

NOVEMBER, 1949 • PUBLISHED MONTHLY • FIFTY CENTS

IN THIS ISSUE

Television Employment  
Improving Commercials  
Music For TV Films

# TELEVISER

*the journal of television*



**Script of the Month**  
*(See page 22)*

With more and still more telecasters it's Du Mont  
TV camera equipment because of outstanding

# DEPENDABILITY



## DU MONT Type TA-124-B

### *Image Orthicon Chains*

◆ Many TV stations either on the air or under construction, are Du Mont-equipped throughout. That means the Du Mont Type TA-124-B Image Orthicon Chain for studio and remote pickups, alike.

But of even greater significance is the growing use of Du Mont cameras and auxiliary equipment by TV stations originally using other makes of equipment; by intra-store television demonstrations; by wired television installations; by movie producers experimenting with television production possibilities; by TV training schools; by government

agencies both here and abroad.

The Du Mont advantages are many: Split-second action through quick set-

up; finger-tip controls; superlative image pickup with precise electronic viewfinder checkup; accessibility for time-saving inspection and immediate maintenance; handy matched units, jiffy-connected, for all required power, synchronizing, amplifying and monitoring functions, plus the latest camera effects.

But the outstanding characteristic of this popular Du Mont Type TA-124-B Image Orthicon Chain is **DEPENDABILITY**. That, in the final analysis, is the all-important consideration. For "The show must go on," regardless.

$$SD + QW = \frac{D}{FWFT}$$

(Simple Translation)

SUPERIOR DESIGN plus  
QUALITY WORKMANSHIP equals  
DU MONT

First With the Finest in Television

◆ Consult us on your TV plans and requirements. Literature on request.

© ALLEN D. DU MONT LABORATORIES, INC.

# DU MONT

*First with the Finest in Television*

ALLEN D. DU MONT LABORATORIES, INC. • TELEVISION TRANSMITTER DIVISION, CLIFTON, N. J. • DU MONT NETWORK AND WABD, 515 MADISON AVE., NEW YORK 22, N. Y. • DU MONT'S JOHN WANAMAKER TELEVISION STUDIOS, NEW YORK 3, N. Y. • WTTG, WASHINGTON, D. C. • STATION WDTV, PITTSBURGH, PA. • HOME OFFICES & PLANTS, PASSAIC, CLIFTON, ALLWOOD, & EAST PATERSON, N. J.

# Televiser

THE JOURNAL OF TELEVISION

Television Scannings By Irwin A. Shane.....	4
Television Employment .....	7
Music For TV Films.....	9
Television Theaters .....	10
The Housewife Audience.....	11
Out of The Clouds.....	13
Lighting Development .....	14
Improving TV Commercials. Part I By Thomas A. Wright, Jr., B.B.D.O. ....	15
A Swell Commercial By Bill Cayton, Cayton, Inc.....	18
The Ross Report.....	20
"Battleship Bismarck" .....	22
Case For Film Commercials By Tony Webster, Gray-O'Reilly.....	30
Off Camera .....	32

## Televiser Institute

TELEVISER'S fourth annual Television Institute and Industry Trade Show will be held on February 6, 7, and 8 in the Hotel New Yorker, New York City.

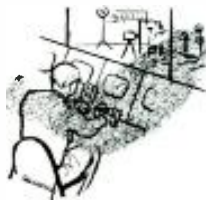
In addition to the regular program, the annual Television Film Conference will be held as part of the institute.

In the three day program there will be three special luncheons, panel discussions and speeches, tv film and program displays and screenings, and special entertainment.

The Fourth Annual Institute will be devoted to current problems facing television operators. Included among the topics set for discussion and explanation are: "The Petrillo Situation," "How Color Television Will Affect Commercials," and "Advances in TV Film Production Techniques."

Tentative schedule set for the three day institute is: February 6—Programs (Budget and Talent), Station Problems; February 7—Sponsors and Time Buyers Panel, Network Affiliates Panel; February 8—Roundtable of Smaller Agencies, Color Television Panel, Roundtable of Smaller Stations, Demonstration Panel.

Each of the three luncheon programs will include speeches on pertinent topics by top tv executives and industry leaders.



## THE ENTERTAINMENT-STATION

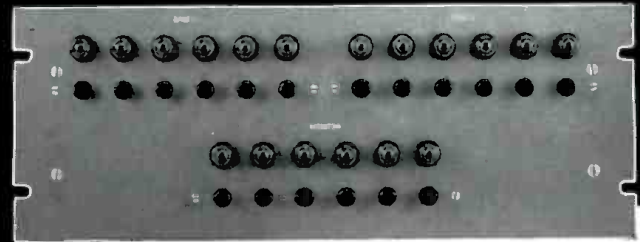


channel 13

TELEVISION CENTER-NEWARK



**Regulated Power Supply (Heavy-Duty) WP-33B.** Provides well-regulated d-c voltage at loads of 200 to 600 ma. Adjustable output, 260 to 295 volts. Voltage variation, less than 0.2 volt between minimum and maximum load.

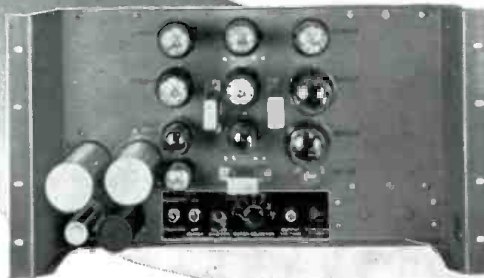


**Switching Panel, TS-1A.** A convenient way to switch any one of 6 different input video signals to TV transmitter, or to local and remote monitors.



**Regulated Power Supply, TY-25A.** Provides well-regulated d-c source at loads from 200 to 300 ma. Output is adjustable between 260 and 290 volts. Less than 0.5% variation between minimum and maximum load.

**Regulated Power Supply, 580-C.** Output adjustable between 260 and 295 volts—at 50 to 400 ma. Less than 0.25-volt variation between min. and max. load. Includes meter selector switch and meter jack.



**Elapsed Time Indicator, MI-26760.** Provides constant record of "hours on" life of tubes, etc. Includes 5 individually-operated counter indicators driven by synchronous motors.



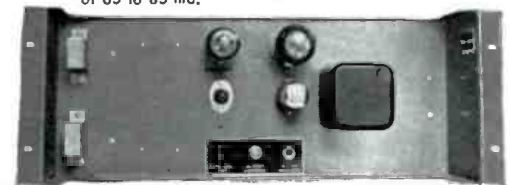
**Sync Generator Switch, MI-26285.** Used to switch outputs of either of two sync generators over to studio equipment. One selector for all 5 signals (horizontal, vertical, blanking, sync, and CRO sync).



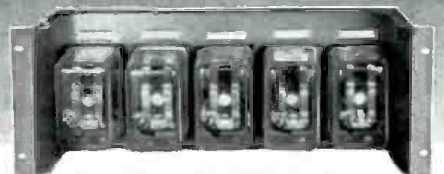
**Panel Adapter MI-26254.** Enables you to mount control panels (shown in left column and below) in any standard rack.



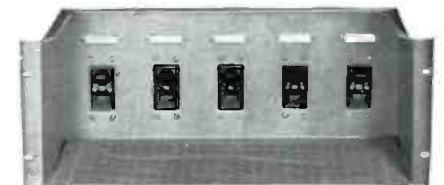
**Power Remote Control, MI-26251.** Operates up to 5 power supplies through 120-volt relays. Has 5 "on-off" toggle switches and 5 tally lights.



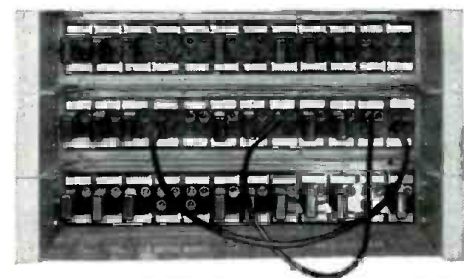
**Current Regulator, MI-26090.** Maintains constant current in focus coil of Studio Camera TK-10A. Current can be adjusted over a range of 65 to 85 ma.



