound sequences but later is to be accompanied by narrative track with sound effects and music only, then it might be advisable to broadcast the film as a silent production and originate, at the time of the program, all sound from the studio by placing the narrator in the announcer's booth and using recordings, transcriptions, and sound-effect records.

The alternative, complicated and expensive, is to record in advance, matched on separate tapes, music, and sound effects, in their proper place. Dialogue-sequence tape may be added if it has been made, and then all elements transferred to one master tape properly synchronized. This master tape, with narration, sound, and music, is then made into an optical track and printed together with the picture, resulting in a *composite* print. A composite print of this kind is easier to handle by stations, and can be shipped for telecasting all over the country. All a station has to do, in this case, is to check it in advance, then thread the print into the projector and "let it roll." Again, however, this recording procedure is more expensive than originating elements of sound and music at the time of broadcast. Having the silent print alone to edit and change makes the whole process easier and cheaper.

Legal Problems

The legal problems inherent in originating sound from the studio and in recording all sound on film are also complex.

Basically, a silent picture broadcast with sound originating from the studio is considered to be a *TV production*, while recording sound on film is considered a *film production*.

Union, copyright, and performers' requirements must be checked carefully with the station's or network's music, labor relations, and legal departments. An important point is whether the film is to be used for TV only or whether secondary and tertiary uses are also to be made of it. Furthermore there is the question of residual rights (future repeats on other TV stations or theater showings); and it should be kept in mind that rights and contracts vary with the size of the station and its market outlets.

If the film is to be used exclusively for non-TV distribution, all interested unions and copyright owners must be consulted, and especially so if the film is to be shown for profit in theaters or elsewhere.

Summary

In case silent film is to be used for TV in a one-time showing, then the sound track, composed of mixed narration, music, and sound effects, should originate from the studio at the time of telecast; and it should be produced according to TV standards.

If the film is meant to be distributed for further non-

TV showings, then sound should be recorded on film in advance of telecast and all rights of the film cleared for both TV and non-TV showings.

Certainly, film on TV contributes to good programming. Its use, however, should be judicious and offered in good balance with live telecasts. Film is part of the TV diet, but it should never become the complete fare.

CHAPTER 10

THE EDUCATIONAL TV OPERATION

THERE ARE three general classifications of educational television: (1) public affairs television; (2) pure education; (3) experimental research in trying to expand television frontiers as to techniques, subject matter, and method.

It is in the realm of pure education that educational television operations should logically find their future. With the allocation of educational channels by the Federal Communications Commission, the American educators were faced with a new and unprecedented challenge. The FCC Allocation Report of April 14, 1952, reserved 242 channels for noncommercial, educational television stations. This presented the teacher and educational administrator with the most spectacular opportunity in history. Obviously, the great teachers of the future will become nationally and, even one day, internationally known, whereas the poor ones will fall by the wayside; and so this TV milestone promises to be epoch-making in its tendency to drive out the ivory-towered and the incompetent, while helping to make education in all senses the vital force it was always meant to be. In this connection, it should be emphasized that there can be no question but that showmanship must be taken into account when programming even purely educa-

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tional telecasts. A good teacher is a good showman, and there need not and cannot be a gap between appropriate commercial techniques and the best educational results.

In advance of the Allocation Report, a total of 838 interested agencies, including school systems, colleges, universities, state departments of education, libraries, museums, adult education groups, and parent-teacher associations, filed formal statements with the Commission. The Honorable Paul A. Walker, Chairman of the FCC, stated before the Pennsylvania State TV Institute in Spring, 1952, that "there is sometimes only a very fine line between deliberation and procrastination. In some situations this distinction might not be too important, but in television it is crucial. These precious television assignments cannot be reserved indefinitely. If television doesn't have number one priority on your agenda from now on, then the end of this year (1952) may see educational television a lost cause. What a tragedy that would be—what a tragedy for education; what a tragedy for our children and our children's children!"

There are many definitions of education. Among other things, it has been described as a sharing of experiences wisely interpreted. Education is, in addition, the becoming aware of the world in which we live; it is an understanding of the problems which concern us all and of the various solutions which may be open to our free choice.

Television can contribute significantly to these broad meanings. Purely educational stations probably will be concerned with a wide range of educational methods suitable for audiences from kindergarten through college and into the supplementary or adult education field.

The major opportunities which lie before the educational telecaster will be discussed briefly in the following pages.

Classroom Instruction

Educational television will have a great opportunity to provide new kinds of services as well as more effective ones within the elementary schools, colleges, and other educational agencies. An outstanding teacher in one school can provide inspiration to students in many schools. The distinguished visitor can have an opportunity to talk to all students in the educational system.

Scientific experiments and demonstrations in one large, well-equipped laboratory can be presented to students in schools lacking such laboratory facilities. Kinescopes—that is, recordings on 16mm. sound film taken by special camera equipment from a bright television tube at the same time that the program is being televised—of outstanding educational telecasts and films can be televised under certain circumstances, or projected with the regular 16mm. camera on the screen so that they may reach all students and do so with less expense than if shown separately in individual schools.

Extra-Classroom Education for Students

A survey recently conducted by Xavier University in Cincinnati, Ohio, states that twelve- and thirteen-year-old children watch television for an average of thirty hours a week as compared with twenty-five hours they spend in the classroom. A commercial survey in Los Angeles indicates that the average child in the home with

television spends twenty-two and one-half hours each week at the TV set. Chances for supplementary education in this field are practically limitless. Witness *DING DONG SCHOOL*, for example.

After-Classroom Education for Adults

Television is virtually tailor-made for adult education. The different interests and needs of housewives, businessmen and business women, doctors, lawyers, organized workers, farmers, and innumerable others can be met by well-conceived programs. Education on TV could become a lifetime process. Here are some theories on adult education which might be applied to television:

It is important for adult education in television (1) to interpret to the viewer the problems of the world in which he lives; (2) to show him his stake in the subjects under consideration, communicating with him in terms of his happiness, comfort, security, and responsibilities as man and citizen; (3) to stimulate his intellectual curiosity; (4) to be hopeful and constructive in approach, though taking a clear look at debit sides; and (5) to offer possible solutions for a free citizen's choice.

No kind of education and learning is actually an end in itself, but rather suggests how doors may be opened to a richer life, to a better understanding and appreciation of the world in which we live. All subjects presented on TV should be vital to the viewer, and rewarding in further investigation on his own initiative. Further, the producer of educational TV programs should go as deeply as possible in half-an-hour (or whatever his time limit may be) into an interpretation of subject matter rather

than presenting themes in a shallow, strictly reportorial fashion.

Information and Training for Citizenship

One of television's chief obligations is to make possible a better-informed citizenry. Educational television can be a powerful instrument for the furtherance of American democracy and effective self-government. Its great potentiality, however, is also its great danger, for, in the wrong hands, a "master teacher" or "mastermind" could create a new kind of sinister "master race" concept.

On the constructive side, educational TV can increase tremendously the viewers' knowledge of civic affairs, agencies, duties, and responsibilities. With knowledge can come constructive action. Hospitals, schools, various public officials and organizations, Community Chest representatives, and other citizens' groups all may have the opportunity to explain their work and win public understanding. Governmental developments on a national level and the work of the United Nations can be presented. The Kefauver crime hearings were a spectacular example of the power of television in informing the electorate. But all educational projects should be intelligently and fairly handled.

Cultural and Practical Benefits

Education through enlightenment on television can greatly enrich the lives of the citizens of each community. Informational, interpretive, cultural, and educational TV programs can include (1) that side of the economic life of a given community which has particular reference to

local business and industries; (2) the historical background of the locality with visits to historical spots; (3) the contributions of various national groups to the culture of the community; (4) the aims and accomplishments of various professional and labor organizations, with particular discussion of new developments in the form of refresher and educational courses; (5) the showing of collections in local museums; (6) performances of outstanding musicians of the community and instruction in music appreciation; (7) dramatic productions by educational or amateur groups, or by professionals who may live in the vicinity; (8) discussions of literature and the resources of local libraries; (9) the study of the art and architecture of the community; (10) scientific demonstrations by the staffs of local educational institutions with particular attention to recent scientific progress; and (11) programs on everyday subjects such as gardening, hobbies, and home-making.

In addition to aspects of local culture, a TV station can present national and world-wide developments in the same fields with a showing of kinescopes or films produced by other stations or organizations. Furthermore, tele-classes, even for college credit, may be offered, with registration and fees, prepared papers, and final examinations, indispensable for evaluating results of TV education.

Many by-products can develop from the successful use of television of educational projects; for example, an improved quality of teaching. This improvement can result readily from the careful, thorough preparation and organization required in a TV performance, as well as from

the increased cooperation that TV will bring about among educational agencies. Moreover, the inevitable re-examination of traditional educational practices may lead to new ideas for education combined with showmanship, and should prove a healthy development.

Educational television can help parents both to increase their knowledge of the schools and to encourage in them a greater understanding and support of educational goals. In fact, wider knowledge and understanding will not be confined to parents, but will spread to all members of the community interested enough in the educational system to tune in on the telecasts.

Finally, television under educational auspices can aid in the training of personnel for all types of television broadcasting. At the end of this chapter is a proposed plan for combining the technical knowledge of the commercial telecasters with the unlimited program resources of the educators. This plan can be applied at both the national and local levels.

Forms of Educational TV

The purposes for which educational groups may wish to use television will determine the forms it will take. These forms are many and include *closed circuits* for classroom or laboratory use for training purposes. The closed circuit is a television hook-up in which the transmission is linked directly to specific outlets—usually in close proximity to the point of origin. No signal is “broadcast” on the airwaves. An example of this is the transmission of sound and image from one student’s laboratory to several classrooms in the same building.

Other forms are the production of films or kinescopes; the production of programs on the campus which may be transmitted electronically to near-by commercial outlets; origination of campus-sponsored programs on commercial stations; and direct operation of the TV station by the campus, either on a commercial or non-commercial basis.

All local groups which have a stake in the use of television—above all, the teaching faculties—should have a part in defining the purposes and deciding the forms in order that the best allocation of responsibilities for planning and using the medium may be made. A word of warning seems suitable at this point. Policymaking regarding each well-constituted program for the educational station should include, not only the ideas of an educational committee, but also the opinions and advice of impartial, enlightened lay members of the community—thus preventing special political groups from gaining control.

Educational Station Facilities

At a meeting of the Educational Television Programs Institute, held at Pennsylvania State College on April 20-24, 1952, under the auspices of the American Council on Education, Mr. E. Arthur Hungerford of General Precision Laboratories recommended the following facilities for a basic educational station:

Transmitter (500 watts), building, equipment, antenna	\$125,000-\$150,000
Film projection facility (projectors, accessories, etc.)	14,000

Live program facility (2 cameras, audio and other equipment, 1 studio)	93,500
TV recording equipment and developer (principally for purposes of sharing programs ..	35,000
	<hr/>
TOTAL CAPITAL COSTS	\$267,500-\$292,500

Mr. Hungerford's outline of annual costs of operating the basic educational station, predicated on about two hours of program origination per day, totals \$247,000, including amortization of the entire plant and equipment in a six-year period. His estimate is based upon salaries at current rates. It postulates a transmitter at location other than the point of origination so that a separate technical staff is needed. It includes writers, directors, and management personnel, and allows \$60,000 for programs—the assumption being that about the same amount would be contributed in programs by academic departments and other educational organizations. A breakdown is shown in the following table:

Cost of Operating the Basic Educational Station

Transmitter (power, tubes, etc.); 3 technicians	\$ 27,500
Studio technical staff (2 camera men, 1 audio floor man, 1 floor assistant, \$4,000; 1 director, \$5,200; 1 audio and 1 video engineer, \$5,200 each; 1 projectionist, \$4,500; 1 maintenance engineer, \$6,000)	42,100
Management and supporting staff (manager, \$8,000; assistant manager (business), \$5,200; 3 directors, \$5,200 each; 2 art directors (scenery and props), \$5,000 each; 2 writers, \$4,500 each; 1 lighting technician, \$4,500; 3 secretaries (\$3,600 each)	63,100
Video recording (1 engineer, \$7,000; film)	27,000
Programs	60,000
	<hr/>
TOTAL	\$219,700

Miss Martha Gable of the Philadelphia Public Schools has demonstrated through students at Pennsylvania State College that young men and women could learn to handle TV cameras, the audio floorman's job, and the details of being assistant stage manager in forty-eight hours, with a total of two and one-half hours of actual practice with the equipment assigned to them. Reduction in costs of production through the help of bright, young people can be a major factor in effective and reasonable educational TV programming.

Where Will the Money Come From?

The following are suggested sources of funds to be considered by local educators:

EXISTING BUDGETS

Funds may be found within existing budget levels. If the "productivity" is to be increased, says Dr. Arthur S. Adams, President of the American Council on Education, there is implied a larger output with the same input of dollars. The known qualities and effects of television suggest that it may have application in some of the processes of education which will make it possible to do the same, or greater, amount of educating at less cost. In some cases, as revealed by the experience of the Medical School of the University of Kansas, even though costs may actually increase, the efficiency or productivity of instruction may also be substantially increased by television.

Established TV programs may be used as supplementary material in the enrichment of such standard curriculum offerings as civics and the natural sciences; adult

education programs of all kinds, both cultural and informational; citizenship training; some teacher-training activities; special educational services in rural public schools; and formal extension programs.

PUBLIC SOLICITATION

Listeners may be glad of an opportunity to pay for educational and cultural programs, free of advertising, by making regular contributions to noncommercial television stations. The city of Louisville, Kentucky, has created a Louisville Fund which is a cultural community chest; and through such an agency as this, the public in other towns might be willing to contribute a yearly subscription toward good educational programs, even on commercial stations.

INDUSTRY CONTRIBUTIONS

Noncommercial TV stations which make an outstanding contribution to the educational life of their communities can also make a substantial contribution to industry in the same areas, since education and industry are interdependent. Gifts from industry to education under the 5 per cent tax deduction clause are already widespread, especially among larger corporations. Local as well as national industry will probably become interested in supporting educational television which serves community needs.

PUBLIC APPROPRIATIONS

Much of American education has always been a public enterprise. Educational TV, publicly supported, could

provide the nation with urgently needed services which educators have not been able to provide up to now.

FOUNDATIONS

A number of foundations have evidenced interest in the educational potential TV—notably, the Alfred P. Sloan Foundation and the Ford Foundation. Such organizations are generally interested in stimulating a new activity or service which gives promise of proving sufficiently valuable to merit continued support from other sources.

Experimental Research

Those areas of the country which hope for an educational station within the next few years or even months would do well to spend the intervening time in analyzing what would constitute an effective local programming policy. Again it should be stressed that program content, not technical equipment, is the crux of the matter. The tools at hand should be scrutinized: personalities, specialties of the area, the uniqueness of local history, and local contributions to the nation's welfare. Artists might be available in making visuals. Amateur actors, amateur scene designers, or professionals in these fields who happen to be living in the area could all be called upon. In advance of the coming of the actual station, experiments could be conducted and program ideas assembled. Station WOI-TV, operated by Iowa State College, has been doing a sound experimental job for some time, and its results in experimentation are available for study.

TELEPROGRAMS AND "AMERICAN INVENTORY"

The Alfred P. Sloan Foundation, since July, 1951, has been conducting an experiment in investigating effective TV techniques for putting across serious ideas. A short history of this activity may prove helpful.

In November, 1950, the Alfred P. Sloan Foundation, in cooperation with the National Broadcasting Company, set up a nonprofit organization called Teleprograms, Inc., with the intent of exploring the medium and doing basic research in the field of public affairs and pure education. Also envisaged was experimental research in the expansion of television frontiers as to techniques, subject matter, and method.

In March, 1951, a staff was selected and a program decided upon. The series was to be called *American Inventory*, because that was the primary aim of this particular experiment—to take a constructive inventory of the plus values in the American way of life.

Since the field was so new, Teleprograms had to make up its own rules as it went along. The primary intent was to do a series of "for instances" in the field of educational television to see what could and could not be done. The more outrageous and the more daring the better, since the organization was trying to break new, unexplored ice. Some general conclusions were arrived at: Television is the kind of medium where the viewer gets essentially a "flash" reaction. There is a limitation of the human eye; and, when taking into consideration how much material can be presented or assimilated in this sort of time limitation, it was believed that one idea, and one idea only,

could get across effectively in just a half-hour program.