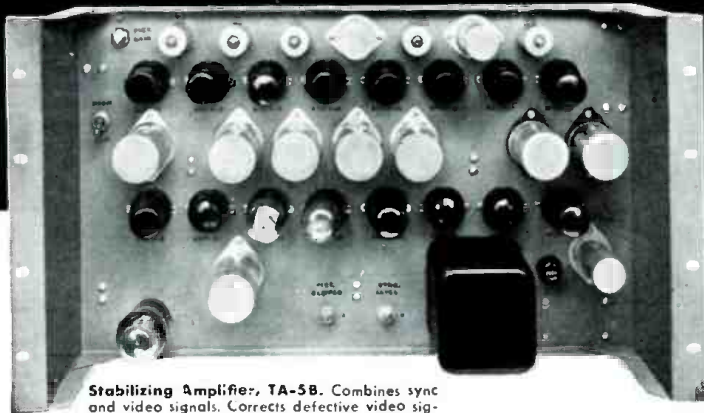
**Power Relays MI-26761.** Provides remote power switching in conjunction with Power Control Panel MI-26251. Includes 5 separate power relays.



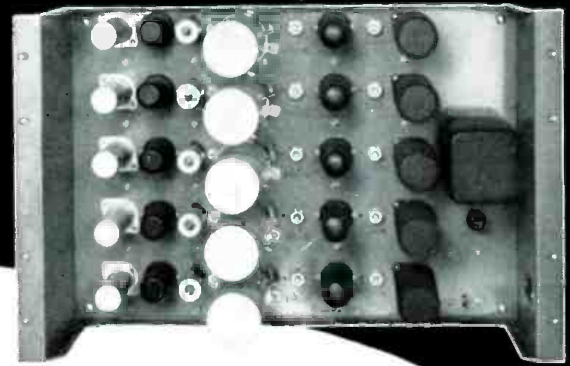
**Circuit Breaker, MI-26240.** Designed as main switch breaker between power line and TV studio equipment. Accommodates up to 5 breakers (choice of breakers available, extra).



**Video Jack Panel, MI-26245.** For patching video and/or sync signals. Includes 12 groups of coaxial jack assemblies (3 per group). Video jack plugs and cords, extra.



**Stabilizing Amplifier, TA-5B.** Combines sync and video signals. Corrects defective video signals. Eliminates hum. Corrects low-frequency response. Improves signal-to-noise ratio of sync signals.



**Distribution Amplifier, TA-1A.** Well-suited for use as: (1) video and sync signal mixer, (2) isolation amplifier, or (3) for feeding video or pulse signals from a single source to separate outlets.

# ***Rack-mounted Units for TV stations***



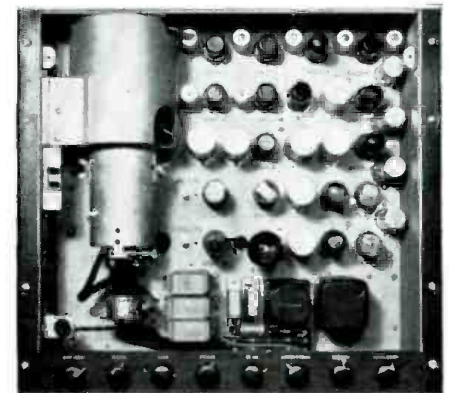
**Mixing Amplifier, TA-10A.** Useful as mixing, fading, remote control, or isolation amplifier. Two bridging-type inputs; one output. Positive or negative polarity.



**Projector Change-Over MI-26321.** Designed for starting, stopping or simultaneous changeover of light and sound in 16- and 35-mm film programming. Handles two projectors in any combination (16mm or 35mm).



**Sound Equalizer, MI-26313.** Provides proper frequency compensation of 16-mm sound reproduction. Compensator network tilts frequencies above 1000 cps in 2-db steps. Panel and Shelf (MI-26581), available extra.



**Self-contained Monoscope Camera, TK-1A.** Ideal video signal source of known quality for testing: station systems, video amplifiers, picture tubes, TV receivers. Pattern shows scanning symmetry, vertical and horizontal resolution, shading, contrast, and brightness.

... control panels, amplifiers, projector changeover, switch panels, relay and indicator panels, power supplies, circuit breakers, jack panels

Here is your answer for ready-to-operate units that can be installed wherever you need them.

All units are identical in design and construction to those used in RCA's regular station-proved TV Broadcast Equipment—and are built with the same high-quality components. Units are built on recessed, or "bathtub" type chassis. Tubes and components are within handy reach. Controls are centralized and clearly marked.

Representing the most comprehensive line of rack-mounted TV equipment in the industry, these

carefully engineered units can readily be mounted in enclosed-type racks or in standard open-type racks. Many types can be mounted conveniently in RCA console-type housings.

• • •

RCA rack-mounted units are being used in practically every television station in the country. For information about any one of them ... or the entire line ... simply ask your RCA Broadcast Sales Engineer. Or write Department 89 K, RCA Engineering Products, Camden, New Jersey.



**TELEVISION BROADCAST EQUIPMENT  
RADIO CORPORATION of AMERICA  
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.**

In Canada: RCA VICTOR Company Limited, Montreal

# television SCANNINGS

by

Irwin A. Shane

Has TV undersold itself as an advertising medium? This is a question asked by many who are vitally concerned with television's advancement. In the wake of fast-developing black-market for receivers with manufacturers of receivers falling far behind consumer demand (despite the uncertainties of color and UHF), one network's studios are being darkened two days a week, personnel is being cut, program hours are being reduced. "Video Outpacing Sponsor Support" headlines a trade-paper. "Television is a growing industry from the standpoint of technology and expense but an infant industry from the standpoint of income, according to ABC prexy Mark Woods." (Variety)

Television is "readjusting" itself to prevent conditions—conditions which most industry spokesmen say are temporary. On the other hand, the same spokesmen claim the television networks and stations need not suffer these set-backs, if the stations would do a more scientific, more thorough sales job. Television has well demonstrated its potency as a sales medium. Then why not more sponsors—not only buyers of low-priced "spots"? Most small advertising agencies and small advertisers have been overlooked by the network time-salesmen in their quest for "big" national advertisers with budgets in the hundred-of-thousands. **If there was ever a time for wholehearted concerted drive for advertising revenue, the time is right NOW.** Coinciding with this drive must come an intensive, cooperative "educational" campaign to sell all buyers of newspaper, magazine, bill board and radio time on the wisdom of including television in their new 1950 budgets.

A reduction in personnel usually follows a "readjustment". **Why readjustments occur is the subject of a Televiser study published on page 7.**

\* \* \*

**Is daytime television the solution to some of video's problems?** Some television executives believe it is the only real solution. If the cost of expensive TV plant, equipment and personnel could be charged over a longer working day than is now customary in television, hourly operating costs would be reduced. Part of radio's success, they point out, is continuous operation of the facilities sixteen hours a day. This provides many opportunities for spots for low-budget advertisers, while clearing the evening hours for better-heeled sponsors. For daytime television, programming can be simplified to the point where one or two personalities are sufficient to hold an audience. The only real question is: Is There an Audience? If so, how large? If there is an audience, there may be gold in them thar daytime hours. **For story on daytime television turn to Page 11.**

**The television film industry is in a dither.** Film heads are meeting almost weekly with representatives of the American Federation of Musicians to discuss Mr. Petrillo's proposals for a contract to cover music for television films. The first reaction—and reactions since then—have been that the proposals are way out of line with television's present ability to pay . . . that the rates would price television films out of the market, whether they be feature length films, shorts or 20-second commercials. **The greatest sufferers will be film commercials, who might have to forego music entirely. For story on Petrillo's proposals, see page 9.**

\* \* \*

**"Can Kinescopes Survive?"** is the title of an editorial on Page 32. The poor quality of kinescopes at the present time, and increasing union restrictions may make kinescopes a thing of the past, according to some film people. **What can television do to improve kinescopes is discussed on Page 32.**

\* \* \*

**No text-book yet exists on Television Advertising.** Perhaps it would become out-of-date before it was even published. Yet there exists a definite need for a manual of operation, especially for smaller agencies. We have asked Tom Wright of Batten, Barton, Durstine & Osborne to prepare a series of articles, which when taken together, will constitute the first book on television advertising. **The first of the instructive series begins on Page 15.**