Now, a word about the objectives of this particular experiment:

Subject Areas. It was proposed that the entire series should be based on matters of permanent concern to the television audience. The subject matter would be chosen in advance so as to permit the maximum depth of treatment possible, and so that a considered showmanship could be applied. The topicality of the subject matter, it was decided, should emerge from the treatment rather than determining the choice of the subject.

It was further proposed that the major emphasis should be on matters of the social sciences (sociology and civics) and economics; but that the humanities and natural sciences would not be excluded.

Audience. The programs were to be directed toward audiences of a family type, assumed to have had a background of at least one year of high school.

Methods, Formats, and Techniques. There was to be no type of treatment which would necessitate warping the subject matter to fit a prescribed formula. No limit was assigned to the techniques that would be attempted or explored. In short, the experiment would include such widely diversified but potentially valuable formats as living newspaper documentaries applied to television, panels with a difference, especially made documentary films, ballet, drama, film clips, marionettes, folk singers, and full use of graphic, theatrical, stage, and any other combination of allied arts that could be thought of.

Visual Effects. Realizing that in TV pictures carry more weight than words, every effort was to be made, not

only to use visual aids wherever necessary in telling the story, but to have these visual materials *move*. Thus, animated charts would be employed, as well as graphs, films (on a limited scale), the View-Graph (a form of rear-screen still projection), the N-B-See Box, and others. The N-B-See Box is a device by which "on-the-air" drawings are made while the narrator carries the story forward.

The following summary of the results of the Sloan TV experiment thus far may be useful in serving as a spring-board for discussion of possible ways of handling public affairs and educational TV. The production techniques that proved to be successful over a period of about seventy-five shows are listed below:

(1) The most effective production technique for either entertainment or educational television is still good human-interest drama.

(2) With a limited budget, the "personality-expert" plus moderator, utilized with rear-screen or View-Graph projections and integrated film clips, can be eminently effective.

(3) With an unlimited budget, the living newspaper, adapted from the theatre but utilizing television's special effects, is one of the most challenging formats for educational treatment.

(4) Other production techniques recommended on the basis of experience are panels with a difference; scientific and technological demonstrations; and documentaries utilizing a dynamic, charming, and articulate narrator taking the viewer almost literally by the hand, wandering in and out of dramatic vignettes, and commenting like a twentieth-century Greek chorus on the action.

Plan for Commercial and Educational Telecasters' Cooperation

Educational institutions will find increasingly that education needs the experience of professional television personnel—involving facilities and expenditures for trial-and-error experimentation almost equal to that of the networks and local commercial stations—and that the public can best be served by educational-commercial television working hand in hand in experimental research on what are effective ideas via television. You will probably find you can be successful only ten times out of one hundred. But of course, you will learn primarily from your mistakes and not from your successes. The trouble is that one mistake on network-sustaining, public-affairs television can cost between \$1,500 and \$4,900 a telecast!

The problem confronting educational television operation is not only how to get the money for the station but how “pumps can be primed”; that is, how enough personnel can be trained in programming techniques to secure effective production. One plan is described below by which the combined resources available can act toward insuring that educational as well as commercial television will have screened, experienced, and imaginative people for the unlimited future. It simultaneously outlines the sort of cooperation between network and educational TV station that allows for possible funds forthcoming from foundations or the public-affairs activities of American industry.

(1) It is proposed that a network consider the possibility of allocating a certain number of network time slots throughout the

year; for example, *thirteen* half-hours at the rate of one every four weeks for the purpose of telecasting programs produced by three or four educational TV key stations to be determined. This would provide a professional goal or yardstick for educational effort and automatically lift standards of achievement. Competition in this market would be beneficial to all.

(2) It is proposed that funds be obtained from a foundation, private industry, the community, or even government agencies to cover educational TV research, program and production charges, and reasonable fees for experts, indicated below.

(3) It is proposed that pilot educational stations be designated for the purpose of "pump priming"—to produce oriented, indoctrinated, and trained TV personnel who could then use, in the TV educational activities of their own community, the information they have obtained on the project.

Here follows the schedule for collaboration of the three elements (network, private monies, TV educational station):

Twelve one-month projects would be set up and split between three or four pilot educational TV stations. One of these would develop three or four outstanding educational programs in the field of the humanities. One would develop three or four programs in economics and social sciences. One would develop three or four programs in pure science.

A sample program for a research project follows:

First week: This would be devoted to a study of the community and educational institutions in the neighborhood—and evaluation of the available educational "tools" from which to build programs including sources of actors, educators, and experts. (This would be a training equivalent of a planning board or production meeting stretched out to a week, and would teach students and workers in TV educational stations how to analyze the medium of TV and how to select suitable material for it—then what to do with it.)

Second week: This period would see the planning, outlining, and writing of scripts (from which one would be chosen as an example to be telecast on the network).

Third week: Next would come preparations for the show—building sets, getting props, cast, make-up, and so on.

Fourth week: Now direction and actual production would be studied. The month would be climaxed by an actual production put on local kinescope or film—then offered to the network as a script with a plan for network production and telecast. (Thus the trainees could have network standards set as objectives to follow rather than experimenting in an expensive vacuum. Also, they could compare their own program results with network kinescopes).

This production would *not* be designed for in-school telecasting; emphasis of the total plan would be on programming techniques to be broadcast on the network. But the inference is that in-school programming would benefit by this experience in showmanship techniques.

The experts from the commercial and professional TV network field who would be brought in to train and advise during these four weeks would be as follows:

First week: A top producer-planner.

Second week: A top script editor or writer.

Third week: A staging services expert.

Fourth week: A top director.

These experts would be paid a fee and out-of-pocket expenses.

One project, developing three outstanding network programs, done with *sufficient* funds and done well, would be preferable to three or four inadequate projects.

An actual budget could be established upon approval of this plan in principle; then it could be determined *how many shows* could be developed with *available funds*, and *how many projects* could be run *during the first year*.

Here is a sample year's training program:

First month: Study of the "panel" (developing as many possibilities as there is time for, but choosing only one—the best—as the project.

Second month: The "documentary."

Third month: The "drama" (original).

Fourth month: Handling of news.

Fifth month: The film (on location with students actually shooting an original film).

Sixth month: Editing from stock or available free film into new shows.

Seventh month: The "interview," perhaps with visuals.

Eighth month: The "remote" program and its problems.

Ninth month: Adapting dramas from the classics.

Tenth month: Adapting dramas from the novel.

Eleventh month: Adapting dramas from non-fiction materials.

Twelfth month: Musical programs.

Thirteenth month: Project: the living newspaper technique.

(4) Finally, there is the question of who would attend. The answer is that, on the one hand, they would be selected members from existing educational TV stations to provide a national or state-wide cross section of activity. Or, in the case of other interested TV educational stations, they would be selected students from the community who had chosen this field.

In all cases, opportunity should be offered to representatives from United States universities and other educational groups. (Their personal expenses are not to be borne by the project.) Each month's enrollment would not exceed thirty trainees at each project. But portions of the courses could be offered to local TV and radio outlets for local commercial station, public-service programs. At the end of the seminar, summary notes on the course could be mimeographed or printed for general distribution and study.

If liaison with the network is not feasible or forthcoming, then the plan could be amended to collaboration between a local station or a combination of local stations and an important university in the vicinity.

CHAPTER 11

LOCAL TELEVISION OPERATIONS

THE LOCAL STATION is an example in miniature of responsibility for the solving of all television problems. For discussion purposes, there are four kinds of local television operations: the owned and operated station, which is a fundamental part of a network; the affiliated station, which is affiliated with but not owned and operated by the network; the independently owned station, which may program as it sees fit from all available sources; and the educational station.

Staff

At the top of the local station is usually the president and the board of directors. Under the president is the manager, responsible for all station matters, particularly as regards program policy and sales; a commercial manager, responsible for selling time and making the operation pay; a secretary and treasurer who handles money matters; and a program manager, sometimes called director of television operations.

In addition, the local television station comprises the following departments and jobs:

Traffic: This department is responsible for routing and scheduling programs and recording, whether the

telecast is sponsored or sustaining. Traffic also advises on matters pertaining to billing of sponsors for on-the-air time.

Production: Directors are employed here who have as their individual responsibilities studio operations and remote operations.

Engineering: A minimum staff is necessary to take care of audio, video, and transmission problems throughout the scheduled day.

Art director: This staff member does everything from sketching sets to constructing and painting them with local help; he makes all *telops* or *balops* and other visuals, and sometimes creates local commercials for sale to sponsors.

Film director: It is this director's responsibility to do the total film job of projection, checking quality of film, handling film in all details, editing, splicing, and, in some cases, actually taking film and seeing to it that it is developed satisfactorily. The film director will, in addition, be responsible on occasion for adding credits or titles to film clips.

Script editors and continuity staff: A minimum of three script writers is usual for the local station, and sometimes as many as five. Some scripts will be bought (at low prices—\$20 is average) on commission from local free-lance writers. The local job of script editing and writing does not demand geniuses, but rather responsible copywriters. Unfortunately, there is little opportunity for the really creative writer in a local operation, except in unusual circumstances. The local script writer will more often find himself writing frameworks for panel pro-

grams, openings and closings for speakers, copy for plugging network shows, and other such routine and sometimes tedious tasks.

Chief announcer: This functionary, as head of the announcing staff, deals with the local union. Announcers work a six-hour day on a shift determined by the program director.

News editor and staff: Three to five reporters with assigned beats are usual for a local television operation. If there are local news specialists, one man will take, for instance, the police news, another will have a roving beat, and a third will cover the wire services which feed the local station on ticker tape. Announcers double as news commentators, although sometimes the personnel of the news desk of a local television station will not only prepare news copy but actually broadcast it.

Music library: Every local station must have a music staff and a music library with available records and transcriptions to supply themes, background music, transitional devices, and sometimes material to feed a local disk jockey. Through the music library are made the clearances for music used in various ways. The local music library may also contain orchestral arrangements for use by musical units and orchestras where desired.

Accounting department: This department takes care of salaries, tax withholdings, and Social Security of employees and talent, and is also concerned with regular billings for commercial programs.

Promotion director: Many local stations employ a promotion director who also acts as advertising manager. The promotion man is responsible to the station manager

for audience surveys in the community and for keeping abreast of possibilities in the community for promotion of the station's welfare and programming operations. The promotion director in some cases also works with the network on local promotion of national telecasts. He maintains good relations with the local press and other media. He makes presentations of programs for sale which have been developed by the station and are available for local or network sponsorship.

Some training in one of the strategic communications media, preferably the press, should be part of his background. He is a public-relations key man, and performs liaison between what the station has to offer in entertainment and good-will and the public in all its aspects.

A local station also has a staff painter, a staff carpenter, and sometimes janitors who assist, when there is no union violation, in construction and painting of settings. These men also can see to maintenance on the physical building.

In addition to studio and administrative personnel, the local television station employs a small staff responsible for the operation of the transmitter located at a point remote from the actual studio and offices.

Programming

Television, like radio, is charged with providing (1) entertainment and (2) programs of public service. Television operations are a big business, however, so the main objective of the local station operation, like that of the network, is to make money.

For programming possibilities, the community itself should be screened by the program manager, in cooperation with the commercial or sales manager and his staff of salesmen, to determine what elements make for entertainment, so that the inherent interest in a program will attract prospective buyers. Communities differ, so community needs vary from town to town and section to section. A good program manager knows his town and surrounding areas and what the people want and will look at.

The obvious program sources for the local station are live programs or kinescopes produced by all available networks, films from package producers, and free films from industry or public-service organizations.

The station, if it is a responsible broadcaster, seeks to originate or supplement materials offered in the public interest. Public interest programs, at both the local and network level, can agreeably attract the attention of sponsors, even when not dealing in strictly sales items.

The little theatre, the community theatre, and high school drama club should all be scouted for possible talent sources. Local night clubs, the local concert stage, and any other musical activity should also be examined for possible local TV star material.

In some cases, talent can be imported from a near-by community which does not offer opportunity in the medium. Peewee King and his orchestra, responsible for "Tennessee Waltz" and "Slowpoke," two *Hit Parade* song hits, were brought to Louisville from Nashville with great success.

Local universities and colleges are rewarding sources

of supply for personalities, laboratory demonstrations, and sometimes even TV courses for credit in the educational field.

The Chamber of Commerce; local government as, for example, a mayor's "beef session," where citizens weekly confront the mayor with strategic questions on city problems; the Community Chest; community cultural funds; touring plays; lectures; musical activities—all these can be effective program sources for the local station operation.

The public library increasingly has become a communications center in many areas. The librarian in charge of children's literature may turn out to be a good bet as a story reader for children. The library may have an audio-visual aid center with a good film catalogue or file of educational films and other visuals, which may be cleared and used in local TV programming and operations.

Production units, comprising professional station personnel and educational leaders, have been worked out successfully in such places as Cleveland and Philadelphia to the mutual benefit of the commercial operation and the educational institution in the neighborhood. The educators act as researchers of subject matter and screeners of educational talent, and the station personnel bring professional showmanship to the operation. The result has been several outstanding network series, originating as local and community programs.

The 50,000 watt station, familiar to radio broadcasters, is rapidly becoming a thing of the past. The average local station varies from 1,000 to 5,000 watts, and if a tele-

vision station services a community within a hundred-mile radius, it will have done its job well.

A complete national coaxial cable will cover the national picture with national events. The local station will then realize fully its prime mission—the furnishing to individual communities of local talent, local news, sports, culture, and special-events programs.

Costs of Local Operations

Although fees and prices vary from town to town and community to community, the following will serve as a guide to local budgets:

(1) Actors (depending on length of show and rehearsal hours): From \$5 to \$25 a performance.

(2) Musicians: At local union rates. Note: Community, civic, high school, and college orchestras must be paid at union scale,¹ unless special permission is obtained from the local union.

(3) Stage settings: From \$25 up.

(4) Special lighting effects, other than supplied by studio: From \$10 to \$100. (Lighting can be rented from local stage lighting companies or borrowed or rented from local theatres.)

(5) Costumes from costume houses: \$10 per costume, not including round-trip delivery charges. Note: Local dress shops or department stores are not generally a good source of clothing, since after using, such costumes would have to be sold as second-hand garments. Also, no matter what care is taken to prevent it, these clothes will have make-up smeared on them, and you will have to

¹ or a standby union orchestra is paid.

count on other unforeseeable damage. Fashion shows are the exception, for in this case the stores will allow in their advertising budget for a certain amount of loss.

(6) Properties: Borrowed or rented from local antique stores, local department stores, or homes of friends. (Properties can sometimes be borrowed for a credit line on the program.)

(7) Special speakers: Free.

(8) Educators: Free. (Sometimes additional salaries will be paid by the school or university if the appearance is on a regular series for which the instructor is responsible.)

(9) Visuals: \$3 each.

(10) Announcers: \$80 weekly, excluding commercial fees.

(11) Writers: \$40 to \$90 weekly, exclusive of commercial fees.

(12) Directors: \$75 to \$90 per week.

(13) Engineers: \$90 to \$125 per week.

(14) Newsmen: \$75 to \$125 per week.

Note: administrative personnel are salary-scaled as follows:

(15) Station manager or commercial manager: May make \$15,000 a year in a community of a quarter to a half million people or more.

(16) Program manager: \$150 per week and up.

(17) Promotion manager: Can make from \$75 to \$125 per week.

CHAPTER 12

TELEVISION TODAY AND TOMORROW

THIS CHAPTER deals with various aspects of television both present and future—a summing up of its problems, values, and opportunities.

Color and three dimensional TV, of course, will be major advances as far as the technical side of TV is concerned. But fascinating as these artistic and engineering triumphs will be, even more vital will be the ever-widening exploration in TV of good drama, coverage of public affairs, and the offering of historic, scientific, and other educational material.

These matters are discussed below in brief, authoritative statements by leaders in the industry or closely associated with it.

The Horizons of Television

Under the foregoing title, Mr. Davidson Taylor, Director of Public Affairs at NBC Television, observes as follows:

The materials of reality have an even more important place in television than they ever had in radio. Facts about current events, history, the sciences, and the arts can be made fascinating on television, and, of course, materials of this kind are inexhaustible.

Television uses up material very rapidly. It can never completely use up the materials of the real world about us.

No program on television can consider itself relieved of public responsibility. There is no television program which cannot contribute from time to time to the enlightenment of the American public. Negatively, all programs have the obligation not to debase American taste, not to distort American ideals, and not to offend in American homes. Positively, the producers, writers, and directors of television programs, as well as broadcasting organizations, advertisers, and advertising agencies should seek opportunities legitimately to introduce enlightening materials into their shows.