\* \* \*

**When a man bites a dog, that makes news. And when a telegraph company develops a revolutionary light for television, that not only makes news—it makes headlines.** In any case, we decided to go down and take a look at Western Union's wonder light and came away very impressed. **For the story on the sensational new light, turn to Page 14.**

\* \* \*

If you were building a new television station would you save money by locating it in an office building? According to the officials of ABC-TV, you would be making a very unwise move. **For their reasons, please see story on Page 13.**

\* \* \*

**New Features: Starting next month, Televiser will publish a monthly round-up of advertising agency activity.** If you would like to inform our readers of new sponsors, new programs, or personnel changes within your organization, send us the information before we go to press. **If you have questions you'd like answered by a television advertising expert, send your questions and you'll find the answers on Tom Wright's page.**

# Featured

# on Film



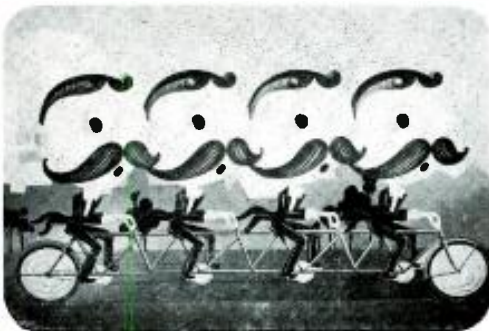
*the advertiser*

**NATIONAL BREWING CO.**



*the agency*

**OWEN and CHAPPELL, INC.**



- This frothy, bubbling glass of beer is the feature attraction of the National Brewing Company's television film commercial . . . from the studio of National Screen Service.
- Capturing the hard-to-picture texture of these foamy suds, backing it up with inexpensive animation, simple trick photography and sparkling live-action, National Screen Service produces a *technically perfect* film commercial that tempts the audience and **SELLS THE PRODUCT!**
- No wonder the nation's top advertisers, agencies and TV stations are turning to National Screen Service for outstanding television film commercials!
- Thirty years of motion picture production experience provided the know-how, imagination and facilities that put National Screen Service at the "head of the class" in TV film production! ● From coast to coast, there are thirty-one offices, four laboratories and two studios ready to serve YOU with *all* your television commercial film needs!



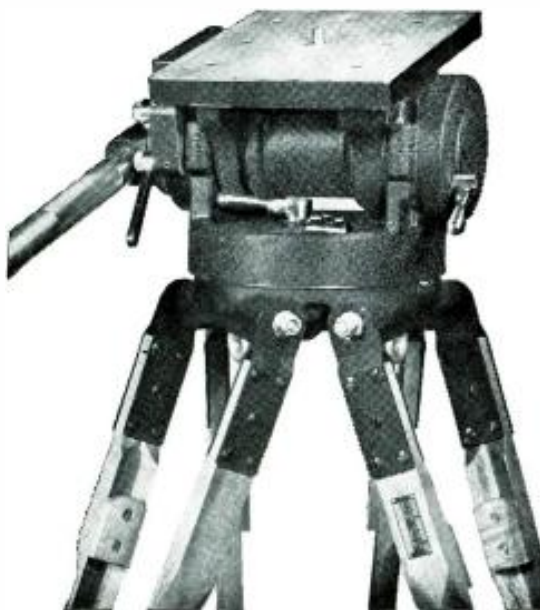
*the producer*

**NATIONAL *Screen* SERVICE**  
*PRIZE BABY OF THE INDUSTRY*

1600 Broadway  
New York 19, N. Y.  
Circle 6-5700

# Floating Action!

for all TV Cameras



3 wheel portable dolly with balanced TV tripod mounted.

## "BALANCED" TV TRIPOD

This tripod was engineered and designed expressly to meet all video camera requirements.

Previous concepts of gyro and friction type design have been discarded to achieve absolute balance, effortless operation, super-smooth tilt and pan action, dependability, ruggedness & efficiency.

Complete 360° pan without ragged or jerky movement is accomplished with effortless control. It is impossible to get anything but perfectly smooth pan and tilt action with the "BALANCED" TV Tripod. Quick-release pan handle adjustment locks into position desired by operator with no "play" between pan handle and tripod head. Tripod head mechanism is rust-proof, completely enclosed, never requires adjustments, cleaning or lubrication. Built-in spirit level. Telescoping extension pan handle.



Write for further particulars



## THIS MONTH'S BOX-SCORE

(As of November 25, 1949)

Stations-on-Air .....	91
Cities with TV Service.....	54
Construction Permits .....	20
Applications .....	351

## Televiser

The Journal of Television

November, 1949

Vol. 6, No. 8

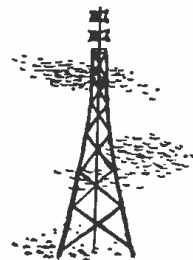
IRWIN A. SHANE, *Publisher*

Malcolm McGlasson, *Editor-in-Chief*

*Staff:* Robert E. Harris, *managing editor*; Harry Black, *associate editor*; Jack Singer, *editorial assistant*; John Hermansader, *art director*; George Webster, *advertising representative*.

John A. Bassett and Co.

*West Coast Advertising Representative*  
101 McKinley Bldg., 3757 Wilshire Blvd.,  
Los Angeles, California

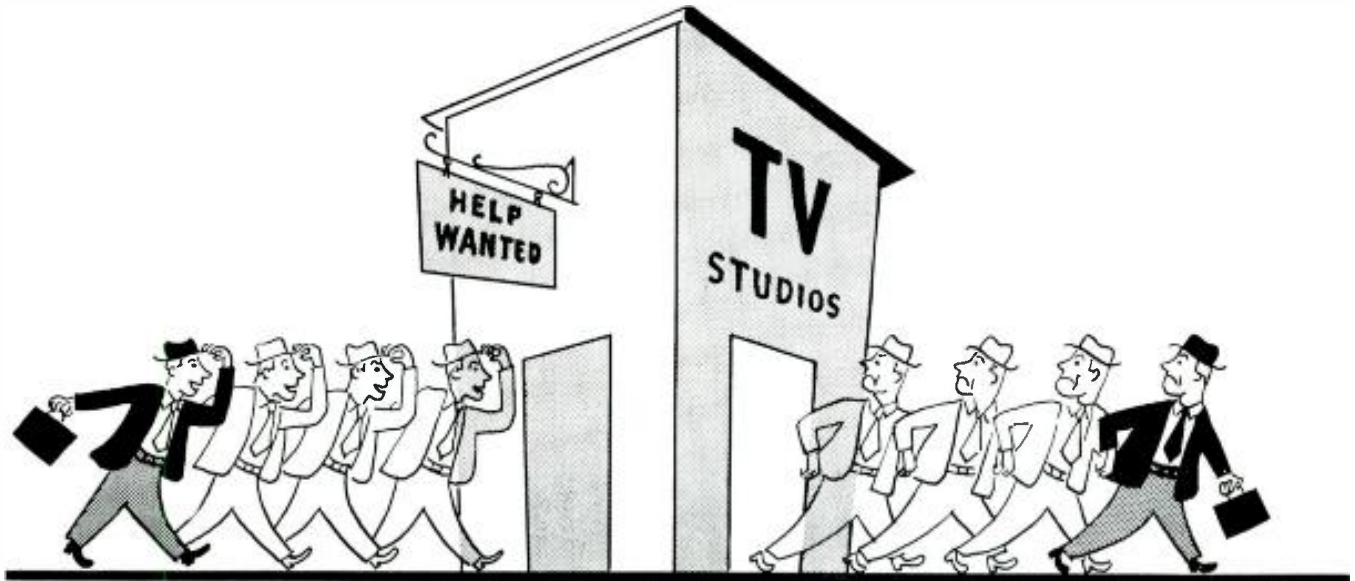


Televiser New York Offices:  
1780 Broadway, New York 19  
PLaza 7-3723

Entered as second class matter, Oct. 13, 1944. Re-entered as 2nd class matter, at the post office, at New York, N. Y., under the Act of March 3, 1879. Subscription Rate, \$5 Per Year (in the U. S. and territories, and Canada; \$6.00 elsewhere, payable in U. S. Currency). Advertising rates upon request. Published monthly by Television Publications, 1780 Broadway, New York 19, N. Y.

Entire Contents Copyrighted, 1949.





# ... Television Employment

## *Analysis of the networks' hiring and firing policy.*

A RECENT wave of television network "readjustments"—resulting in overly-publicized reductions in personnel—have caused many to wonder—and some to worry—about the hiring and firing policies of the television industry.

Upon investigation it was learned that the layoffs were not as serious as first reported in the trade-press. *Variety*, for example, stated that 100 had been fired at ABC-TV. The actual number laid-off, however, turned out to be less than thirty.

The lay-offs at ABC-TV touched off a case of jitters in television row. These jitters were further aggravated by firings at NBC, DuMont, and independent station WPIX.

### Many Explanations

What was the explanation? There were many. Overhiring, FCC, budget-blues, the steel and coal strikes, recent changes in policy and executives, abrupt cancellation of time by sponsors, were all factors in the personnel cut-backs.

#### Overhiring:

In anticipation of greatly expanded fall and winter business, the networks

began hiring on an expanded basis late last summer and early fall. The coal and steel strikes came along to put a serious crimp into business activity, contracts were cancelled, and the networks were forced to readjust their employment set-up downward.

#### Budget-Blues:

Even though additional commercial business was obtained by some networks, costs of production began to exceed the additional new income. Cuts had to be made.

#### FCC Hearings:

Because of the uncertainties of television's immediate future in UHF and color, out-of-town stations are reluctant to invest in large staff organizations and are getting by on skeleton crews. How does this affect the networks? In the past, as affiliates were ready to go on the air, the webs would send experienced personnel to help man their out-of-town stations and affiliates. Numerous replacements were then immediately hired by the networks.

#### Management Shifts:

From time to time changes are made in policy with resulting shifts in net-

work executives. When the new executive takes over, he often brings his own staff or hires new personnel to carry out his policies. This partially explains the many "readjustments" that have taken place at DuMont, NBC, and at the independent station WPIX.

#### Program Cuts:

Programming is going through many drastic changes. Films are being dropped by some stations for more live production and remotes. Other stations are dropping expensive "sustainers" for sports pick-ups. Lack of a clear policy on programming is resulting in hirings followed by firings, especially when the red ink becomes too obvious in the year-end reports. When it does, as in the case of ABC-TV, studios are darkened two days a week.

The networks are faced by three big questions when it comes to budgets. They are:

- 1) How many shows will be sponsored?
- 2) What percentage will be network produced?
- 3) How many people will be needed for each show?

# *Do You Need* **Station Personnel?**

*If You Want . . .*

- **CAMERAMEN** who know cameras, lenses, lights, composition and general studio operations . . .
- **FILM MEN** who know how and where to procure film, edit film, operate projectors . . .
- **CONTROL ROOM PERSONNEL** who know how to switch and shade, how to operate all video and audio controls, who know FCC Rules & Regulations.
- **WRITERS** who can write, produce and direct shows, prepare commercial copy, and double in brass.
- **PRODUCER-DIRECTORS** with a gift for television showmanship, with a practical knowledge of how to make a low budget go a long way . . .

---

*FOR PERSONNEL IN ANY DEPARTMENT, WRITE*

---

## **TELEVISION WORKSHOP OF NEW YORK**

1780 Broadway, New York 19, N. Y.

*Member, T.B.A.*

The number of personnel varies with each program, depending upon the show's complexity—whether it requires two, three or more cameras, special effects, film integration, elaborate sets, special lighting, music (live or recorded), long rehearsals, not to mention writing, talent costs, directors, assistant directors, etc.

### **From Program Budgets**

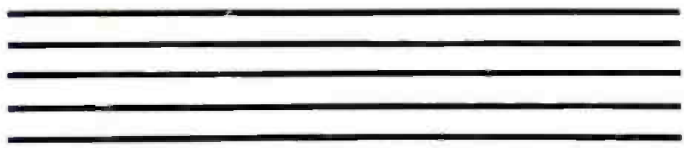
Unless the show is sponsored, the heavy costs must come from the program budget. In an endeavor to snare a sponsor, a web often goes overboard on a new sustainer, with the result that other shows face severe budget cuts, followed by reductions in personnel. It is therefore the dream of every station and network to eliminate its sustainers—either with cast-off film, inexpensive remotes, or sponsored shows.

Several network executives believe that television is guilty of poor salesmanship. More sponsors could be sold programs, they feel, if an extra effort were made. Instead a time salesman is often quite content to sell a series of spots. As a result, every available spot in New York is sold—with more than 70% of the advertisers using 400 spots weekly! But spots do not make for employment.

Because the hiring-firing cycles at the networks are proving harmful, personnel managers have stated that the entire problem is receiving careful study of network executives with an aim to stabilization. Duties for the various job categories are being more clearly defined and extended. A balance sheet of jobs against income is being drawn up. How far this type of planning will go to eliminate the shocks and concussion of program shifts, economic set-backs, FCC inaction, is hard to say.

With 45,000 people employed full-time in standard broadcasting, television still has a long way to go. Only 4400, according to latest reports, are employed in TV.

*Write for information on*  
**JULIEN BRYAN PRODUCTIONS**  
*Available for Television*  
★  
**International Film Foundation**  
*1600 Broadway, Suite 1000, N. Y.*



# DISCORD IN MUSIC FOR TV FILMS



A BOMBSHELL has been dropped into the hands of television film producers which may have far-reaching effects upon the television industry as a whole.

The bombshell, Petrillo's thirty-one points covering "wages, conditions of employment and regulations to govern production of Television Films" by members of the American Federation of Musicians, was handed to heads of networks, major film companies, independent film producers and advertising agencies at a meeting in New York last month.

Although the proposals are still far from being incorporated into a labor contract between the A. F. of M. and the television film industry, the proposals are receiving careful scrutiny by leading film producers concerned with the production of films for television, whether the films be features, shorts or 20-second film commercials.

The proposals, according to labor lawyers, incorporates the best features (from the A. F. of M. point-of-view) of existing film and recording industry

contracts as to wage rates and practices.

### Some of Proposals

Some of the proposals are as follows:

1. For each television film program of fifteen minutes or less duration, with or without commercial continuity or announcements, the rehearsing, recording and photographing of which does not exceed one (1) hour, per man, \$27.00
2. Overtime rate . . . not exceeding twenty minutes (rehearsing, recording and photographing) per man .....\$9.00
3. Overtime rate for rehearsals only, for each fifteen minutes or less, per man .....\$4.50
4. Musicians are to be dismissed after the film for which they have been employed has been finished, regardless of whether the time limit in which recordings can be made has expired.

5. Any excess film produced in any session will be scrapped and not utilized for any purpose whatever.
6. All music sound-track already recorded, or which will be recorded prior to the expiration of this agreement, will not be used at any time for any purpose whatsoever—except to accompany the picture for which the music sound-track was originally prepared except for tests of prescore recordings necessary for rehearsing by artists and/or for the edification of company executives only.
7. The producer agrees to register identification of picture and music sound-track with the Federation.
8. All music already recorded, commonly referred to as recordings, will not be disposed of, sold, leased or used for any television purpose.
9. No foreign sound-track can be used for television film without permission from the Federation.
10. If television films are made for

scripts or similar dramatic episodes, or for anything in which music and dialogue alternate, then the musicians can only render service if the script is recorded in its entirety.

11. Film music cutters shall be musicians.
12. Musicians shall be engaged as librarians to keep track of film.
13. The contract may be terminated by the A. F. of M. by giving sixty days' notice.

### Costs Too High

It is feared that if the above proposals become fact, the cost of film commercials, which vary from the 20 seconds to one-minute in length, will become fantastically high in price and will discourage their use by advertisers. It is also feared that the above conditions may place the production of low-cost television films in a restrictive vice, forcing many small producers out of business.

Kinescope recordings may be next to feel the Petrillo musical sting.

● Complete Recording Facilities

● Sound Stage, 1,000 sq. ft.

● Projection Room

● Television Spots

● Art Direction

● Special Effects

● Script Writing

**Gray-O'Reilly**

480 LEXINGTON AVE., NEW YORK  
PLAZA 3-1531

## Special Feature

### Television Theaters

All of the television networks and a good many independent stations now originate part of their programming from theater buildings.

They feel that live audiences are essential to many musical variety and comedy shows. Because available studio space is very limited the networks will probably acquire additional theaters.