One of the greatest challenges before television is the task of making enlightenment entertaining. This responsibility lies not merely on people who are engaged in public-affairs broadcasting, but on all of our citizens who work in television.

Some Potentials in Television

On this subject, Mr. Ben Parks, television network program manager of NBC-TV, Chicago, makes these comments:

It was not an accident that the practical development of television was consummated close to the time of the first successful detonation of an atomic bomb. The necessities of war's fury hastened both events. Research with radar found useful application in commercial television, while the reality of nuclear fission had been sought for its own sake.

The post-war world has been thrust onto significant new paths under the impact of both scientific behemoths. The challenges which they present are parallel in many ways. To the successful harnessing of atomic energy for peaceful purposes and the curbing of atomic warfare, mankind has prayerfully dedicated its most astute intellects. To the development of significant new techniques in truth-giving, to the harnessing of television's incomprehensible yet subtle, persuasive talents, educators, public servants, and broadcasters alike have turned their most sober

thoughts; and, very logically, the potentials for good of the vastly better informed peoples of the television age are threatened by the inabilities of men to make their social thinking as dynamic as their ability to destroy the world through atomic power.

As it always will, science, in its utter objectivity, has given us in the atom bomb the power to save and the means to destroy. Stated in the extreme, the electronic wizardry of television swings for us the same double-edged sword, because through using television's magnificent persuasiveness only to the encouragement of idleness, we provide a soporific when alertness is called for. Science fiction has long warned us that life can be made either more enjoyable or tragically horrible through the giant advances of which pure science and its applications are capable. Suddenly the day of science fiction has arrived. Men no longer consider it a fantastic dream even that they should visit other worlds in outer space. The achievement of these travels only waits on the solution of some practical difficulties.

In all the accelerated movements of man's material achievements within the next decade, both television and the atom bomb will play important technological roles. Whether the atom will be harnessed for energy and industrial use, whether television will open the locked gates of men's abilities to understand, are much more problematical. This is a phenomenon long known as cultural lag: the inability of psychology, conscience, the powers of will and true affection to expand and stay as close to the front of their realms as the cold applications of mathematics stay at the front of theirs.

To suggest that television alone should shoulder the burden of education for the scientific age is, of course, ridiculous. Television is not an instrument for reasoning, but one to convey it. The significant role of television in conveying reason and objectivity is due to its unquestionable status as the most powerful medium we know for the delineation of fact and the conveyance of persuasion. To the thinking citizen, it is impossible to relegate television to the position of being merely the world's most excellent advertising medium.

If this reasoning is followed, television should perhaps be committed only to the pursuits which the best educational forces in our culture would assign it. Practically, however, this is not an attainable situation. Nor, I submit, totally desirable. For, if we are ever surely to impress upon men and women the need for constructive thinking and action, then the captains of our basic economy must be included as important partners in the task.

In the past several years, we have become accustomed to the phrase "enlightened self-interest," and as applied to the commercial television broadcaster, it would encourage his own initiative in helping to redefine the qualities of our culture to meet current political, economic, and social realities which will affect the course of his business activities constructively or destructively no matter what his wishes may be.

Nevertheless, as we attempt by experiment and practice to find the basic principles of television broadcasting, we must uncompromisingly insist that the control of television programming, the final word on policy and practice, resides with the broadcasting stations and networks. There must never be the slightest doubt about this, even though expediency or the promise of economic reward or failure insist to the contrary.

Even though broadcasters are themselves economically motivated, their primary aims are never as confiningly commercial as the practical objectives of most advertisers. Even though broadcasters must be dependent upon advertisers for revenue, they should quickly understand that their position will never be made stronger by surrendering to them. On the contrary, as television set usage continues to soar, and television broadcasters continue to improve the capacities of their programs to gain and hold large audiences, advertisers will continue to vie for the privilege of being represented on the air.

Hopefully it is believed that because of the very heavy investments that broadcasters must make on their initial property, they do not tend quickly to surrender their equities in the property or its products. Although enlightened advertisers must eventually see their own interests as better served in appealing to the grow-

ing concern of a better informed public for programs of greater significance and cultural value, it is not suggested that that happy day has arrived, nor will this millennium necessarily ever be wholly won.

There is no necessity to impugn the objectives of advertisers. Neither is there any necessity to impugn the objectives of the broadcasters. We do not seek social reform, economic experimentation, nor political power, but soberly conscious of the miserable fruits of the failure of our responsibilities, and dedicated to a considerable respect for the enormous values of our facilities to transmit the truth, we must jealously guard the privilege of using the television channels. This is a privilege, after all, which has been placed only in our trust by the people, speaking or acting through their government.

History on Television

Mr. Henry Salomon, Jr., writer-producer of the twenty-six weeks' naval series titled *Victory at Sea*, believes that history is fun on television and that teaching can be top-flight entertainment:

People draw a very arbitrary line between teaching and entertainment.

They have the false impression that anything interesting can't be educational. Anything from a play by Shakespeare to a worthwhile neighborhood movie is essentially educational, and much harm can be done by presenting any subject in an atmosphere of drudgery.

I am convinced television is the most potent medium ever discovered for getting facts across to people. Most older methods of communications involve only seeing or hearing, but television combines both senses in a new channel of artistic expression.

I certainly admit that many television programs available today are not very worthwhile, but how many great paintings and symphonies are produced a year? How many books are just plain trash?

The networks believe they can prove that education can always be commercially successful. But I believe you're licked before you start if your only springboard is money. People never succeed unless their first goal is to do a good job. You really have to love what you are doing. You have to be involved in it.

As to our historical film series on *Naval Operations in World War II*, this grew out of a wartime job which gave me the idea that people could enjoy learning history on television.

Everybody is interested in people. History merely tells you what people did in the past. Men in the time of Henry V didn't act very differently from men of today. The main thing is to capture in the TV medium the human drama that is packed into history.

Medicine on Television

Dr. Frederick C. Hill of Thayer Hospital, Waterville, Maine, discusses the increasingly significant role of medical and surgical telecasts:

The medical profession early recognized the value of the motion picture for teaching purposes. It was only natural that the first employment of this medium should be in the field of surgery whereby the various operative techniques could be so well delineated. With the later development of sound and then color, the advantages of the teaching film and its usefulness in practically all branches of medicine became apparent. This has resulted in the production of films on a wide variety of subjects, embracing all phases of practice, so that extensive film libraries are now available to medical schools, hospitals, and professional society meetings. This growth has been so rapid that certain organizations, such as the American College of Surgeons, for example, now act as approving bodies for such films.

Perhaps the greatest advance in visuo-auditory teaching media has been made through the use of television, whereby either "live" or "filmed" material may be projected to audiences even great distances away. This already is beginning to supplant the opera-

tive clinics in the field of surgery and bids fair to completely replace them as a means of teaching techniques. One has only to review the programs of the College of Surgeons over recent years to verify this statement.

The advantages of television projection are obvious. The average operating-room space is limited, so that only a few onlookers can be near enough to the operative field to see actually what is being done. Even the amphitheatre, equipped with magnifying glasses for spectators, has decided limitations. On the other hand, the properly telecast surgical procedure allows every detail to be easily seen by audiences, limited only by the screens available.

Of course, the quality of any such program depends not only upon camera and projection technique, but upon the experience of the surgical team working before the camera. Unfortunately, at times the best of television technique may be impaired by poorly done description upon the part of the surgeon or the interference of hands or heads of the operating personnel in the field of the camera. However, with greater experience, both on the part of the surgical team and the technical crew, one may look forward to even greater value in these programs in the future.

There are not the same hazards of projection in other fields of medicine in which new developments in research or technique may be depicted in a prepared form and, indeed, after careful rehearsal. Perhaps the greatest value of this type of teaching program is in the fields of physiology and bio-chemistry which lend themselves admirably to visuo-auditory demonstration. After all, a comprehensive knowledge of the basic sciences is fundamental to a medical education. As medicine is not static but is constantly undergoing change, due to researches and new developments, this is fully as important for the practicing physician as for the student in medical school. Experience has proven that this form of visuo-auditory education meets with a ready reception and a wider coverage than mere reliance upon the printed word. And often it proves to be the stimulus leading to the studious perusal of the literature.

Perhaps one might say that the use of the motion picture film and of television has injected life into something essential for the best standards of medical practice—a program of continual education for the physician.

The Future of Educational Television

A prognosis of educational possibilities via TV is sketched by the distinguished educator, Mrs. Mildred McAfee Horton, former president of Wellesley College and former director of the Naval Women's Reserve in World War II.

I am convinced that good art negates bad art, and that television programming, now in its formative and transitional stages, will continue to grow more wholesome as the months pass. There are evidences of this trend already: in the presentation of opera; the symphonies; the coverage of the U.N. Assembly, (the 1952 political) conventions, and the (1952 national) elections; and in the panel discussions. In the TV sports programs there is a healthy attraction in the true American tradition. Then there are special programs of social significance, such as *It's a Problem* and the *American Inventory*.

All of these programs are slowly but surely raising the tastes of the American people whether they like it or not. NBC, for instance, is making a conscious effort to intersperse culture and education even in its entertainment programs. Granted many may turn the better programs off. But who are we to say right now that even a slight exposure to them hasn't left the American public with a modicum of curiosity or hasn't whetted a desire to learn more about such programs and their messages? Curiosity, after all, is the beginning of education.

We must remember that in America in our fathers' generation and grandfathers' generation, only tiny segments of the populace had any advanced education. But today, with mass media—such as TV—the relative proportion of informed citizens is much

higher. Advanced education in the old days was for the relative few. There were not so many who had the insight into politics, for instance, that the American public has today. We can thank the media of radio and television in many ways for the broader education they are giving our American people today. It may not be the specialized education of old, but the potential of better education for all is there. In some foreign countries the bulk of the population knows nothing of their governments or of the men who run them. In America some 70 million persons are said to have followed the two political conventions closely on television. The same was true of the elections.

I have no illusions that we will prod everyone in America by TV or any other medium to see an opera or appreciate a fugue . . . or even look at the *American Inventory* program. But I do think the television industry is consciously trying to improve its programs and elevate the tastes of the public. And this is a job for the industry.

I feel that any attempts by the government to set the standards of taste for the television or radio industries would be ill-advised. We live in a complicated society, but society can't be governed by legislation entirely. It has been the American tradition that peoples' natural reactions will eventually stifle anything offensive to good taste and decency.

Crime programs, of course, are of concern to the legislators and to many parents and organizations. Yet the programs I have seen follow the age-old patterns, with Good winning out in the end. These dark aspects of life can't be legislated out of the lives of children or adults. You don't protect children from intrigue and exposure to crime by forbidding its portrayal entirely.

Discriminating American parents are already controlling the time children spend in watching television.

Good and wise parents see to it that their children do not consume too much of any one thing. And these same parents, if they consciously work at it, set the standards of taste for their children in all approaches to adulthood.

If for no other reason, the medium of television is good because it has taken forward steps in the field of race relations in this country. In this instance alone it can prove itself effective in the mass education of Americans. NBC's racial policy on TV has been good. It has taken the lead in eliminating the stereotyped characters from its shows . . . the stereotypes which in the past have belittled certain races and creeds and minority groups.

All of this, of course, is the work of the educator, the colleges, the churches, and the universities, but TV is a magnificent instrument for carrying their teachings to the American home.

There is a question in my mind as to whether private educational institutions, allotted these new UHF channels for telecasting educational programs, can cope with the manifold TV problems which have already been solved by the networks and their trained staffs. The expense and mechanics alone of such a project should discourage any university president today—except possibly a huge state university. And even here it would seem more sensible for the state universities to use their taxpayers' money in buying "educational time" on the already existing private networks instead of building and manning new stations. Then educators could compete with the commercial program.

People, Not Things, Make Good Television

The important part played by *people* in the future of educational television is depicted here by Erik Barnouw in charge of courses in television and radio, School of General Studies, Columbia University; also editor, Center for Mass Communication, Columbia University Press; producer *Horizons*, *Seminar*, etc.

During the next few years groups of many kinds, in all parts of the United States, will be getting ready to put on television programs—for reasons of education, public relations, fund raising, culture, politics or what have you.

In making their plans, they will be contemplating what is generally called their "program resources".

I hope that they will soon discover that their most valuable resources are people, not things.

The notion has spread in educational television circles that you must not talk for several minutes without showing something—a map, chart, photograph, cartoon, clipping—i.e., a "visual". One producer is quoted as saying, "If you can't show it, don't talk about it." This is probably valid for science programs but not for most subject areas.

Margaret Mead, appearing on a network television discussion program, was asked if she would bring some visuals. She said: "When are you going to learn that people are also visual?"

Of course *things* do have their place in educational programming. On *What in the World?*, the wonderful series from the University of Pennsylvania, items from the archaeological museum are the point of departure. But in the end what makes the program exciting is not these objects but the human drama of the experts. A trio of archaeologists is asked to identify, as to origin and period, objects they have never seen before. The game has adventure and professional risk. As they finger the strange objects we watch their faces, and feel suspense and empathy. The program is successful because we are given a revealing glimpse of interesting people at a moment of decision.

When we were launching *Seminar*, the Columbia University television series showing an adult education class in American Civilization given by the School of General Studies, we first thought we might cut away from the group occasionally to a picture related to the topic under discussion. But we soon found that a picture could not compete in interest with the drama going on at the round table: a group thrashing out a problem under skillful leadership. We decided to use visuals only as an accompaniment to the opening announcement.

Television is exciting when people are put into situations that bring out what is interesting in them. When television does this, it can contribute enormously to our understanding of our fellow

men and their problems. That is why *Meet the Press*, week after week, can be exciting and revealing.

There are countless activities, in our schools, government agencies, welfare agencies, hospitals, businesses, unions and clubs that can probably, in some form, be transferred to the television studio. Not *exactly* as they happen, in most cases, but in some stylized form that presents the essence of the activity. It seems to me that this is an exciting challenge to the educational program producer.

Educational television's future is not in flannel boards, magnetic bulletin boards and other inventions of the audio-visual gadgeteer. It is in people. To paraphrase a pioneer broadcast comedian, people are more interesting than anybody.

Television Must Educate

Television as a vital educational communication medium is discussed below by Armand L. Hunter of Michigan State College, East Lansing, Michigan.

One of the major problems of education has always been that of communication; for in a very real sense, education is dependent upon communication. As a social process, education involves the preservation, expression and transmission of human knowledge and experience. In other words, it is the process through which society maintains, develops and perpetuates its intellectual, cultural and spiritual heritage. Therefore, communication becomes its *condition* of existence, or is that which makes community and society possible.

Now, television is one of the newest and most effective of the communications media. By its very nature and function then, it is an educational medium. This being the case, the question of the place and purpose of educational television in our modern democratic society, and of its particular character and form, is largely a matter of definition. If we accept the premise that education is a social process involving the interaction and exchange

of ideas and experience, and the premise that television is a medium with a tremendous potential for such an interaction and exchange, then educational television simply becomes that particular function of the medium wherein it serves to express and transmit information and ideas, or the content of human knowledge and experience, for the purpose of enlightenment. The difference between educational television, and television in general, then, is primarily the element of *purpose*. To be truly educational, it must do more than inform; it must instruct, improve, or enlighten. The existence of some standard of values, or standard of judgment, is therefore a "*conditio sine qua non*" of *educational* television.

What does this mean now in terms of program possibilities, or of "do's and don'ts"? First of all, it means that the content or material of the program must be of some value or significance. It must make a contribution *to* the viewer or consumer. It must improve his store of knowledge as well as increase it, raise his level of taste as well as satisfy it, extend his understanding as well as meet it, and clarify his judgment as well as require it. The program must, in other words, move the individual a bit further along the path of enlightenment and self-improvement.

Any program which has this purpose and this effect is therefore educational, whether it is sponsored or sustaining, and regardless of its source or origin. It may be a talk, an interview, a discussion, a demonstration, or a dramatization. It may be a feature program, a quiz program, a news program, or a variety program. It may be of any length and take any form. But one thing it *must* be, to qualify as "educational," is a program of some value, significance and meaning. It must make some contribution to the knowledge, experience, and understanding of the viewer. And in order to fulfill this purpose, it will have to be done with interest, and have the capacity to develop and hold attention. If learning and enlightenment are the keys to its value, then the conditions of successful learning are essential in its production.