Production-wise such theaters have certain advantages and disadvantages. While they are ideal for quick scenery changes, their size presents quite an audio problem. The fact that the theaters are removed from the prop and scenery departments also present certain difficulties.

Theaters that are now being used by the networks are:

#### Television Theaters

NETWORK	THEATER	STAGE	SEATING
NBC	International Theater 8 Columbus Circle, NYC	41'x87'	860
ABC	58th Street Playhouse 202 West 58th St., NYC	35'x70'	540
	Ritz Theater 219 West 48th St., NYC	43'x21'	520
DuMont	Adelphi Theater 152 West 44th St., NYC	74'x36'	1000
CBS	*Theater #2 251 West 45th St., NYC	1057 sq. ft.	694
	Theater #3 1697 Broadway, NYC	2093 sq. ft.	1188
	Theater #51 109 West 39th St., NYC	1226 sq. ft.	750
	Theater #52 250 West 54th St., NYC	1780 sq. ft.	1041
	*Columbia Square Theater Columbia Square Hollywood, Calif.	3346 sq. ft.	779

\*Owned

**A special**  
**progress report**

# The Housewife Audience

---

---

EARLY one morning, just a year ago, daytime television was born. The date was November 1, 1948, 7 a.m. The station was WABD (DuMont), New York. Incredulous housewives and sleepy-eyed husbands could hardly believe it. But believe-it-or-not, daytime television had arrived. It was a definite milestone in television's progress.

One year later, however, advertisers and stations were still attempting to evaluate sunlight video. Perhaps here was the answer to many of television's problems . . . problems of finding low-priced time segments for small advertisers and more spot business for stations. If daytime television could prove itself, it would also mean a more efficient utilization of expensive studios, equipment and personnel. It would also mean more programs and more employment.

Shortly after WABD went on the air with its first morning exercise, ABC, CBS and NBC had its own daylight programs. Of the four, DuMont's was the most extensive and perhaps most successful.

## 1800 Hours

During this first year WABD telecast 1800 hours of shows designed primarily for the ladies. Let us see what the results have been. If commercially worthwhile, daytime operations would make about ten additional hours available for spots and participation sponsorship on most stations. Rates are also more in keeping with the smaller advertiser's budget.

Have you got an audience? WABD's "Mid-Day Matinee," aired between 12



DENNIS JAMES, star of "Okay Mother," congratulates a winner on his program sponsored by sterling products.

noon and 2 p.m., received an average Pulse rating of 4.5 during the month of September, according to Julian Armstrong, assistant network director in charge of sales and research. "We recently completed a survey that shows radio listening, Monday through Fridays, drops 50 percent during the daytime once a video set enters a home," he added.

Two of WABD's daytime personalities have gained a high rank among the medium's sales persons. They are Kathi Norris and Dennis James.

James, having won prominence as a sportscaster, moved into a daytime spot and on his "Okay Mother" show, achieved a 5.2 rating which is tops for both TV and radio during daylight

hours. More than 10,000 women have written James for a card giving them membership in his club, "Mothers, Inc." and 2,000 others write him weekly. A recent Neilson report disclosed that James enjoys 82 percent share of audience when he is on the air. On a recent premium offer requiring viewers to mail in 25 cents and a box top, James drew a return indicating a response from one out of every three sets in use.

Kathi Norris' "Television Shopper" program has several good success stories to speak for it.

## Fashion Frocks

Fashion Frocks, a Cincinnati dress manufacturer who enlists women to sell dresses directly, advertised for

# Baltimore Television means WMAR-TV

AS MARYLAND'S pioneer television station, WMAR-TV consistently covers an area from Washington to Wilmington. (Del.), and from Pennsylvania to the Potomac.

The peerless propagation of Channel Two carries programs from TWO major networks, via the television station of the *Sunpapers* of Baltimore to televiewers in the Chesapeake basin area. WMAR-TV's own coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequalled in this rich, productive area.

Represented by

## THE KATZ AGENCY INCORPORATED

ATLANTA • CHICAGO • DALLAS  
DETROIT • KANSAS CITY • LOS ANGELES  
NEW YORK • SAN FRANCISCO

agents who want to earn spending money. Starting in January, 1949, they sponsored Kathi Norris for 13 weeks of the Spring season. Results: Company completely ran out of sales kits they had backlogged for women agents; signed more women agents per dollar of advertising than the Company had in over 40 years of magazine, newspaper and radio advertising; found the quality of women agents far above those brought in by other means of advertising. Fashion Frocks, Inc., shows a net profit of over \$25,000 directly traceable to the women agents obtained by their mail and phone response to the Kathi Norris daytime program. Company plans to use the program for their Fall campaign . . . Based on their New York success with Kathi Norris the company is now scouting for women's TV participation programs in other markets.

Boonton Plastic Dishes are unbreakable plastic dishes suitable for home use, camps, boats, picnics, etc. The president of the company knew he needed to demonstrate the unbreakable quality of his product. Television was the only medium of general circulation that would do this. Results of the Spring Campaign: Offer of miniature sample plastic dish by Kathi Norris yielded 6,000 requests. Customer demand from viewers enabled company to force distribution in Loeser's, large Brooklyn department store.

In collaboration with the Selbra China Company, Ludwig-Baumann during June offered a complete dinner ensemble (china and plated silver) for \$19.95. The store accepted mail and telephone orders from viewers. No other promotion was used. Five minutes after the participation Ludwig-Baumann received six orders and inquiries continued to come in making the campaign completely self-liquidating.

### Free Sample

As a test last May, Coty offered a free sample of one of its perfumes . . . only one mention was made. They set aside five hundred samples to cover requests. An overwhelming 12,262 requests for samples deluged the Kathi Norris office. Coty executives pleasantly "miffed" at this response renewed its contract three times and has plans for an extensive Fall campaign.

Jiffy Stitcher company makes hand

type stitching machines which greatly speed up sewing time for women. The item calls for \$2.95. The program received 156 phone orders worth \$460.00 in immediate sales from one participation. In two days the program sold over 300 Jiffy-stitchers totaling over \$885.00.

Saks-34th Street, one of New York's leading department stores has recently



KATHI NORRIS shows Richard J. Blum, executive head, Saks-34th Street how she will present some items on the specialty stores segment of her program.

picked up the first 30 minutes of "Your Television Shopper" across the board on a 13 week contract. Richard J. Blum, executive head of the store said: "Saks-34th is going into television with the firm conviction that as a sales medium, it is of such value that it may be vital to sales growth, now and in the future."

Wilbur Stark, president of a package agency that has produced 790 TV shows in the last two years, including his wife's "Television Shopper," is bullish on daytime video. Stark feels sponsors will ultimately latch on to daytime spots in preference to nighttime hours. "While the audience is smaller," he says, "they are composed in the main of women alone at home. Because they are lonesome, the TV performer selling a product becomes a friend to them. These women respond much quicker to a sales pitch than they do in the evening in the company of family and friends. As to the comparison with radio, a radio show requires at least a year to create the intimate contact between performer and audience that can be achieved in a month on video."

Perhaps daytime television and participation programs are the answer. If so, there is plenty of room for everyone—right now.

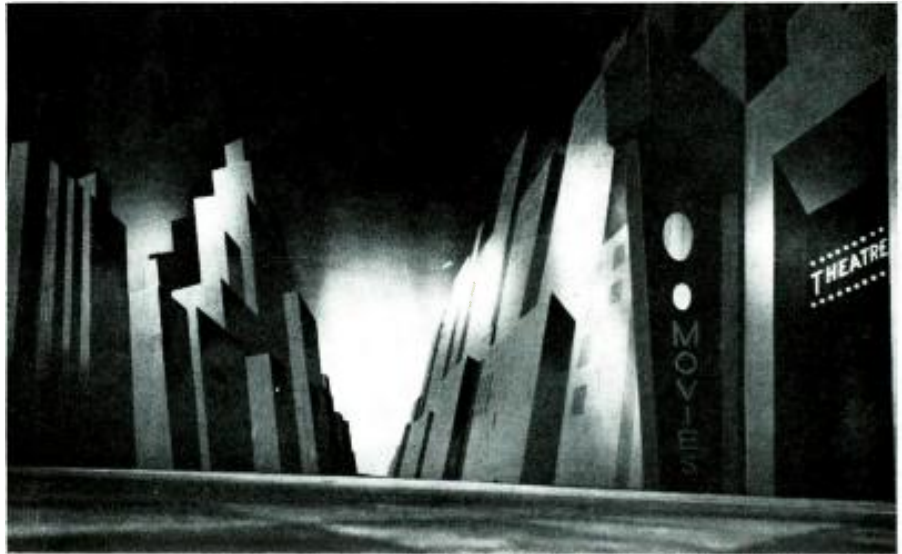
# Down Out of The Clouds

THE vexing problem of set design and set storage space, plus really adequate studio area for thorough and facile tv production has been solved by ABC in the construction of its new studios in New York City.

The largest tv set-up in Manhattan and one of the largest in the country, ABC's facilities are housed in three adjacent buildings on West 66th St., covering more than 124,000 square feet of floor space.

In great contrast to the crowded and over-worked facilities of other New York stations, the ABC layout represents an important development, because it removes the limitations imposed on production by lack of building and storage areas, and the necessity of working vertically on several floors of one building, instead of horizontally in space specifically designed for tv.

In discussing the new plant, Charles

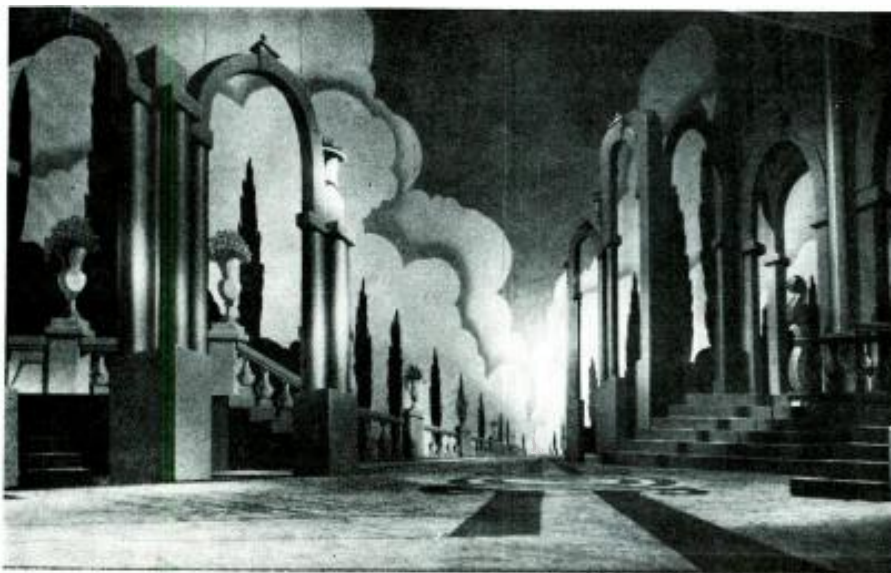


—Photo by Bernard Pisarski

ABC's LARGE STUDIO "TV-1" is made to look even bigger through the clever use of exaggerated perspective in the scenery for the Paul Whiteman Show.

C. Barry, ABC vice-president in charge of radio and television programs, said, "The skyscraper pattern was not meant for tv production. When you are forced to move vertically, up and down stairs, with scenery and equipment, you move slowly, and at greatly increased cost. An even more formidable obstacle is faced by those telecasters who must build their shows in one plant and transport them to studios in another. We avoid these hazards at our television center by housing everything needed to stage a program in one building."

Pivotal ABC studio is "TV-1," measuring 100 by 100 feet and reaching up 45 feet to its specially built overhead which supports set, backdrop and light fixtures. In it are easily accommodated four cameras, including one motion picture type crane, 30 sets of counter-weighted lines for hanging scenery and lights, and a steel bridge 50 feet long which can be raised and lowered by electrical power. Installed against the rear wall of TV-1, this longitudinal elevator is used for large back-drops which can be painted while hanging, instead of spread out awkwardly on studio floors.



—Photo by Bernard Pisarski

THESE LAVISH-LOOKING sets were designed by James McNaughton for Goodyear's Paul Whiteman Revue.

## Adjacent Building

In the five-story building adjacent to TV-1 one floor is devoted to the paint and set design shop, one to the carpentry shop, and the remainder to scenery and prop storage. All scenery and props used by ABC can be stored here and used over and over again. This represents a great savings in an industry in which expensive sets are customarily torn down and discarded after one use on the air.

Because of these storage facilities, and the ease of designing and building sets, programs can be more carefully planned and more easily produced. In addition, through use of the steel bridge in TV-1, backdrops can be installed and stored overhead. A complete change of scenery, including painted floor, can be made in TV-1 in less than three hours.

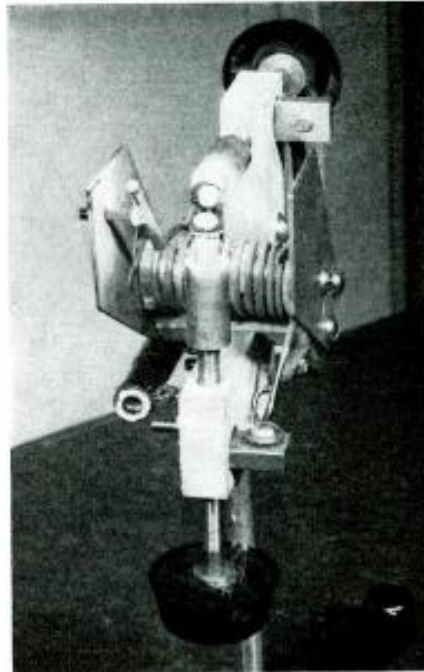
# Important Lighting Development

## Western Union's "Telecoarc"

TELEVISION'S long search for a high-intensity cold-light seems to have found an encouraging, if only partial answer, in Western Union's newly developed light source, "Telecoarc".

According to its sponsors, the sensational new light has one-eighth the sun's brightness, and equally important for television use, it gives off little if any heat.

A concentrated-arc lamp which operates in open air and requires no enclosing bulb or protective atmosphere, Telecoarc has numerous advantages including an intense steady light from a small source, ease of operation, long life, and absence of toxic fumes or fire hazards.



MODEL LAMP unit with new Western Union "Telecoarc" electrodes which may replace carbons for arc lamps.

Most likely application will be as a follow spot-light and for rear-screen projection. Because the heat generated by the lamp is so slight, no water-cooling apparatus or glass shield is required.

Its main feature is its extra brightness. A 16mm motion picture projector, using a 1000-watt lamp of the new type, throws three times as much light on the screen compared to the same projectors using a 1000-watt tungsten filament lamp. For television rear-screen projection, using a large 20' x 20' screen, a 3000 or 5000-watt lamp would be needed.

In the 1000-watt Telecoarc lamp, operating at 55 volts and 18 amperes alternating current, the source spot is two-tenths of an inch in diameter, is one-eighth as bright as the sun, with a maximum brightness of 130,000 candles per square inch. It is twenty times as bright as the ordinary tungsten fila-

ment lamp. The total light output of the new lamp is 20,000 lumens. The efficiency is thus 20 lumens per watt.

## Western Union

Western Union, who developed the Telecoarc from experiments with light beam telegraphy, does not plan to go into the "lighting business" any further. The price of Telecoarcs will be competitive with other high intensity lights.

Back Video Corporation's contribution to improved television lighting is a unit that provides shadowless key or overall illumination that matches the light and color response characteristics of RCA 5820 and 5826 image orthicon tubes.

It eliminates major shadows by providing the light source at camera level. Since the lamp is a gas-discharged tube, it generates practically no heat, starts instantaneously and requires only 800 watts of power.

Completely self-contained, each lighting unit contains its necessary power transformer and is equipped with casters. A single unit requires only about one square foot of studio floor space.

Packaged studio lighting systems designed for use with modern television studio cameras are now available from RCA.

Among the items featured in the new equipment line are high-intensity fluorescent banks, high-intensity spots, and incandescent banks to meet all studio lighting requirements. All lights can be rotated 360 degrees horizontally and 170 degrees vertically. They are designed for pyramid-mounting on studio ceilings, and all are mechanically controlled through silent-operating fairleads that terminate in a central control board.

### TELEVISION

Laboratory and theoretical instruction under the guidance of experts, covering all technical phases of Radio, Frequency Modulation and Television. Prepares for opportunities in Broadcasting, Industry or Own Business.