The educational television broadcaster, therefore, is an educa-

tor first, and a broadcaster second. He is primarily concerned with the questions of purpose, value, and enlightenment; but he must be concerned also with the problems of interest, attention, and response. His major emphasis must be upon "content"; but he also must master the elements of "form." He must be a "professional" in the fullest sense of the term—a professional educator, doing a professional job, with professional effectiveness. He must have the "know-how" and the "know-why" to produce a successful "know-what."

The potentialities of television for education in our democratic society are almost limitless. That its development and utilization for this end and purpose are mandatory to society are almost beyond question. It is the responsibility of the educator to meet the challenge of the medium, and to see to it that it fulfills its fundamental nature and purpose. It is the responsibility of the broadcaster to use the medium for enlightenment as well as entertainment. The urgent need for effective communication and exchange of ideas between men, between institutions, between communities, nations and cultures is one of the critical conditions to the survival of our modern civilization. Television can be an effective medium of such communication. Educational television *must* be such a medium. There is no other choice.

My Line Is Moderating

John Daly, moderator of *What's My Line* tells here how to conduct a panel program.

The panel, as I think you will agree, can be interesting and absorbing television. The important thing to establish on any sort of panel is *rapport* between the moderator and the panel guests. The moderator must gain the confidence of the other people on the program and make them feel that they can lean on his judgment. The moderator, whether conducting the *American Town Meeting* or *What's My Line*, also must have the ability to make the panel members and guests relax. One opening remark which I have found to be successful in putting people

who have not had much experience in television at ease is: "If any trouble develops in the program, don't worry about it; we will work it out together." This is true. If everyone keeps his head, emergencies can be turned into assets.

There are two fundamental types of panel programs—the light and the serious—but they require, in essence, the same basic technique on the part of the moderator. Participants in television programs must be convinced that the moderator has briefed himself sufficiently in advance of the telecast concerning the subject to be discussed. The greatest disservice that can be done to the television public is for the moderator to fail in this basic responsibility; a failure which inevitably promises a program lacking cohesion and purpose and, what is more important, interest. Guests or panel members, where the moderator has equipped himself poorly, rarely rise to urgent and meaty debate.

This is another way of saying that the moderator is in effect a pilot and if he does not know the course to be followed, he is responsible for bringing disaster to himself and upon the program. This is especially true of the serious kind of panel dealing with ideas, but it is also true in the case of the light program whose sole purpose is amusement. For instance, in such a program as *What's My Line*, where we are concerned with the occupations of various guests, it is incumbent upon the moderator to have a general knowledge of the occupations of the guests before he proceeds to present them intelligently to the panel members. This courteous inquiry into their "lines" or professions obviously enables these men and women to relax and benefit by the poise and assurance such consideration inspires. If the moderator has no idea at all of the background of his guest, you can see the result—chaos and confusion on the part of all.

There is another vital quality needed by the moderator of the panel and which is more important than any single talent or attribute. This quality is the professional ability and sense to establish a pace and maintain it. This can be done if the moderator maintains command of the discussion (whether light or serious) in such a way as to avoid wordiness and circumlocu-

tion, irrelevant discussion or "stump speaking." Moreover, the moderator must have the ability to curb unnecessary and tedious interruptions, but at the same time he should interrupt where it is necessary to bring out of each participant the most information or pertinent wit he has to offer.

There are other ingredients which should be so obvious as to need no mention, but, unhappily, experience in this new medium has already shown that they still deserve emphasis. No panel program, whether light or serious, can fulfill its function or earn the public interest or respect if simple courtesy and good manners are not practiced by the moderator. Also, he should gently and firmly enforce common courtesy and good manners upon all others on the program if and when necessary.

Television being the intimate medium that it is, compounds the desirability of good human relations and courtesy.

Some producers and directors are pretentious about the mechanics of timing the program. Any skilled moderator can take timing or any other technical detail of television in his stride and not bother the other participants with this function.

Everybody enjoys good talk, and the moderator's "line" is always to get as *much* good talk as possible out of his material.

The Public's Press Conference

Here is a statement by Martha Rountree, moderator and co-producer of *Meet the Press*.

A healthy interest in politics, plus the firm belief that an informed public makes a strong Republic are two of the motivating forces which have fed lifeblood into the steady stream of *Meet the Press* programs week in and week out the past seven or eight years.

Meet the Press was born out of a great American concept, the press conference. It is in the press conference that men in public life have the opportunity to advance their ideas informally and to champion their activities. Here, also, newsmen have an opportunity to exercise their right to information. They question

searchingly, and from these free exchanges the public gets a better insight into the thinking of leaders in public life, and in the course they pursue.

The purpose of *Meet the Press* is to present to our millions of listeners the most important man in the news at the time when his actions will and can affect the lives of millions of Americans. Through these interviews America is able better to evaluate the man and the issue at hand. *Meet the Press* was the pioneer in this field. Over a period of eight years, *Meet the Press* has built a large and loyal audience of millions of people, many of whom are frank to say that they never really were interested in nor thought very much about, politics until they started watching *Meet the Press*. Also, they say that these programs have helped clarify and explain the inner workings of government and have given them an opportunity to evaluate both the men and the issues in such a way that Washington no longer seems just a city somewhere in the United States far removed from everyday life . . . that they have begun to realize politics is only an extension of their home and business, and that things which are happening in their every-day life are controlled by what happens here on Capitol Hill.

As a result I believe that not only have millions of people become more interested in politics, but that many of them have, according to their own stories, exercised their right to vote and have become active in local politics—whether it be on a community scale or just their immediate neighborhood.

Also, we believe, from the mail we receive, that our many listeners and viewers have found a greater interest in reading the editorial pages as well as the front pages of their newspapers. Without the "press," *Meet the Press* could not, of course, have existed. We like to feel that in return for the wonderful newspaper cooperation we enjoy that in turn we have helped to stimulate new interest in readers through the pointed question of the able newspaper men who participate on *Meet the Press*. The newsmen in their questioning do not always indicate their opinions. They take different ways of digging for information. They

explore the criticisms others have voiced. The man being interviewed benefits from sharp questioning because he has the chance to answer the criticism of his critics. If he is straightforward, and honest, and able, the American people are quick to sense this.

Through sharp questioning and unprepared answers we try to get the story behind the story—to uncover hidden facts and information for the American public. Usually we succeed in getting a story or some aspect of a story which has not yet been told. Most frequently we come up with a story that clarifies the news—which is our main objective—and on many occasions we come up with a story that makes headline news.

It is our hope and belief that our viewers have a greater interest in the ensuing news and editorials in the daily newspapers after one of our programs. No legislation passed on Capitol Hill can be any more effective than the cooperation and will of the American people. We believe that “An Informed Public Makes a Strong Republic!” and that *Meet the Press* is fulfilling a patriotic mission.

Economics on Television

Dr. Arnold J. Zurcher, Executive Director, the Alfred P. Sloan Foundation, Inc., and Professor of Political Science, New York University, believes that educational TV must be *measured* before evaluation of its importance can be determined. Further, Dr. Zurcher suggests in the following remarks that television has, in its exploitation of economic and sociological themes, one of its greatest possibilities for important and significant telecasting.

The would-be pedagogue in television has a unique challenge when he undertakes to adopt economics to this medium. Abstract ideas are usually read through the medium of books or articles; or theories are exchanged in conversation when economic experts talk with other economic experts. Now television offers new and graphic tools which can dramatize intangibles.

Television admittedly can report superbly, but it seems to me that it has a more important function. Mere reporting is not enough. The television medium can interpret more dynamically than almost any other. Such economic subjects as "Factors of Inflation" can be visually dramatized, or a story may be written explaining the way credit is established, or animated graphs or charts and sketches may be created to show why the interest rate rises from time to time, or even the importance of an equilibrium in exchange in connection with international trade. All may be translated from an abstract principle to a visualization that the inexpert can comprehend.

Television, as has been said by many others, is essentially a visual medium and can always work with visualizations of the abstract. Good educational television is as good as the script which supports it. The Educator in television should exploit not only the craft of the writer, but all other artists as well. There are many promises inherent in the medium of television which combine so successfully both pictures and the human voice. I do not know of any other medium so flexible which can combine more talents and more fine arts.

One of the great phenomena of our times is the achievement of American productivity. Television can interpret and educate as to the promise of this productivity inherent in a machine technology, but again it is not enough to show the assembly line and the way machines operate, or even how workers are trained, how they live and work, and the safety factors surrounding them. If the story is to mean anything, Television must also suggest the economic climate under which our productive system flourishes and causes such great wealth and national well-being.

In the great world of ideas, television is enormously powerful in telling why our American system is superior to any other at its best. Television can interpret factors which involve our American economic behavior, but it must succeed in plainly explaining to someone other than the expert what these factors are and analyze this economic climate.

The challenge of educational television in brief, then, is to

interpret abstract ideas intelligently. It is necessary always to orient and to inform, but I believe it is important to use the adverb "why" more often than "how," "where," "when," and "who." In economics we Americans have advanced to our present position of high productivity because of our efficiency. An important "how" is how this efficiency has been developed in the United States of America.

The collective thinking of many working in a free society has made possible a physical structure more fabulous than ever created before in any other country in any other time. The collective genius of this country can be made more understandable if the educational potentialities of television are properly exploited.

GLOSSARY OF TV PRODUCTION TERMS

Abstract Set: A setting or background suitable for fashion shows, musical acts or variety, composed of arbitrary architectural or other units, steps, platforms, columns, abstract or geometrical forms, pylons, pilasters or draperies, combined in a pleasing, though not necessarily rational, composition. A setting without definite locale: purely decorative. (Also: *Abstraction.*)

Animations: Mechanical devices which in various ways impart seeming movement to inanimate subjects.

Antenna: A radiator used in the transmission of radio frequencies.

Aspect Ratio: Proportional relationship of the picture to the height of the picture; in motion pictures and television, 4 to 3.

Audio (adjective): Pertaining to the electronic transmission of sound.

Audio (noun): Sound portion of television.

Autocue: Small, light, mechanical device through which script is run to cue speaker or actor.

Autoprompters: See *Telecuers*. Tape under magnifying glass and attached to the top of cameras containing either television script in its entirety or, literally, cues at strategic times in program, for use by actors and performers when memorizing in advance is not possible.

Background: Any material, set, drape, drop, etc. used behind actors or other foreground subjects.

Background (music): The musical score for a program or film to heighten dramatic effect. Should have variety of mood and should reflect exactly emotional tone of scenes.

Background (sound): Traffic noises, outdoor effects, such as crickets, frogs, etc.; any sounds of nature or man's activity used to simulate a realistic setting.

Background Projection: The projection of a scene on a translucent screen to be used as a background for a studio set.

Batting-Blacks: Electronically making television picture blacker than it really is.

Balop: (See *Telop.*)

Bird's-Eye Perspective: A drawing or other illustration of a setting as it would be viewed from the front and above. The normal angle of view is from the front of the setting, looking downward, at approximately 45 degrees. These views are utilized to clarify stage sets, positions, and sizes not readily discernible on a staging plan.

Blizzard Head: Any blonde.

Bloom: Black fringe around sections of picture that are too bright.

Blow-up: Photographic or photostatic enlargement of various written, printed, or pictorial materials, in whole or in part, in order that portions, which must be legible or clearly defined, may be effectively photographed and transmitted through television.

Boom: A mechanical contrivance for suspending a microphone.

Boom Up or Down: (Sometimes called *tongue up or down.*) Raising and lowering of camera in vertical change of level.

Booster: (See *Relay Station.*)

Break: A break in rehearsal; time out. Also as in *break a set*—to remove set from studio—and *break it down*—to remove and disassemble equipment used on an outside broadcast.

Brightness: The average over-all brilliance of the television image.

Brightness Control: A manual regulator for adjusting over-all brilliance of the television image.

Broads: Units or batteries of incandescent or fluorescent lamps.

Business: Incidental action or devices used to add atmosphere and interest to the main theme of program.

Busy: Term used to describe a setting or background that is too elaborate or which contains excessively detailed ornamentation which obscures the movement of actors or detracts from the logical center of interest on a scene.

Cable Reels: Reels on mobile units to hold camera cable, etc.

Camera: A unit containing the optical system and light sensitive pick-up tube which transforms the visual image into electrical impulses.

Camera Field Angle: An angle of divergence from a parallel line inscribed by the borders of the camera picture at various distances from the lens.

Camera Field Angle Scale: A triangular, transparent, plastic scale whose converging sides indicate the width of the picture picked up by a specific lens at prescribed distance from the photographed object. Inscribed lines on the scale also indicate the height of the picture at corresponding distances. This scale is used in conjunction with a "stage plan" in laying out and designing settings and in planning camera shots.

Camera Light: Light on camera which is on when camera is on the air, otherwise off.

Camera Right-left: An indication of direction in a setting as viewed from the point of view of the camera or as seen on the kinescope; comparable to *stage right* and *stage left* used in the theatre to indicate a direction to the actor's left or right as he faces the audience.

Camera Terms: CU: close-up (of person's face or detail of object); LS: long shot; MCU: medium close-up; MLS: medium long shot; MS: medium shot; XCU or BCU: very tight shot (close-up); 2-shot: group of two people; 3-shot: group of three people.

Cans: Telephone receivers or headphones worn by personnel in the studio.

Carrier Wave: The radio wave over which television impulses are sent. In television two waves are utilized, one for sight and one for sound.

Cartoon Set: A drop or other background treated as a large line

drawing suitable as a setting for some types of variety or educational programs or to create mood as in a fantasy.

Cathode-ray Screen: The fluorescent material covering the inner surface of the picture end of the kinescope.

Cathode-ray Tube: A vacuum tube employing a controlled beam of electrons. The iconoscope, kinescope and cathode-ray oscilloscope tube come under this classification.

Cell: (See *Transparency*.)

Center Stage: The central point of action on a television set. Literally, in the middle or in the center.

Centering Control: A knob or knobs on the television receiver for framing the picture properly on the television screen.

Channel: A specific wave length; a band of frequencies for transmission.

Circulation: Potential audience in terms of families owning receivers; one family, regardless of the number of sets it owns, equals one unit of circulation.

Close-up Shot: Very narrow angle picture, i.e., head shot of person.

Closed Circuits: Shows not broadcast but distributed to limited number of sets.

Coaxial Cable: A specially constructed cable used extensively for the transmission of the television signal because of its relatively low loss of power at the higher video frequencies.

Construction Units: Stock structural units (serving the same purpose as *flats* or *wings* in the theatre) and architectural or plastic pieces which may be combined in various juxtapositions to provide a basis for a television set. Such elements may be repainted or redecorated.

Contrast: The brightness relationships between the various elements of a picture.

Contrast Control: A knob on the television receiver for adjusting the range between highlights and shadows in the picture.

Contrast Range: The range of light values between the lightest and darkest elements of a transmitted picture.

Copyright: There are no satisfactory means of copyrighting

original material. A one-time performance on the air constitutes copyright, however. Also, you can register a completed script with the Author's League, or any of its components such as the Radio Writer's Guild, etc. Of course, you can also register a script at the Library of Congress, or you can use the familiar technique of sending by registered mail a copy of your script to yourself and keeping the sealed envelope with postmark and date. The main safeguard, which is an automatic copyright, is one's own original handling of an idea; nobody can infringe on that.

Costume Definition: A quality in a costume which either through contrast in tone quality, texture, or design makes it stand out distinctly from the background or from surrounding objects without the agency of special lighting.

Crawl: Electronically or manually operated drum on which is placed a long strip of paper listing titles and credits which revolves bringing titles into frame.

Credits: Cast list and job titles (i.e. writer, producer, etc.) of all personnel connected with show.

Crowfoot: Three-legged device placed under tripod to prevent television cameras from slipping.

Cue: The line or action which signals an actor to perform stage business or give a line of dialogue.

Cue Light: (See *Camera Light*.)

Cut: In acting or directing, to stop a performance. In editing, to cut a script to meet time requirements. For example, all plot lines are left in a dramatic show, sacrificing "color," atmosphere, unnecessary character development, or philosophical lines not directly contributing to understanding of theme; in a panel show, to cut is to finish up the discussion and bring to a summation.

Cyclorama: A rounded backing, or screen, encircling the rear of stage for use in exterior shots to designate sky or limbo.

Demonstration: A special television program produced for client and agency viewing but not for public distribution.

Diorama: A miniature setting usually employing free perspec-

- tive in its execution, and used as a means of establishing large locations, impossible of construction in the studio. In actual practice, small local areas of such a diorama may be produced in actual size to accommodate actors.
- Direct-viewing Receiver:* A type of television receiver in which the picture is viewed directly on the end of the kinescope.
- Disc:* A recording.
- Dissolve:* The momentary overlapping of an image produced by one camera with that of another and the gradual elimination of the first image.
- Dolly (noun):* A perambulator or four-wheeled carriage for a camera.
- Dolly In:* To move in from far for close-up by means of a camera mounted on a perambulator.
- Dolly Out:* Reverse process.
- Double-System Recording:* Type of film recording which records picture on one strip of film and sound on separate strip.
- Dramatic or Scenic Lighting:* Special lighting effects utilized to establish a mood or to indicate time and kind of day.
- Dresser:* A person responsible for the delivery, checking, and handling of costumes for individual program units; also for handling minor alterations and repairs in the course of rehearsals and broadcasts and checking in all costumes included in the broadcasts.
- Dressing:* Properties, set decorations, objets d'art, and other definite material added to a setting to provide character or interest.
- Dry Rehearsal:* Pre-show rehearsal of actors without cameras.
- Edge Fall-off:* Decreased intensity of light on edges of rear projection screen.
- Elbows:* Special hooks which are used to hold cables overhead.
- Electron Beam:* A stream of electrons constrained and focused into the shape of a beam by external electrostatic or magnetic fields—also called *cathode-ray beam*.
- Electron Gun:* A system of metallic cylinders arranged in the narrow ends of both the camera and receiver tubes in which

the electron beam used for scanning the image before the television camera, and for reproducing it in the television receiver, is formed.

Facilities Director: The supervisor of all matters of scenic equipment in the production of a program, coordinating production ideas with stage set, costume, make-up, properties, etc.

Fade In: To bring up the television image electronically so that it appears gradually.

Fade Out: Reverse process to black out television image electronically so that it disappears gradually.

False Ceiling: Term used to describe various devices such as partial ceilings, beams, etc., utilized to create the effect of a room enclosed from above without effecting an actual covering which would prevent effective overhead lighting.

Field Pick-up: The transmission of out-of-studio events by mobile unit cameras.

Fill Lighting: General flat lighting without artistic highlights.

Film Pick-up: The electronic transmission of motion pictures from film by means of television.

Film Strip: A sequence of several 35mm. frames shown individually.

Film Studio: A studio equipped for televising motion picture film.

Filters: Lens filters used to eliminate or reduce a portion of light spectrum.

Fixed Installations: Permanent installation.

Flag: A large sheet used to screen off light from cameras.

Flip: Art work on cardboard. (Often 9" x 12", but always in a ratio of 3 to 4.) Designed to flip over on stand to provide titles or credits.

Floor Light: Light at studio floor level used for modeling.

Floor Plan: (See *Staging Plan*.)

Focusing Control: A knob on the receiver used for bringing the picture into sharper definition.

Follow-Spots: Manned spotlights which are used to follow performer around set.

- Frame:** A single complete picture.
- Frame Frequency:** The number of times per second the complete frame is scanned.
- Free Perspective:** The deliberate falsification of normal perspective in the painting and/or construction of television (or stage) settings in order to achieve a (seemingly) greater depth or distance.
- Freeze:** Term used to indicate that set designs and arrangements, positions of furnishings, dressing, etc., or other production facilities are approved and should be executed as planned.
- Getaway:** An offstage means of descent from raised flooring areas within a set. Also a passageway behind settings provided as a means of unobserved access to other settings or locations within the television studio.
- Ghost:** An unwanted secondary image of the transmitted picture appearing on the receiver kinescope caused by a reflection or several reflections of the transmitted signal.
- Gimmick:** A device or angle of approach to a subject. Also an original or witty effect.
- Give:** Direction to actors to get into their parts and act.
- Gizmo:** Generic term. In television, anything for which a technical designation is lacking or has been forgotten by the speaker.
- Gobo:** A dark mat used to shield camera from lights, sometimes using a cut-out design, as an arch, leaf, etc.
- Ground Glass:** Glass in camera viewing system on which image is projected for viewing by cameraman.
- Ground Row:** Built, cut-out, or actual natural materials imposed before a mural background or painted drop to conceal the point of departure between the actual depth in the front of the picture and the flat execution in the background, e.g., walls, stones, bushes, trees, grass, etc.
- Hand Props:** Movable materials of all kinds utilized by actors in portraying their roles. Also: any numerous small items used to dress a set.
- Head Room:** The leeway between the actor's head and the

- actual top of any setting. Refers to the amount of upward camera movement possible without overshooting a set.
- High Hat:* A camera mount for use on table top or other such waist-high object.
- Hot Light:* A concentrated light used in the studio for emphasizing features and bringing out contours.
- Iconoscope:* A camera pick-up tube used in the RCA television system, consisting essentially of an electron gun and photo-sensitive mosaic plate enclosed in an evacuated envelope.
- Image-orth:* Abbreviation of image-orthicon; a supersensitive camera tube developed by RCA capable of picking up scenes in semidarkness.
- Inky:* An incandescent lamp.
- Interlacing:* The technique used in scanning each 525-line definition picture in two sets of alternate lines to eliminate flicker.
- JIC:* "Just in case."
- Key Light:* Over-all general illumination.
- Kill:* To order the elimination of anything in the studio, e.g., "kill the chair" or "kill that light."
- Kinescope:* A cathode-ray tube having a fluorescent screen used to reproduce the television picture in the RCA receiver or monitor.
- Lap Dissolve:* A superimposition fading gradually from one picture to another.
- Lekolite:* Special spotlight which can be shuttered to specially desired pattern.
- Lens Turret:* An arrangement on a camera which permits several lenses to be mounted on the television camera at one time to facilitate rapid interchanging.
- Line:* A single scanning line across the picture containing highlights, shadows, and halftones; 525-line definition is the standard for television.
- Line Amplifier:* Amplifier that supplies signal to a transmission line.
- Line Pick-up:* Transmission of signals by means of metallic conductors—coaxial cable or equalized telephone cables.

- Link Transmitter:* A radio relay transmitter used as one means to achieve a video network. A *booster* for a remote pick-up, or from studio to main transmitter.
- Live Talent:* Television broadcast of animated or live subjects.
- Live Talent Studio:* The place in which live action is televised directly.
- Live Titles:* Titling material which is photographed directly by television cameras in the studio rather than supplied from slides or film.
- Local (adjective):* Restricted to local station as opposed to network.
- Local (noun):* Announcement of station identification.
- Lose the Light:* Term used in directing cameras, i.e., "Move to your next position when you lose the light."
- Magni-scale:* An object produced in larger than actual size in order to make clear and effective detail which would otherwise be incapable of effective television reproduction.
- Make-up:* Facial make-up, etc. on actors.
- Masking Piece (or Wall):* A wall section arbitrarily included in a setting to provide a backing for acute changes in camera angles.
- 16mm:* Small size (general home movie) film.
- 35mm:* Standard motion picture size film.
- Microwave:* Special high-frequency relay unit used to transmit picture (i.e. remote to studio).
- Miniature:* A small-scale setting or display usually used to establish a locale; a maquette. (See *Special Effects*.)
- Mobile Unit:* Field equipment mounted in trucks, and generally used only in such vehicles.
- Model or Model Set (noun):* A small-scale execution of a television set employed in planning stage business or camera movements.
- Model (verb):* To order to move expressively before the camera —e.g., as in fashion shows.
- Modeled Detail:* Moldings, pilasters, and superficial decoration actually executed in relief to maintain the impression of realism despite changes in camera approach.

- Monitor (noun):** A control kinescope.
- Monitor (verb):** To check action or review productions on a kinescope.
- Mosaic:** A large number of photo-sensitive elements covering the mica plate in the television camera tube which is backed by continuous conducting surface (signal plate). Its counterpart in a film camera is the photo-sensitive emulsion of the film.
- Multiple Relay:** More than one relay station.
- Mural Background:** A photographic enlargement of an exterior or other scene as a background or as a breaking for practicable openings in a set to give the impression that the photographic scene actually exists in the studio.
- Narrow Angle Lens:** Lens with narrow angle of projection; i.e., one that picks up small portion of set at a given distance.
- Nemo:** Broadcast originating in some location other than the television studios.
- Noise (background):** The effect on the television picture of random disturbances such as those arising from thermal agitation in vacuum tubes in the video amplifying system, causing a grainy texture in the television image.
- Noise (interference):** An unwanted signal picked up by the receiver, such as short-wave diathermy or radio frequencies from adjacent channels.
- Noodle:** To play a few bars of background music or improvisation, usually behind titles—known as *noodling*.
- Office Set:** A conventional arrangement of furnishings and wall units suitable as a stage setting for an interviewer or a news commentator.
- On-the-Air:** Program in process.
- Optical Lens:** The lens focusing the image of the scene to be televised on the light-sensitive plate of the camera tube.
- Optical View Finder:** The device on a camera which allows the cameraman to frame and focus accurately the desired portion of the scene to be televised.
- Orthicon:** An extra-light-sensitive RCA camera tube used in field equipment for outdoor pickups.

- PL:** Private line (telephone).
- Pan:** To follow action to the right and left or up and down with the camera; to move camera across a scene—e.g., *pan left* or *pan right*.
- Parabola:** A special direction microphone mounting used to pick up crowd noise, band music, etc.
- Pedestal Camera:** Studio camera mounted on moveable pedestal.
- Picture:** The image telecast, but usually used with reference to the image as subject matter with form and content.
- Pipe:** Telephone.
- Platter:** A recording.
- Pointillage:** A painting technique used in television (and in stage painting) to build up a simulated plasticity on a plain surface.
- Portable Unit:** Field equipment which can be installed where needed, generally consisting of numerous "suit-case" size pieces of equipment.
- Practicable:** Real, actual, or intended for actual practical use, as opposed to simulated, painted, or "faked" detail or detail which is installed in a setting for purely decorative purposes; e.g., a window may be added to an interior setting for architectural balance only, and may, therefore, be constructed or installed without consideration of actual use; but if the window is to be opened for a definite scene, it is so built and becomes a "practicable" unit.
- Production Assistant:** Director's assistant in matters of script preparation, clearance, editing, etc. and prompter in rehearsals.
- Production Facilities:** All the physical and material requirements of a television program including scenic design, construction and execution, painting, art work, wardrobe, make-up, properties, titling, and special effects, both visual and sound.
- Production Facilities Department:** A group set up to create all of the facilities required in a given production idea; to assemble all required materials such as sets, furnishings, properties, titles, effects, costumes, etc.; and to supervise and coordinate all physical staging activities during rehearsals and broadcasts.

- Projection Receiver:** Television receiver incorporating a principle of optical projection, as distinguished from a direct-viewing television receiver.
- Projector:** A motion picture or slide projector.
- Properties:** All physical materials used in a scene such as furnishings and decorations, or utilized by actors in portraying their roles.
- RF Pickup:** Radio frequency transmission of a video or audio signal.
- Relay Point:** Location of relay transmitter.
- Relay Station:** Generally a radio frequency transmitter located at a remote point from the main transmitter to relay its signal to a more distant point.
- Release Studio:** Expression directed by producer to studio personnel indicating end of broadcast and *off the air*.
- Remote:** Show which originates outside television studio (i.e. football, baseball, etc.).
- Resolution:** Degree of reproduction of the detail of a scene after transmission through an optical system, electron system, or complete television system.
- Ring Mike:** Microphone installed over the ring at boxing and wrestling matches to pick up referee instructions and ring sounds.
- Roll It:** A cue to start the film projector and *roll film*.
- Save the Lights:** Order to switch off the lights. Also *douse it*.
- Sawtooth:** A wave of electric current or voltage employed to control scanning.
- Scanning:** The process of electronic analysis of the optical image, focused upon the mosaic of an iconoscope, by means of a moving electron beam, into a series of parallel horizontal lines traced from left to right and in sequence from top to bottom in the manner of reading a page of print.
- Scenic Elements:** (See *Construction Units*.)
- Schmidt-optics:** A principle of optical projection used in some projection-type television receivers.

Scoop: Multiple lighting units in the studio; sometimes flood-lights.

Scoring: A designation for the musical background of a script. In the case of films, each individual scene needs to be scored, allowing for smooth musical transitions of mood and tempo.

Script Girl: (See *Production Assistant*.)

Set Up: To install a set in studio. To install equipment for a broadcast using portable equipment.

Shadowing: Simulating by paint treatment or exaggerating a natural shadow which cannot be effectively created through the use of lighting alone.

Shooting Off-over: Taking in areas in a given camera shot beyond the horizontal or vertical limits of an established setting. Masking walls (pieces) may be provided to rectify this difficulty.

Signal: Any transmission of electronic waves.

Single-System Recording: Picture and sound recorded on one strip of film.

Slide: Usually a title or picture on a single 35mm. film frame projected into camera.

Snap: Relates to contrast and sharpness of a picture.

Sound Stage: A studio sound-proofed for effective sound transmission or for recording sound.

Special Effects: Miniatures, dioramas, and various electrical and mechanical devices used to simulate meteorological or other natural phenomena and which are used to achieve scenic or dramatic effects impossible of actual or full-scale production in the television studio.

Special Events: Programs of news interest (generally not regularly scheduled material) e.g., sporting events, parades, etc.

Split Screen: One half of picture from one camera and one half of picture from another camera projected together on one screen.

Spot: The spot of light formed by the impact of the electronic scanning beam in the receiver that reproduced the televised

picture on the fluorescent screen of the kinescope; also a spotlight to highlight a face, body, or set detail.

Stage: That area of the sound studio where settings are placed or stage business is performed.

Staging Coordinator: A supervisor of production facilities on an individual program in charge of construction, transfer and assembly of settings, and all mechanical and physical materials; he is directly responsible for the operation of the carpentry and property personnel. The coordinator has responsibilities comparable to those of the stage manager in the theatre regarding all aspects of the program with the exception of talent.

Staging Plan: A scaled print or plan of the studio or stage floor upon which are imposed indications showing the location of walls, settings, doorways, furniture, sound effects, orchestra, the disposition of various properties and working areas. The "staging plan" is a prerequisite to all developments, scenic execution, set dressings, and camera movement planning, and is used by the producer or director to plot physical action and business prior to rehearsals in an actual setting.

Stand-by (noun): Anything such as an announcer, simple program, or a film held in reserve to be used only if necessary.

Stand by (verb): Instruction given to cast or crew that program is about to go on the air.

Station Break: A cue given by a station originating a program to network stations signaling that it is time for individual stations to identify themselves to local audiences.

Still: Photographic or other illustrative material which may be used in a television broadcast.

Stretch: Stall for time.

Strike: Same as breaking a set. To take down the scenery; remove props at end of telecast; to clear sound stage for next production.

Superimposition: The overlapping of an image produced by one camera with the image from another camera—a blending or merging of images to any desired amount.

Super-sync: A radio signal transmitted at the end of each scan-

ning line which synchronizes the operation of the television receiver with that of the television transmitter.

Sustainer: A show which is not sponsored and is usually paid for by network or station.

Switch: To switch from one camera to another. A change of camera angles.

Synchronization: The process of maintaining synchronism between the scanning motion of the electron beams in the camera tube and in the cathode-ray tube in the receiver.

Synthetic Distortion: Painting technique utilized to impart seeming irregularity to lines and surfaces which are actually smooth and rectilinear.

Take it Away: "You're on the air."

Talk Back: Phone circuit from director to announcer on nemo broadcasts.

Teaser: Segment at opening of program before titles to intrigue audience into watching show.

Technical Director: The director of all technical facilities and operations—lighting, cameras, sound—in a studio production.

Telecast: A television broadcast.

Telechrome (paint): An arbitrary scale of neutral values augmented by warm or cool secondary or tertiary colors; a pigment prepared especially for decorating television settings. Telechrome has two purposes: (1) to imitate or simulate all colors and (2) to eliminate the excessive use of black (in grays) by substituting a neutral, composed of two complementaries, to achieve a gray tonal value equivalent to the color as it occurs in nature.

Telecuers are physically similar to the moving, lighted, news-tape headlines on the New York *Times* Building in Times Square. On television, teleprompters are unlighted, moving gadgets constructed to unwind tape containing the script of the show behind a magnifying glass simultaneously just above the lens of all operating cameras. They are so fixed in order that the eyes of the actor or speaker will not be pulled too far away from the camera and the cue made too obvious. Tele-

cuers facilitate the reading or remembering of lines by performers. They should be used with caution to avoid a stilted reading, and to avoid the audience noticing the fixed look of the performer on the gadget. Note that because of patent rights, these generally are not standard equipment for the studios. They are rented, and generally a man to run the machine is sent along with it.