MORNING, AFTERNOON or EVENING SESSIONS. Licensed by N. Y. State. Free Placement Service. APPROVED FOR VETERANS.

ENROLL NOW FOR NEW CLASSES Apply Daily 9-9; Sat. 9-2 VISIT, WRITE or PHONE

### RADIO-TELEVISION INSTITUTE

Pioneers in Television Training Since 1938  
480 Lexington Ave., N. Y. 17 (46th St.)  
PLaza 9-5665 2 blocks from Grand Central

## VACUMATE

FILM PROTECTIVE PROCESS

### The SUPER VAPORATE

PROTECTS AGAINST Scratches, Finger-marks, Oil, Water and Climatic Changes.

**One Treatment Lasts the Life of the Film**

Brittle Film Rejuvenated  
"It's Never Too Late To Vacuumate"  
Available thru your local dealer or at

Vacumate Corp., New York  
(VapORate Co., Inc., Sole Sales Agent)  
General Film Lab., Detroit, Mich.  
Geo. W. Colburn Lab., Chicago, Ill.  
National Cine Labs., Washington, D. C.  
Photo & Sound Co., San Francisco, Cal.

### International 16 MM Corp.

proudly offers its

### Music Appreciation Series

The music of Liszt, Brahms, Bach, Mendelssohn, Tchaikowsky, Strauss, Rimsky-Korsakov and modern composers are set to romances, dances and scenic wonders in this extensive series.

Write for fully descriptive booklet of world-renowned musicals.

INTERNATIONAL 16 MM CORP.

165 W. 46 St., New York 19, N. Y.



TODAY television commercials are being criticised, judged and evaluated by scores of advertising and television production people. Much is being published in the trade journals about the merits or faults of commercials. This situation is at once splendid and confusing for those who are attempting to learn about the new medium and to set up standards, because these same experienced people apparently have different standards of judgment and dozens of different yardsticks. The end result is that any single commercial is marked "good" or "bad" for a variety of reasons. Thus anyone trying to evaluate the true worth of a commercial meets an amount of confusion which is directly proportional to the number of opinions he seeks.

### No Set of Rules

Actually the book hasn't been written. And it will probably be a long time before a set of rules is published which will be universally acceptable to advertising men. To help progress toward that goal, this series of articles is being published as a checklist for judging and evaluating the effectiveness and advertising technique of commercials before they are produced on film or on live programs. The checklist should be particularly helpful in examining commercials scene by scene and as single complete advertisements.

Some of the confusion about TV commercials has been caused by film producers who do not have sufficient background in advertising. Some confusion is contributed by advertising copywriters who have not learned

### Part I

# Twenty-One Ways To Improve Television Commercials

by Thomas A. Wright, Jr., B.B.D.O.

enough about live TV or film production techniques and budget limitations. Many commercials today are a "brunswick stew" mixture of advertising technique and few basics of showmanship, borrowed from the theatre, motion pictures and personal selling.

As a shot-in-the-dark result of this jumbled mixture some commercials surprisingly enough have won blue ribbons in TV sales histories. But for the most part, the magic and novelty of television itself has been responsible for the high sponsor, product, or service identification and sales results that have been recorded. In other words, the sight-sound-action method of presentation has done the work. Some commercials have had the "right combination", others have been carried along by the flood of public interest in this new and exciting "box with

pictures". This fact is borne out by the number of poorly devised, weak advertisements, both live and film, that have nevertheless produced results when presented on television.

### Have Been Improving

In the last six months commercials on television have been improving. More and more advertising "know-how" is plainly visible on the screen and audible from the speaker on the home receiver. It is the skill of advertising men that has begun to shine through the confusion.

In the TV trade generally, though, commercials are being discussed on a "one-rule-at-a-time" basis and the basic principles of getting attention, interest, memory and action are being confused with the techniques involved. This series of articles will attempt to separate principles from techniques. It will deal first with the principle, and second with the techniques used to comply with the principle.

**Checkpoint No. One: The Television Safety Area.**

How many times has the opening title of a program been cropped off on the left or right side of your viewing screen? How many times have the tops and bottoms of a production been cut off from view? The first excuse offered was: "The set isn't tuned correctly". Later a definite pattern of picture loss or cut-off was discovered to be a factor peculiar to television home reception. This happens less often today because experienced television advertising and



Tom Wright's broad experience in television began with NBC in 1939. He joined BBDO in January 1946 and has helped bring BBDO to its present strong position in television. His fields of operation include client and account service, program production, station and network time buying, television research, contract negotiations, motion pictures for television, campaign planning and preparation

of television industry progress reports.

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

production people have learned the nature of TV cut-off and now insist that all titles and important or essential material be kept well within the television "safety-area". What is this safety area? On motion picture and television cameras there is a viewfinder, whose 3 by 4 ratio lets the cameraman see the picture area or 'field' that the camera will take in when it is capturing a scene. There are four black lines—one on each outer edge—etched on the ground glass viewfinder. These lines describe the safety area or safety field for the cameraman so that he can



—Archer Productions, Inc.

carefully judge whether the titles or other essential material he is "taking" are well within this field. Thus he makes sure that no heads will be chopped off, no important trademarks will be clipped, etc.

### Storyboard

In preparing storyboards for commercials, television commercial artists today keep this safety area in mind so that even on their rough drawings, the copy or dramatic action pictured is carefully centered. Some advertising

agencies and film producers have had the foresight to construct special film projection set-ups which mask off part of the film near the light source in the projector. Thus they simulate actual home reception conditions when showing answer prints of production to their clients. They insure themselves that the work will not have to be done over at their own expense, first, by caution and careful observance of the safety area during all shooting sessions, and second by projecting the finished work under simulated viewing conditions.

**Checkpoint No. Two:** Does the Visual Copy Express a Single Idea?

Copy prepared to appear on the television screen must express, if possible, a single idea. Everyone has seen the opening dedication of some motion pictures wherein long crawling prefaces roll up or down the screen. When projected in the motion picture theatre on a giant screen, the words can usually be seen, read and understood by everyone. However, when these same crawling prefaces appear on the small television screen, the normal viewer goes partially blind for a moment trying to read the tiny letters.

When copy is too small to read, the viewer feels he's missing something. Even the most rabid television fan gives up easily and quickly when unintelligible copy appears on the screen. Notwithstanding this, some television stations are billboarding their warnings and legal notices in this same style at the end of each day's telecasting

schedule. The copy is most difficult to read. Perhaps the stations do not really care in this instance since they have merely satisfied FCC regulations and their own legal obligations by placing it on the air.

### Viewers Care

But television viewers care when they can't decipher titles, credits and other copy on the screen. And, of course, the man who cares most is the advertiser. He demands that his printed copy and trademark be *seen, read and understood*. He wants every word to be *crisp, clear* and totally readable.

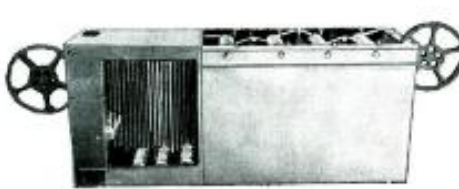
So the best way to make sure that the viewer will be able to see, read and understand the visual copy is to keep this copy down to a minimum and try only to express single ideas at any one time. In many respects this makes the job of the TV commercial writer easier. A single idea can be punched home to the audience visually whereas other more complex ideas are harder to handle. This is true, since single ideas usually take a lot less copy to explain or symbolize. Simple copy themes that have been exposed to consumers in magazines, newspapers, car cards and billboards or spoken into the listener's ear by radio may now take on added impact when shown in action on television. On television copy may be made to move up or down, zoom in or out, sparkle, glow, float, distort and animate in dozens of ways.

The techniques of space headline writing and outdoor poster advertising point the way in the use of single ideas. Much of the really powerful advertising has one simple slogan or a single basic theme. These may be dressed up for eye appeal or ear appeal in a variety of ways depending upon the medium in which they are used. They become symbols, associated with the company or product and gain maximum immediate understanding from the viewer.

Too many products shown, too many merits listed tends to confuse. A confused viewer is often a lost prospect.

**Checkpoint No. Three:** "Is the Idea Expressed in the Fewest Possible Words?"

The amount of copy on the TV screen should be kept at a minimum.