Telephoto Lens: Lens of a very narrow angle used to provide large size images at extreme distances.

Teleprompters: A system of lighted boards on easels placed in strategic areas in front of speaker (directly in front and to his right and left) on which script is prepared on a large typewriter and handled on rollers by an engineer. This system devised by RCA makes it possible for the speaker to move around freely letting his eyes come to rest on any one of the three or more boards, giving the complete effect of knowing his lines and giving no effect of reading or artificiality. Used by the President of the United States and others.

Televiwer: A member of the television audience.

Televise: To transmit pictures electronically by means of television equipment.

Television: The transmission and reproduction of a view or scene, especially a view of persons or objects, by any device or apparatus that converts light rays into electrical impulses in such a way that they may be transmitted and then reconverted by a receiver into visible light rays forming a picture with sound implied.

Telop (or Balop): Opaque slide projection.

Test Pattern: Television transmission of a schematic design, especially made for correct focusing and tuning of the image.

Texture: A feeling of depth and irregularity imparted to a plain surface through the use of paint or other decorative techniques. (See *Pointillage*.)

Tilting: A vertical movement of the camera.

Title Artist: Artist or draftsman who prepares titles, cards, signs, title backgrounds, maps, special displays, slides, etc.

- Titles:** Any titles used on a program; can be motion picture film, cards, slides, etc. used at opening of program as distinguished from credits at closing.
- Top Light:** Light from the region of the ceiling.
- Transparency:** Illustrative or written material executed on a transparent surface through which background material of various types may be seen as the transparency is photographed by the television camera.
- Trim:** (See *Dressing*.)
- Tripod:** Camera mount.
- Truck (verb):** To dolly in parallel motion with a moving figure; i.e., to follow a person walking down the street.
- Variety Program:** Productions devoted to specialty acts.
- Video:** Pertaining to the television broadcast of images; sometimes used as a noun to designate sight broadcasting as opposed to sound broadcasting.
- Video Signal:** That portion of the output of the television camera which is the electrical counterpart of the scene televised. (Also called *picture signal*.)
- Viewing Lens:** Lens on camera used solely for viewing field of action by cameraman.
- Vox Pop:** Any spontaneous interview; ad libbing.
- Walkie-Lookie Camera:** Extremely small camera, with portable batteries, which can be carried around and operated by one man.
- Wall Treatment:** Technique used to simulate various surfaces on the walls of a setting; i.e., stucco, brick, stone work, wallpaper, etc.
- Wide Angle Lens:** Lens having wide angle of view, i.e., one that picks up broad area of set at a short distance.
- Wipe (horizontal or vertical):** A line traveling across picture, wiping one image out and bringing in another.
- Womp:** A sudden flare-up of brightness in the picture.
- Woof:** Telephone slang used by television engineers to signify "okay and good-bye."
- Zoomar Lens:** Special lens which can produce dollying effect without moving camera.

RECOMMENDED LITERATURE IN THE FIELD OF TELEVISION

General Books

Craftsmanship of the One-Act Play, The, by Percival Wilde; Crown Publishers, Inc.; copyright 1950.

A standard for many years on playwriting techniques in the one-act form, this volume has now been brought up to date with a special chapter written in collaboration with Thomas H. Hutchinson on TV techniques.

Designing For TV, by Robert J. Wade; Pellegrini & Cudahy; copyright 1952.

The outstanding book in the television field on art and design in television staging. Of special interest to the graphic arts craftsman or production designer. Fully illustrated, it should become the definitive book on the arts and crafts of TV production. Subjects specifically covered: art direction, set design, mechanics of designing, scenic painting, graphic arts, commercials, costume and make-up, and accounting and cost. Contains bibliography for further research in this strategic production area.

Eavesdropper At Large, The, by Allen Funt; Vanguard Press, Inc.; copyright 1952.

The man who created "Candid Mike" and "Candid Camera" gives the inside story on his experiences in trying to pick up life as is with mike and camera.

Electronics Everywhere, by Professor A. M. Low; the John Day Company; copyright 1952.

Electronics has become a necessary word in our language, and this simple account from Great Britain gives an easy-to-understand background on the subject, particularly as applied to television and radio.

Handbook of TV and Film Technique, by Charles W. Curran; Pellegrini & Cudahy; copyright 1953.

Essential information and data on TV film production as well as motion picture techniques in general. Lists the established standards for TV programs and commercials, including specific costs, methods and processes. There is a complete glossary of motion picture terminology.

Here Is Television, by Thomas Hutchinson; Hastings House; copyright 1950 (completely revised edition).

Mr. Hutchinson was a pioneer in television at NBC, so his remarks and advice on program and production techniques are valuable in any complete TV bibliography.

Opportunities in Television, by Jo Ranson and Richard Pack; Grosset & Dunlap; copyright 1950.

An appraisal of various jobs in the field, issued as a convenient, inexpensive paper-back, and giving practical tips on breaking into TV, together with a job inventory applicable particularly to network opportunities.

Radio and Television, by Prof. Giraud Chester and Prof. Garnet R. Garrison; Appleton-Century-Crofts, Inc.; copyright 1950.

An academic approach, covering policy, background of media, and production problems designed for textbook use. Gives valuable information on such matters as the social aspects of broadcasting; function and operation of the Federal Communications Commission; technical aspects of radio and television and their special applications (as in the case of educational radio and television); and broadcasting as a career and standards of criticism. Also in the book is a representative variety of scripts valuable for study.

Radio and Television Acting (1950), by Edwin Duerr; Rinehart and Company, Inc.; copyright 1950.

About the only definitive book that exists in this field on acting techniques, which include the nature of acting, voice and speech problems, microphone techniques, characterization in action and motivation, comedy and emotional acting, and audience contact. *Radio and Television Acting* also has

removable exercises designed to polish the amateur actor to professional standards.

Radio and Television Sound Effects, by Robert B. Turnbull; Rinehart and Company, Inc.; copyright 1951.

All anybody needs to know about types and uses of sound effects, including manual and recorded sound. A special chapter on constructing sound-effects equipment. Liberally illustrated and with a complete glossary of terms.

Radio and Television Writing, by Max Wylie; Rinehart and Company, Inc.; copyright 1939, 1950.

A revised and enlarged volume of Wylie's discussion of radio writing. The new book includes this expert's analysis of the TV challenge in the script field.

Teaching Through Radio and Television, by William B. Levenson and Edward Stasheff; Rinehart & Company, Inc.; copyright 1952.

Of special interest to educational telecasters and those concerned with the contributions of broadcasting and telecasting to teaching. Considers the importance of the two mediums with valuable notes on presenting low-budget programs and how to evaluate results. Good bibliography of additional reading in radio and TV for academicians.

The Television Program: Its Writing, Direction, and Production, by Edward Stasheff and Rudy Bretz; copyright 1951, A. A. Wyn.

A thoughtful and important book on television programming fully illustrated with examples and pictures visualizing such production problems as: Elements of the Medium; Writing the Television Program; Producing and Directing in Television with Notes on Use of the Camera. Stasheff and Bretz have a new book titled *Television Scripts for Staging and Study* which is a valuable collection of interesting non-royalty television programs.

Television Programming and Production (Second Edition), by Richard Hubbell; Rinehart & Company, Inc.; copyright 1945 and 1950.

The purpose of this book is to analyze and define the nature of television, to formulate basic theory for its development as an art form, to demonstrate practical techniques for program production, and to show how television programs are created and produced. A literate and provocative discussion of programming, comprehensive enough to be valuable both to the amateur and the professional.

TV Writer's Guide, The, by Margaret R. Weiss; Pellegrini & Cudahy; copyright 1952.

A practical handbook for writers, analyzing basic writing techniques especially for television. Gives valuable information on preparing professional TV scripts and tells how to protect and market TV scripts. Full TV scripts are included which illustrate a good cross section of the specific kinds of television programs a beginning author might be most likely to write and sell.

The Best Television Plays (1950-1951), Edited by William I. Kaufman; Merlin; copyright 1952.

An annual series of which this recent volume is the second. The 1950-1951 collection especially contains a superior cross-section of television dramatic material, valuable either for study or for the interested average reader. All camera directions used by individual directors, together with brief commentary by outstanding names in production, add to the value of these anthologies. Eight complete telecast texts include Budd Schulberg's *The Pharmacist's Mate*, Hoffman R. Hays' *Vincent Van Gogh*, and Shirley Jackson's *The Lottery*.

Writing for Television, by Gilbert Seldes; Doubleday & Company, Inc.; copyright 1952.

This book accomplishes more on TV script writing than most other volumes available today. Seldes goes thoroughly into philosophical orientation for the writer in the whole field of TV. Subjects considered: the machinery of TV, time factors, director-writer relationships, and general rules for dramatic writing and the use of dialogue. Types of dramas are listed with detailed production expenses for such programs.

as the dramatic, nondramatic, documentary, and other kinds of public-affairs telecasts; it also contains a special section on professional problems, such as writing for "special" audiences, copywriting, TV code requirements, etc. Its chief importance is for its stimulus to good TV writing standards.

Publications in the TV field are few, so that, in addition to the limited library discussed above, the following are some recommendations for keeping abreast of the fluid condition which is telecasting:

Specialized Books Containing Important Information Pertaining to Telecasting

Education on the Air.

A yearly report published by Ohio State University, Columbus, Ohio, containing summaries of broadcasting panels at the Institute for Education by Radio-Television.

Motion Picture & Television Almanac.

Professional information regarding television and films and the people who are currently concerned with these matters. Also gives guilds and unions affecting telecasting and film-making.

Radio Annual & Television Yearbook.

Published by *Radio Daily* Corporation, New York: Information on local station operations, networks, and all personnel and jobs in the business.

Television in Education, edited by Carroll V. Newsom, Associate Commissioner for Higher Education, State of New York, Albany, New York. Published by the American Council on Education, Washington, D. C.

A symposium of materials on education television, based on lectures given at the Educational Television Programs Institute held at Pennsylvania State College, April 20-24, 1952.

Recommended Periodicals

Billboard

A weekly show business periodical which, together with *Variety* gives you all you need to know about current productions, up-to-date changes in television policy, and other pertinent data.

Broadcasting & Telecasting

Of special interest to management and advertisers.

Radio & Television Daily

A daily newspaper of the trade, giving day-by-day run-downs of developments in the broadcasting world.

Radio Age

Published monthly by RCA, with current discussions of such developments as color, kinescopes, and allied matters.

Sponsor

Valuable especially to advertising agencies, package producers, and local and network personnel.

TV Guide

Weekly lists of all television programs.

Variety

Not a magazine, not a newspaper, but a weekly publication giving invaluable current news about show business in all its aspects.

Pamphlets in Network Libraries

CBS Television Staging and Lighting Practices by Richard S. O'Brien.

Considers television as a visual medium operating within the boundaries of its technical characteristics. A publication first presented as a speech at the Society of Motion Picture Engineers' Convention, Chicago, 1950.

Enlightenment Through Exposure

Television's role as a mature instrument for the public good as expressed by NBC's pioneer, Mr. Sylvester (Pat) L. Weaver, Jr.

Follow-up

A report on the CBS *Studio One* program.

NBC Radio and Television Broadcast Standards

Listing generally the principles of good taste necessary in responsible telecasting and listing particular "do's" and "don'ts."

Operation Backstage.

A staging services handbook developed by NBC-TV Network Operations Department. Fully illustrated and documented with inside tips on backstage problems.

Religious Television Programming, by Rudy Bretz; published by Broadcasting and Film Commission, National Council of the Churches of Christ in the U.S.A.

A comprehensive discussion of the problems in religious television programming for those concerned with this special field. (Author's note: On religious remotes, it is of prime importance to be sure of the correct details concerning the ritual of each church and the exact use of its religious symbols.)

Victory At Sea.

A promotion piece on the most successful television film project so far—describing the story of United States and Allied naval operations during 1939-1952. NBC-TV, New York.

APPENDIX A

TYPICAL NETWORK COSTS

For the guidance of producers and directors in making up budgets, the following information is submitted as typical of network costs: ¹

Basic Minimum Rates: Actors

\$140.56 for a half hour commercial show which includes an eleven hour rehearsal time with \$5.60 for overtime.

\$112.40 for a half hour sustaining show which includes an eleven hour rehearsal time with \$4.48 for overtime.

\$70.50 for an actor with under five lines to speak for a commercial show which includes five hours rehearsal time with \$5.60 overtime.

\$56.40 for an actor with under five lines to speak for a sustaining show which includes five hours rehearsal time with \$4.48 overtime.

\$39.50 for an extra which includes five hours rehearsal time for a commercial show with \$3.40 for overtime.

\$31.60 for an extra which includes five hours rehearsal time for a sustaining show with \$2.72 for overtime.

Props, Script, and Personnel

Costumes: (average rental):

Modern—\$10 to \$15 per unit.

Actor supplying his own receives \$2.50 per change.

Period—\$12.50 to \$15 per unit.

Make-up: Wigs—\$5 to \$25 (rental from stock)

Beards, switches, etc.—\$1 to \$8

Staging Services: (including construction, painting, stock scenic elements, properties, design time, costumes, drapery, make-up,

¹ Arbitration and negotiation cause these rates to be increased from time to time.

hair, graphic arts, trucking, electricians, stagehands, special effects, wardrobe handling):

For panel show, 1 set—approximately \$700 to \$1,000

For living-room set—approximately \$700 to \$1,000

Artwork: Flip card (11 x 14)—\$6 to \$8

Script: \$300 to \$1,500

Administrative: Secretary—\$60 to \$80

Film Editor—\$100 to \$150

Research: \$50 to \$250 per project

Staff Director: \$140 to \$175 per week

Assistant Director: \$120 per week after 6 months

Stage Manager: \$120 per week after 6 months

Producer: No definite salary; negotiated personally with network. Usually \$250 weekly, up.

Studio Rehearsal Facilities with Cameras

All camera rehearsal within a period of 8 hours before the end of air time is charged at Class "A" Rates. ("A" is prime network time.)

All camera rehearsal prior to 8 hours before the end of air time is charged at Class "B" Rates.

All rates are prorated to the next half hour.

For large studios, there is a 6-hour minimum rehearsal; for all other studios, a 1-hour minimum.

	<i>Class "A" Rates</i> (Gross Per Hour)	<i>Class "B" Rates</i> (Gross Per Hour)
LARGE STUDIOS		
4-camera and daily 6-hour rehearsal minimum	\$450	\$500
Audience studio	\$320	\$350
MEDIUM STUDIOS	\$270	\$300
THEATRE STUDIOS (ACCORDING TO SIZE)		
4-camera and daily 6-hour rehearsal minimum	\$570	\$600

RATES INCLUDE

- (Large)—4 cameras, 2 microphone dolly booms, 11 technicians, 3 stagehands
 (Medium)—3 cameras (1 dolly, 2 pedestals), 1 microphone dolly boom, 9 technicians, 3 stagehands
 (Theatre)—4 cameras, 2 microphone dolly booms, 11 technicians, 5 stagehands

Services of a floor manager for the period of camera rehearsal and air time plus 1 hour immediately prior to rehearsal, if necessary

Studio Rehearsal Facilities Without Cameras: Audio Facilities, Engineering Personnel

- Theatre—\$240 gross per hour
 Studio—\$160 gross per hour
 All other studios—\$80 gross per hour
 All rates prorated to the next half hour

RATE INCLUDES

- Use of studio with sets
 Services of floor manager for the period of rehearsal, if required

ANNOUNCERS' BOOTH (WHEN USED IN CONJUNCTION WITH FILM STUDIO)

- \$50 gross per hour; minimum charge one hour
 Rate includes use of one camera and operator

EXTRA CAMERAS (EXCLUDING CAMERAMEN)

- Pedestal Camera—\$35 gross per hour
 Fearless Dolly Camera—\$40 gross per hour
 Sanner Crane Type Camera, if available, usually quoted on request
 All rates on an hourly basis with a minimum of 6 hours

EXTRA BOOMS (EXCLUDING OPERATOR)

\$20 gross per hour, with a minimum of 6 hours

EXTRA TECHNICAL EQUIPMENT

Zoomar Lens—\$30 gross per day

Extra Floor Monitors (above 2) as available—\$15 gross per day

Standard Lens Complement, if available, no charge

Theatre Television Projector—prices usually quoted on request

REHEARSAL HALLS (AS AVAILABLE ON SCHEDULED BASIS)

\$5 to \$7.50 gross per hour

Rate includes use of rehearsal hall for use without technicians, sets or stagehands

USE OF RECORDING STUDIOS FOR MAKING RECORDINGS

\$12 gross per hour

Prices should be requested for instantaneous recordings

SET COSTS

- (1) Set Designer—Rate \$6 net per hour per person
Scenic Painting—Rate \$5 net per hour per person
Set Construction—Rate \$4 net per hour per person
- (2) Set prices usually quoted on request

STAGEHANDS

Extra stagehands for use during rehearsal and/or air time, or for other extra handling labor, \$4.75 net per hour per person; minimum 4 hours per person

Extra stagehands and extra handling are defined as the number of hours paid to such personnel while assigned to, and/or engaged in, servicing a program, less the following:

- (1) The number of stagehands included in the camera rehearsal rate multiplied by the number of hours charged for camera rehearsal

- (2) The number of stagehands included in the camera rehearsal rate multiplied by the scheduled program air time

Effective August 16, 1951, the extra stagehands and handling labor were reduced by 16 man hours for set-up and strike.

PROPERTY SELECTION AND PROCUREMENT

- (1) Rate \$4.75 net per hour per person
- (2) Prop prices usually quoted on request

WARDROBE AND COSTUMING

- (1) Costume Supervision—Rate \$4.75 net per hour per person
- (2) Wardrobe Handlers and Dressers—Rate \$3 net per hour per person
- (3) Costume prices usually quoted on request

MAKE-UP AND HAIRDRESSING

- (1) Make-Up Artists—Rate \$5 net per hour per person, with a minimum of 1 hour
- (2) Hairdressers—Rate \$5 net per hour per person, with a minimum charge of \$25 per person

ART SERVICE

- (1) Rate \$5 net per hour per person
- (2) Photo prices usually quoted on request

LIGHTING DIRECTOR ENGINEER

The service of a lighting director engineer for attending dry rehearsals or rehearsals in rehearsal halls:

Rate—\$4.75 net per hour per person; minimum charge 6 hours

TECHNICAL DIRECTOR

The services of a technical director at dry rehearsals:
Rate—\$7.50 net per hour per person; minimum charge \$45

FLOOR MANAGER

The services of one floor manager are provided for the period of rehearsal, plus one hour immediately prior to rehearsal, if required.

Rate—\$3.75 net per hour per person; minimum 6 hours per person

ENGINEERING PERSONNEL (EXTRA)

Rate—\$4.75 net per hour per person; minimum charge 6 hours

SPECIAL EFFECTS

Prices should be requested

SCRIPT

Schedule of rates should be requested

SOUND EFFECTS

Any call beyond a period of 8 hours, figured backward from the end of air time, is charged as follows:

Rate—\$18.75 net per hour per person

Within the 8-hour period:

Rate—\$12.50 net per hour per person with a minimum of 1 hour

FILM EDITING

Rate—\$12.50 net per hour per person; minimum charge 1 hour

REMOTES

Approximate cost for TV football coverage from New Haven, for example, using four cameras and including all other items of cost—approximately, \$2,500.

A remote from a museum or similar organization using three cameras plus one day rehearsal would cost approximately \$1,000-1,500.

APPENDIX B

TV UNIONS AND CONTRACTS

Following are talents, crafts, and technical contracts affected by television unions:

Talent Contracts

<i>Union</i>	<i>Local</i>	<i>Employees Covered</i>	<i>Operation</i>	<i>Location</i>
Musicians (AFM)	1. International	Staff Musicians	TV Net	NY, CHI, & LA
"	2. International	Staff Musicians	AM Net	NY, CHI, & LA
"	3. International	Staff Musicians	AM & TV L'c'l	NY, CHI, & LA
"	4. International	Recording Musicians	Transcription	National
"	5. International	Free-lance Musicians	Films Made By Broadcasters	
"	6. Rosenbaum	Free-lance Musicians	Film Trust	
"	7. Rosenbaum	Recording Musicians	Transcription Trust	Cleveland
"	8. 4	Staff Musicians	AM & TV L'c'l	SF
"	9. 6	Staff Musicians	AM L'c'l	
"	10. 10	Staff Musicians	AM & TV Net & L'c'l	CHI
"	11. 47	Staff Musicians	TV L'c'l	NY
"	12. 802	Staff Musicians	TV L'c'l	NY
"	13. 802	Staff Musicians	AM & TV Net & L'c'l	NY

Appendix B (Continued)

Union

Authors' League (ALA)
(on behalf of SWG)

Radio Writers (RWG)

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" "

" "

" "

Screen Publicity (SPG)

Radio Artists (AFRA)

" "

" "

" "

" "

" "

" "

" "

Employees Covered

1. Free-lance Writers
2. News & Special-Events Writers
3. Free-lance Writers
4. Free-lance Writers
5. Free-lance Writers
6. Staff Continuity Writers
7. Staff News Writers
8. Publicists
1. Actors, Singers, & Announcers
2. Actors & Singers
3. Actors, Singers, & Announcers
4. Actors & Singers
5. Staff Announcers
6. Staff Announcers
7. Actors, Singers, & Announcers
8. Staff Announcers

Operation

TV Net
 TV L'c'l
 AM Net
 AM Pacific Regional Net
 AM L'c'l
 AM Net & L'c'l
 AM Net & L'c'l
 AM & TV Net & L'c'l
 AM Comm'l
 AM Net & L'c'l Sustaining
 Transcription
 Simulcasts
 AM & TV Net & L'c'l
 AM & TV Net & L'c'l
 AM L'c'l Comm'l
 TV Net & L'c'l

Location

NY, CHI, & LA
 NY
 NY, CHI, SF, & LA
 LA & SF
 SF
 NY
 NY
 LA
 NY, CHI, SF, & LA
 NY, CHI, SF, & LA
 National
 NY, CHI, SF, & LA
 New York
 CHI
 CHI
 LA

Radio Artists (AFRA)	9. Staff Announcers	AM Net & L'c'l	LA
" "	10. Staff Announcers	AM Net & L'c'l	SF
" "	11. Actors, Singers, & Announcers	AM Comm'l	Pacific Coast Regional
" "	12. Free-lance Performers	AM Comm'l	Pacific Coast L'c'l
" "	13. Staff Announcers, News Writers, Editors, Singers, Actors, & Sound Effects	AM & TV Regional Net & L'c'l	Cleveland
(on behalf of TVA) ¹	14. Actors, Singers, & Announcers	TV L'c'l	Washington
" "	15. Staff Announcers	AM & TV Net & L'c'l	Washington
Television Authority (TVA)	1. Actors, Singers, & Announcers	TV Net	NY, CHI, & LA
" "	2. Actors, Singers, & Announcers	TV L'c'l	NY
" "	3. Actors, Singers, & Announcers	TV L'c'l	CHI
" "	4. Actors, Singers, & Announcers	TV L'c'l	LA
" "	5. Actors, Singers, & Announcers	TV Regional	West Coast
" "	6. Actors, Singers, & Announcers	TV L'c'l	Cleveland
" "	7. Staff Announcers, News-writers, Editors	AM & TV L'c'l	Cleveland
" "	8. Actors, Singers, & Announcers	TV L'c'l	Washington

¹ TVA is now called AFTRA (American Federation of Television and Radio Artists).

Appendix B (Continued)

Union

Television Authority (TVA)

Directors (RTDG) Master Agreement

Supplementary Local Agreements

Employees Covered

9. Staff Announcers

1. Staff & Free-lance Dir.,
Assoc. Dir., & Floor
Managers

- a. Staff Directors
- b. Staff Directors
- c. Staff Directors
- d. Staff Directors
- e. News & Special-Events
Director
- f. Staff Associate Directors
- g. Staff Associate Directors
- h. Staff Floor Managers
- i. Free-lance Directors
- j. Free-lance Directors
- k. Staff Directors
- l. Staff Floor Managers
- m. Staff Associate Directors
- n. Staff Directors
- o. Staff Associate Directors

Operation

AM & TV Net &
L'c'l

AM & TV Net &
L'c'l

TV Net
TV L'c'l
AM Net
AM L'c'l

TV Net & L'c'l

TV Net
AM Net
TV Net
AM Net
TV Net

Location

Washington

NY, LA, CHI, &
Washington

NY
NY
NY
NY

NY

NY
NY
NY
NY & LA
NY & LA
LA
LA
LA
LA
LA

2. Staff Director & Associate Directors	TV Net & L'c'l	CHI
3. Staff Directors and Associate Directors		CHI
4. Staff & Operations Directors	AM & TV Net & L'c'l	Washington

Crafts Contracts

<i>Union</i>	<i>Local</i>	<i>Employees Covered</i>	<i>Operation</i>	<i>Location</i>
Carpenters (BCJA)	1. Dis. Coun. of N.Y.	Carpenters	Bldg. Maint.	NY
Scenic Artists (usa of BPDP)	2. 350	Scenic Artists & Designers	TV Theatres, Studios, & Shops	CHI
	3. 829	Scenic Artists & Designers	TV Theatres, Studios, & Shops	NY
Painters (BPDP)	4. Dis. Coun. #9	Painters	Bldg. Maint.	NY
Building Service (BSEIU) IATSE	5. 278	Set-up Utility Janitors	Bldg. Maint.	LA

Appendix B (Continued)

<i>Union</i>	<i>Local</i>	<i>Employees Covered</i>	<i>Operation</i>	<i>Location</i>
IATSE	6. 1	Stagehands, Shop Carpenters, & Shop Property men	TV Theatres, Studios, & Shops	NY
"	7. 1	Stagehands	AM Theatres (Belasco)	NY
"	8. 2	Carpenters, Electricians, & Property men	TV Theatres, Studios, & AM Shops	CHI
"	9. 4	Carpenters, Electricians, & Property men	TV Theatres, Studios, & Shops	Brooklyn, Queens, & the Rockaways
"	10. 33	Stagehands	TV Theatres, Studios, & Shops	LA
"	11. 52	Motion Picture Soundmen & Electricians	TV Newsreels & Documentaries	NY
"	12. 644	Motion Picture Cameramen	TV Newsreels & Documentaries	Eastern United States
"	13. 659	Still Photographers	Publicity, Portraiture, & Lab. Work	LA
"	14. 659	Motion Picture Cameramen		Western United States

IATSE	15. 666	Motion Picture Cameramen	TV Newsreels	Central United States
"	16. 705	Wardrobe Attendants		Hollywood
"	17. 706	Make-up Artists & Hair Stylists		Hollywood
"	18. 764	Wardrobe Attendants	TV Theatres & Studios	NY
"	19. 771	Film Editors		NY
"	20. 782	Set-up men	AM Studios	NY
"	21. 798	Make-up Artists & Hair Stylists	TV Theatres & Studios	NY
"	22. 841	Title Artists	TV Theatres & Studios	NY
"	International	Drapery	TV Theatres & Studios	NY
Electricians (IBEW)	24. 3	Electricians	Bldg. Maint.	NY
Firemen (IBFO)	25. 56	Firemen	Belasco Theatre	NY
Teamsters (IBT)	26. 399	Studio Transportation: Drivers & Helpers	General Service	Hollywood
"	27. 495	Parking Lot	General Service	Hollywood
Operating Engineers (IUOE)	28. 30 & 30A	Air Conditioning Engineers	Bldg. Maint.	NY
"	29. Stationary Local 39	Air Conditioning Engineers	Bldg. Maint.	SF

Appendix B (*Continued*)

Nabet Contracts

<i>Union</i>	<i>Local</i>	<i>Employees Covered</i>	<i>Operation</i>	<i>Location</i>
NABET (Master Agreement)				
"	1.	Technical	AM, TV, & Admin. Engineering	NY, CHI, Cleveland, SF, LA, & Washing- ton
"	2.	Traffic & Communications		NY, CHI, & LA
"	3.	Sound Effects	AM & TV	NY, CHI, LA, & SF
"	4.	Sound Effects Set-up	AM & TV	NY
"	5.	Porters and Set-up Men	Bldg. Maint.	CHI
"	6.	Film Editors	TV Operations	CHI
"	7.	Broadcast Coordinators	TV Operations	CHI
"	8.	Film Service	TV	LA
"	9.	Air Conditioning	Bldg. Maint.	LA
"	10.	Staging Services	TV	Washington
"	11.	Staff News Writers	AM & TV	CHI
"	12.	Program Builders Dept.	Transcription	CHI
"	13.	Staff News Writers	AM & TV	LA
"	14.	Writers-Producers	AM	SF

APPENDIX C

TYPICAL CONTRACT FORMS

For the information and guidance of writers, artists, musicians, and producers, here are some sample TV contracts and agreements which illustrate conditions of telecasting.

(Writer's Contract—Documentary)

DATE:

(Name and address of Company)

Gentlemen:

I understand that you are making arrangements for broadcasting by television a program entitled _____ for the series entitled _____. The television broadcast is at present tentatively scheduled to be presented by you on _____. I agree to accept employment to supply the script material for the program you have planned and in accordance with your directions.

In consideration of your paying me the sum of _____ within fourteen (14) days after the signing of this contract and the further sum of _____ within fourteen (14) days after the acceptance of the final script supplied by me, I agree as follows:

1. From the time the said script material is delivered to you, I shall keep myself free to revise and/or change such script material to the extent required by you or the director and/or producer of the show. In this connection I agree to hold myself available and to be present at all times in New York City or city of telecast to meet with you or the director or producer of this show for the purpose of revising or changing the script and for attendance at story conferences and rehearsal sessions including

the telecast. In addition to the foregoing, I agree to collaborate with such others as you may from time to time designate in revising and rewriting the said script.

2. I warrant and represent that the script material which I shall prepare in accordance herewith shall be original with me and will not infringe upon or violate the rights of any person, firm or corporation. I agree to indemnify you and the owners and operators of television stations broadcasting such script material hereunder and the sponsors and their advertising agencies and any employees and officers of any thereof against liability, loss or damage, including reasonable attorneys' fees, arising out of or caused by the use of said script material as herein contemplated, and upon request, to defend at my own expense any suit arising out of the use thereof as herein contemplated.

3. All payments made to me hereunder shall be subject to deductions for social security and such other withholdings as may be required by law for an employee.

4. You may make or cause to be made television recordings of the program to be broadcast hereunder and to use them in any way you may see fit. Also, you may use and authorize others to use the script material prepared by me separately or as an element of the television recording and/or the television recordings based thereon, for non-profit presentation by or before institutions, universities, etc., including but not limited to use for group discussion and instructional entertainment, all without any further payment to me.

5. After the full completion of the television broadcast provided for hereunder over the _____ network, in the event that the said script material shall be used for broadcasting thereafter on a sustaining network basis, I will be paid fifty percent (50%) of the sum originally paid to me hereunder.

6. You shall have the right to quote or to grant permission to quote from said script material in connection with any book written on or about the series, all without payment to me. However, in the event that all or the greater part of the script material is included in a book which is an anthology on the series, then I

shall be entitled to a payment of _____ in connection with such anthology.

7. In the event that you derive any income from the program based on said script material or from the script material or from any use thereof or rights therein outside of the broadcasting or book publishing field, I shall receive twenty-five percent (25%) of all net sums actually so received and retained by you in the United States.

If this is in accordance with your understanding, kindly execute both copies of this letter to constitute it an agreement between us.

Very truly yours,

.....
(Social Security No.)

We accept and agree to the foregoing and agree to make the payment therein mentioned.

(Company)

.....

Policy Concerning Submission of Ideas and Other Material

The (Company), deeply appreciates the courtesy of many of its listeners and of people in the profession who submit ideas, suggestions and material for use in its activities. However, so many ideas and suggestions are offered to us which embody suggestions previously developed by members of our own staff, or submitted by others, that we cannot consider any material unless we receive a waiver of compensation therefor. Only in this way can we avoid the risks and uncertainties which often arise by reason of the use of ideas independently conceived and submitted to the Company by others.

Therefore, before considering any ideas, suggestions or material, it is the policy of the (Company) to require the signature of the release appended to this statement.

Title(s):

Date:

(Name and address of Company)

Gentlemen:

I have received a copy of your policy in connection with the submission of ideas and suggestions to you. I understand that it is your established policy not to entertain or receive an idea or suggestion except on the distinct understanding that the person submitting the same is willing to rely entirely upon your good faith in determining the question of whether the submission is truly novel, whether it is actually used by you as a result of his having submitted it, and the amount of compensation, if any, to be paid if you should use it.

As an inducement to you to entertain my ideas and suggestions, I agree that they are submitted to you upon the conditions set forth above.

Name:

Address:

Witness: (Author or agent: Please write on the back of this form a short summary of the contents of the material being submitted.)

Policy Concerning Submission of Ideas and Other Material
(Alternate)

We appreciate the courtesy of our listeners and professional people who suggest material, including ideas, program formats,

literary material, and other suggestions, for our use. However, we receive many suggestions which have been made previously either by our own staff or by others. Likewise, we may commence using material similar to yours which we receive after the date of your submission. It has therefore become necessary for us to adopt the policy of refusing to consider any material unless the person submitting it has signed the agreement appended to this statement and has specified the maximum payment to be made to him in the event of our use of his material. **KINDLY DO NOT SUBMIT TO US ANY MATERIAL WHICH YOU DEEM TO HAVE A VALUE IN EXCESS OF THE LIMITS SPECIFIED IN PARAGRAPH 1 OF THE BELOW AGREEMENT BETWEEN US.** There are two copies of this agreement; please sign in the space provided and return one copy to us.

.....

(Company)

Attention: Story Division

Gentlemen:

In accordance with your **POLICY CONCERNING SUBMISSION OF IDEAS AND OTHER MATERIAL**, I am today submitting to you my material summarized on the reverse side pursuant to the following agreement:

1. You agree to cause your appropriate employee having the duty of evaluating material of the type now being submitted by me to review my material. I agree that you may use my material or one or more of its features or components. If you commence such use, and provided it is original, novel and valuable, you agree to pay me as total compensation therefor such sum of money as we may subsequently agree upon in writing. If we have not attempted or are unable to agree upon the amount of such payment and you commence the use of such material, you will pay and I will accept as full consideration for all rights of every kind, the sum of \$1,000.00 if the material is first used as the basis

of a series of network broadcasting programs, \$500.00 if the material is first used as the basis of a series of local programs, or \$250.00 if the material is first used for any other purpose. I agree that I can suffer no damages in excess of the foregoing from your use of my material or for any other claim with respect thereto.

2. I declare that all of the important features of my material are summarized in the space provided and I have disclosed no other features to you. I warrant that the material is original with me and that no one else to my knowledge has any right to it. I believe my material and its features to be unique and novel. However, I recognize that other persons including your own employees may have submitted to you or to others, or made public, or may hereafter originate and submit, or make public, similar or identical material which you may have the right to use, and I understand that I will not be entitled to any compensation because of your use of such other similar or identical material.

3. Any controversy arising as to whether you used my material, or relating to this agreement, will be conclusively determined by arbitration as provided by New York law and the regulations of the American Arbitration Association and our arbitrator will be a person experienced in the broadcasting field mutually selected by us; if we cannot agree, we will accept as arbitrator any person designated by the President of the Association of the Bar of the City of New York or comparable person in other cities who will agree to arbitrate the controversy, in accordance with the rules of the American Arbitration Association. The arbitrator's decision shall be controlled by the terms of this agreement and no award may exceed the appropriate amount specified in Paragraph 1. I agree that any action against you must be brought within six months after the date of your first use of my material.

4. I have retained a copy of my material submitted to you and release you from liability for, loss of or damage to such material.

5. This agreement constitutes our entire understanding. Any modification or waiver hereunder must be in writing, signed by both of us. The invalidity of any provisions hereof is not to affect the remaining provisions. This agreement applies equally to any

other material which I may submit to you, unless agreed in writing to the contrary.

Dated: 195..

Name

Address

.....

AGREED:

(Company)

By

(Author or agent: Write on the back of this form a short summary of the contents of the material being submitted.)

(COMPANY)

Single Engagement Agreement—Artist

AGREEMENT made and entered into this day of, 19...., between (Company) (Address), hereinafter called and whose address is hereinafter called "artist."

1. (Company) hereby employs artist to appear as in the role of on the television show tentatively entitled for broadcast over television broadcasting facilities on,, from to, (City) time, originating from (City) studios.

2. In full payment of the services and material, if any, to be furnished and the rights granted by the artist to hereunder, agrees to pay artist not later than Thursday of the week following the broadcast hereunder and artist agrees to accept, (the sum of \$., whether the program is sustaining or commercial) (TV-A MINIMUM SCALE), said

TERMS AND CONDITIONS

1. ARTIST'S PERFORMANCE

Artist agrees that artist's services hereunder will be performed under direction and control and in a competent, painstaking and artistic manner and to the best of artist's ability and that artist will comply strictly with the rehearsal schedule. Artist further agrees that artist's services will comply with broadcasting rules and policies and with the rules and regulations of the Federal Communications Commission and any other governmental body having jurisdiction in the premises. Artist agrees to perform material provided by . If material is provided by artist, such material will be subject to approval.

2. EXCLUSIVITY

Artist agrees that artist will not without prior written consent render services on or in connection with any sound radio or television programs broadcast within days before and after the date specified for broadcast of the program hereunder except for series commitments of which artist has advised prior to the execution hereof. If artist's services are intended to include a "Novelty" act, artist agrees that artist will not perform said novelty on any other sound radio or television programs between the date hereof and the completion of broadcasting hereunder with 's prior written consent.

3. LIVE REPEAT BROADCAST

Artist agrees, at 's request, to perform on a live repeat broadcast of the program hereunder. If a live repeat broadcast is performed within twenty-four (24) hours after the original broadcast, artist shall receive not less than one-half ($\frac{1}{2}$) the applicable minimum fee as provided in the "Interim TvA Code of Fair Practice" plus payment for any rehearsal required. If a live repeat broadcast is performed more than twenty-four (24) hours after the original broadcast, artist shall receive the full applicable fee as provided in the "Interim TvA Code of Fair Practice" for such live repeat performance.

4. RECORDING RIGHTS

Artist agrees that the program hereunder and artist's performance may be recorded by suitable recording means and that may use or cause said recording to be used for promotion, reference, file and audition purposes and for broadcasting once only, within sixty (60) days of the date of the live broadcast, over stations selected by , such stations not having previously broadcast the original performance.

5. CHANGE OF DAY AND TIME OF BROADCAST

shall have the right to change the day and time of broadcast, subject to artist's prior commitments.

6. ADVERTISING RIGHTS

Artist hereby grants to _____ the right to use and license others to use artist's name, sobriquet, biography, likeness, and excerpts from the recorded performance for informative purposes and to advertise and publicize the program hereunder and the products and services of _____ and of the sponsor of the program but not as an endorsement of any product or service.

7. PHYSICAL DISFIGUREMENT

In the event that artist should suffer any physical disfigurement which materially detracts from artist's appearance on television or interferes with artist's ability to perform hereunder, _____ may terminate this agreement forthwith.

8. PUBLIC MORALS

If at any time prior to the time of broadcast artist should fail to conduct himself with due regard to social conventions and public morals and decency, or if artist should commit any act or become involved in any situation or occurrence tending to degrade artist in society or bring artist into public disrepute, contempt, scandal, or ridicule, or reflect unfavorably upon artist, or _____ or any sponsor of the program hereunder or its advertising agency, or if artist has previously so conducted himself and information in regard thereto should become public prior to the time of broadcast, _____ may terminate this agreement forthwith.

9. PAY OR PLAY

Notwithstanding anything to the contrary herein contained, artist agrees that _____ may fulfil its obligations hereunder by making the payments herein specified and that _____ shall not be obligated to utilize the services and material, if any, to be furnished by artist hereunder.

10. FORCE MAJEURE

In the event the broadcast of the program hereunder is cancelled by _____ due to labor disputes, government regulations, or because of the failure of broadcasting facilities due to war or other calamity, or because of the break-down of said broadcasting facilities due to causes beyond the control of _____, or in the event _____ cancels the broadcast of the program in order to broadcast a presidential message as to which prompt notice has been given to artist, _____ may

require artist to perform at a changed time of broadcast, subject to artist's prior commitments. In the event that _____ does not require artist to perform at a changed time of broadcast or if artist's prior commitments prevent artist from performing at such changed time of broadcast, _____ shall be relieved of any responsibility for the payment of compensation for the program so cancelled except that artist shall be reimbursed for out-of-pocket costs necessarily incurred in connection with such program and, in addition, artist shall be paid the full applicable rehearsal rate for all hours actually rehearsed in connection with such program.

11. INDEMNIFICATION

Artist hereby agrees to indemnify and hold harmless the stations over which the program is broadcast, any sponsor and its advertising agency, and the officers, directors and employees of any thereof against and from any and all liability, action, claims, demands, expenses, losses and damages, including reasonable attorneys' fees, caused by or arising out of any performance or utterance by artist without the authorization of _____ in any performance or broadcast, or the use of any material furnished by artist. _____ will indemnify and hold artist harmless to the same extent with respect to material furnished by _____ or acts done by artist at the direction of _____. The termination of this agreement shall not affect the continuing obligations of an indemnitor hereunder. Upon written request of an indemnitee, the indemnitor will assume the defense of any claim, demand or action against such indemnitee and will, upon request by indemnitee, allow indemnitee to cooperate in the defense thereof.

12. UNION MEMBERSHIP

The artist agrees to become and remain during the term of this agreement a member in good standing of any labor organization with which _____ has an agreement lawfully requiring such membership.

13. INJUNCTION

Artist agrees that the services and material, if any, to be furnished and the rights granted by artist to _____ hereunder are of a special, unique, unusual, extraordinary, intellectual character which gives them a peculiar value, the loss of which cannot be reasonably or adequately compensated in damages in an action at law, and that artist's failure to perform artist's obligations hereunder will cause irreparable loss or damage. In the event artist fails to perform artist's obligations hereunder, _____ shall be entitled to injunctive or other

equitable relief against artist to prevent artist from failing to perform hereunder, or to prevent artist from performing such services for, or furnishing such material, if any, or granting such rights, to others. Resort by _____ to injunctive or other equitable relief, however, shall not be construed as a waiver of any rights _____ may have against artist in the premises for damages or otherwise.

14. OVERSCALE PAYMENTS

To the extent that the compensation payable to artist hereunder is in excess of TV-A minimum scale, such excess may be applied by _____ against any extra payments which would otherwise be due to artist under the TvA Code of Fair Practice with respect to the performance by artist of his obligations or the exercise by _____ of rights granted by artist to _____ hereunder.

15. TV-A CLAUSE

Notwithstanding any provision in this contract to the contrary, it is specifically understood and agreed by all parties hereto:

(a) That they are bound by all the terms and provisions of the CODE OF FAIR PRACTICE OF TELEVISION AUTHORITY. Should there be any inconsistency between this contract and the said CODE OF FAIR PRACTICE, the said Code shall prevail; but nothing in this provision shall affect terms, compensation or conditions provided for in this contract which are more favorable to members of TvA than the terms, compensation and conditions provided for in said CODE OF FAIR PRACTICE.

b) That the artist is or will become a member of TELEVISION AUTHORITY in good standing, subject to and in accordance with paragraph XXI of said CODE OF FAIR PRACTICE.

(c) All disputes and controversies of every kind and nature arising out of or in connection with this contract shall be determined by arbitration in accordance with the procedure and provisions of the CODE OF FAIR PRACTICE OF TELEVISION AUTHORITY.

16. ASSIGNMENT

Neither _____ nor the artist may assign this agreement except that it is agreed that _____ may assign this agreement to any person, firm or corporation acquiring a substantial part of television or sound radio broadcasting business, or to a corporation controlling _____, controlled by _____, or under common control with _____.

17. CONSTRUCTION

This constitutes the complete agreement between us, all previous understanding whether oral or written having been merged herein.

This agreement shall be construed according to the laws of the State of _____ and may not be changed, modified, renewed, extended or discharged except by an agreement in writing signed by the party against whom enforcement of the change, modification, renewal, extension or discharge is sought or by his agent.

Music License

(Name and address of Company)

Gentlemen:

In consideration of the sum of \$1.00 (one dollar) and other good and valuable considerations, receipt of which is hereby acknowledged, I hereby grant you an irrevocable, non-exclusive license covering synchronization rights, recording rights and public performing rights, and related rights throughout the world in the musical compositions listed below which were used on the program entitled _____ of the _____ series on _____, and for which broadcast rights only had heretofore been granted you in accordance with license executed by me. I hereby grant you these rights, and license you to make use of said compositions solely in connection with the kinescopic recordings made of above program.

I warrant that I have the right to make this license and I hereby agree to protect you and hold you and others harmless hereunder against any and all claims, demands and recoveries sustained by reason of any violation of proprietary right or copy right or any unlawful matter contained in said compositions. In the event any action or proceeding is commenced against you and/or your authorized agents in accordance herewith I agree at my expense to defend such action or proceeding and any appeals that may be taken from any judgment or orders therein and to hold you and your agents harmless in connection therewith.

Signed at

on

Witness:

Rights Agreement

Date:

(Name and address of Company)

Gentlemen:

I understand that you are desirous of broadcasting by television my original work entitled . The television broadcast is at present scheduled to be presented by you on , or within an eight-week period thereafter on .

As owner of the television broadcasting rights in such original work entitled , I hereby license you to make the television broadcast of the work referred to above, and you accept such license and agree to pay me a royalty of (\$) for the use of said work, within fourteen days after the date of the television broadcast.

I hereby grant you the right to make or cause to be made television recordings of the program to be broadcast hereunder and to use the same for reference, file, audition, and promotional purposes and to use or cause the same to be used for broadcasting once only over each station selected by NBC within sixty days after the date of such live television broadcast.

I agree that I have not and will not authorize any other broadcasting station or network to broadcast by television said work during the period from the date hereof to and including .

Without departing from the general theme, you may make reasonable revisions of the work for television broadcasting purposes only under this contract.

I warrant that I am the sole owner of the television broadcasting rights in said work and that I have full authority to grant this license. I agree to indemnify you and the owners and operators of television stations broadcasting such work hereunder and the sponsors and their advertising agencies, if any, against liability, loss or damage, including reasonable attorneys' fees, arising out of or caused by the use of said work as herein contemplated and,

upon request, to defend at my own expense, any suit arising out of the use thereof as herein contemplated.

If the above meets with your understanding, will you kindly so indicate at the foot of this letter, which is sent to you in duplicate, and the same will then represent the contract between us.

Very truly yours,

.....

We accept and agree to the foregoing and agree to make the payment therein mentioned.

(Company)

.....

Property Owner Release

(Television)

(Name and address of Company)

Gentlemen:

I am the owner of the premises located at (Address) . I hereby authorize you to enter upon and take photographs of said premises for the purpose of including such photographs in a motion picture or series of motion pictures to be produced by you for exhibition by you and your licensees by means of television broadcasting or any other means of exhibition.

I understand that you will not identify the specific location of said premises, or disclose the fact that I am the owner, and that the premises will be portrayed as the residence of fictitious characters in said motion pictures. Provided such specific identification is omitted, and no mention is made of my ownership, I hereby authorize you to use said photographs regardless of the

nature or type of character who may be associated with the premises in said motion pictures.

Name:

Address:

Date:

WITNESS:

.....

Civil Rights and Bodily Injury Release
(Television—Minor)

.....

(Date)

(Name and address of Company)

Gentlemen:

The undersigned hereby authorizes you, the owners and operators of your affiliated television stations, and your licensees to use the name and likeness of (Insert Name of Minor) , a minor, on and in connection with the broadcasting and reception of television programs on which said minor appears, including television recordings of such programs, and to use the name and likeness, photographic or otherwise, of said minor in the advertising and promotion of such programs.

The undersigned hereby releases and discharges you, your employees, the owners and operators of your affiliated television stations, and the sponsors of your television broadcasting programs and their advertising agents, from any and all liability arising out of any injury which may be sustained by said minor from his

participating in athletic contests and exhibitions held on or in connection with your television broadcasting programs.

.....
(Parent or Guardian of Minor)

.....
(Address)

WITNESS:

.....

Civil Rights Release
Photograph and Name
(Television, Adult)

(Name and address of Company)

Gentlemen:

I hereby authorize you and your licensees to use my name, and to make and use a photographic likeness of myself, in a motion picture or series of motion pictures to be produced by you and to be exhibited by you and your licensees by means of television broadcasting or by any other means of exhibition.

Name:

Address:

Date:

WITNESS:

.....

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