**REVOLUTIONARY  
LOW PRICED!**

**Bridgeamatic Automatic Processing Machine**

For TV Stations, Small Laboratories, Industrial Producers, Self-contained 60"x20"x28" high. Friction Drive. Welded Steel Neoprene lined tanks. Develops and dries 16mm film ready for showing at positive speed of 720' per hour for continuous operation. **TAX INCL. \$1395**

Model 2 Bridgematic Machine larger capacity, double speed. (Incl. tax) \$2245.

**S.O.S. CINEMA SUPPLY CORP.** Dept. P, 602 W. 52nd St., New York 19

The size of the lettering is determined by the number of words. A large number of words means small lettering and a crowded screen. When the screen becomes crowded the viewer becomes confused and the advertiser fails to get his message across. In order to get maximum immediate understanding and viewership the idea should be expressed in the fewest possible words.

**Checkpoint No. Four:** "Are the Words Those Most Commonly Used?"

The words used, of course, should be easy to spell, pronounce and remember. An advertising campaign on television will reach an audience which represents all income groups, all age levels, both sexes and all I. Q. levels. The language of an advertisement has as great an ability to select prospects as has the basic appeal used to attract them. Uncommon words or words that are difficult to pronounce offer needless mental resistance. The visual copy that appears on the screen should be made up of words or phrases that are most commonly used, most readily understood.

**Checkpoint No. Five:** "Is the Idea Immediately Clear?"

A single idea should be presented so simply that the television viewer captures the meaning quickly and easily. Copy is on the screen only for seconds or fractions of seconds. Viewers do not have the opportunity to study the copy or to reread it.

In magazine and newspaper ad-



—Loucks & Norling

vertisements, the reader can adjust his time to his own particular reading speed. On television the viewer seldom has a second chance so that the ideas presented visually must be immediately clear the first time. If it is wordy or complicated, consumers will not grasp the entire message.

Use of hard selling copy on the screen is gaining in popularity. Titles are used to perform the function of a headline when they make a better lead-off for a commercial than a cold abrupt pictorial opening. In addition, visual copy themes are used in the body of the commercial.

### Greater Impact

Greater impact may be gained for important selling points when both picture and sound present the same word or combination of words to the prospect, i.e., the same copy in audio and video are synchronized to hit the eye and ear simultaneously. For example, a commercial might include consumer benefits such as "speed, safety, comfort, cleanliness or economy." As the narrator speaks the words they can be made to pop on the screen or zoom up from a distance to a full screen position. The viewer is hit with a double impact of sight and sound presentation.

## Alexander Smith



—Jerry Fairbanks

The use of words and trademarks on the television screen has certain limitations however. The surest way to make certain that the viewer will be able to see, read, and understand the visual copy is to keep this copy down to a minimum and try only to express single ideas at any one time.

**Checkpoint No. Six:** "Is the Typeface Speedily Legible?"

The primary function of type is to help convey a message to the reader or viewer. It is an instrument by which the advertiser can make plain the idea or thought he wishes to express. It must be easy to read.

Advertisers, in their magazine and newspaper advertisements, try to use type to harmoniously suggest by its design something of the character of the product advertised. Practically

any plain bold typeface or hand lettering sans serif is acceptable on television although hand rendered Gothic is perhaps most commonly used for



—Dan B. Miner Agency

titles, credit cards, slogans, headlines and other visual copy.

The amount of picture intelligence in the 525 line scanning system which is standard for our television system, is limited. Fancy lettering is an out-and-out taboo since we must be sure that the viewer will be able to read the words speedily and easily. Even the fust rabid television fan is annoyed when unintelligible copy appears on the screen.

### Small Copy

When the copy is too small to read he feels he's missing something, and he cares when he can't decipher titles, credits and other copy on the screen. Of course, the man who cares the most is the advertiser. He demands that his printed copy and trademark be seen, read and understood. He wants every word to be crisp, clear and totally readable. On television, how the copy looks is almost as important as what it says.

**NEXT MONTH: Does The Picture Really Tell The Whole Story? How Are Commercials Simplified?**

**MORE  
COMPANIES  
ADVERTISE  
IN  
TELEVISER**

THAN IN ANY OTHER  
TELEVISION PUBLICATION . . .

# “That Was A Swell Commercial”

... but did it sell the product?

by Bill Cayton, Cayton, Inc.

ALTHOUGH some television sponsors have sold more merchandise at a lower cost per sale than they had ever previously realized, far more are finding television “too expensive”!

“Too expensive,” it seems to me, is just a way to say that costs per sale are too high. But, television need not be expensive.

National and local advertisers can do a highly successful television job at a cost comparable to a newspaper or magazine campaign which would be only a fraction as effective.

It's all in the commercials! Sure the current crop is delightful. Dancing cigarettes, hot-footed spark plugs, marching beer cans, bouncing baby lambs, close-ups of handsome announcers, and toothsome beauties are so much fun to watch. But . . . is that good?

Even in the beverage, food and drug fields, and most certainly with the traffic and durable appliance fields, too many of the commercials have been forgetting about selling merchandise in terms of consumer benefits, and seek to entertain only! And, conversely, there are few commercials that capitalize on television's audio-visual presentation to do a real selling job in terms of demonstration and consumer benefits!

There are many commercials that play up product advantages, but usually in terms of the sponsor and rarely in terms of the consumer. And even where the audio—created by top radio copy writers—are written in terms of consumer benefits, the visuals do not dramatize such benefits,

but seek to amuse or entertain.

Proof? How many times have you heard viewers say: “That was a swell commercial!” Frequently, in all probability. But have you heard a viewer say: “I didn't know that product did all those things. It's just what I need to solve my problems!”

The tendency towards making the television commercial cute is becoming more evident today. Sponsors seem to be seeking to out-entertain each other not only in their programming but in their commercials too. Results: there are amusing commercials by the score. But benefit-selling commercials are rare and far between!

It's really surprising how many sponsors have forgotten the lessons they learned from their tested radio and publication copy.

Now, all this emphasis on benefits does not simply mean pounding away at the product's so-called “selling points”—as selling points. For, effective salesmanship—on television, as well as anywhere else—involves a

transposition of such product advantages into a presentation that helps the consumer buy more wisely in terms of satisfaction of human needs and desires.

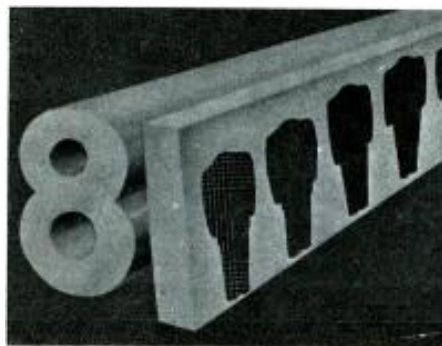
There are certain basic human motivations that determine all human behavior. These vital desires are health, safety, money, peace of mind, and love. Strike the proper chord and people react. Create your television commercials in terms of consumer benefits built around these basic motivations, dramatized in both audio and visual, and you sell harder and more successfully than you ever could do by just talking about your product!

The current trend to animation is very good. For animation and stop-camera are wonderful television devices to dramatize a product's benefits, demonstrate ease of operation, and the product's effectiveness in solving the consumer's problems!

But animation, so effective when properly used, has been employed largely to entertain and amuse. Sure people remember the cute commercial—but to use television with its unmatched audio-visual selling force just for a billboard reminder is a sheer waste of the most powerful selling tool ever placed in our hands.

So I suggest to you: Look at your commercials through a more objective lens. Think whether the consumer's reaction to your commercial begins and ends with “Gee! That was a good commercial!” Or will your television commercial—because it demonstrates and dramatizes benefits—make them sit up and say: “I want that product!”

Because, when your commercials get the “I want that!” reaction, television will not prove “too expensive”! In fact, you'll sell more mer-



TWO STILLS from the Bond commercial illustrate security—81 different sizes and styles to give you perfect fit and money—charge it, no extra charges.

chandise to more people than ever before—and at a far lower cost per sale!

Now, for a few cases in point. Cigarettes have taken to the telewaves with enthusiasm. But in the entire smoker's field, only Philip Morris commercials dramatize the benefits of their particular brand. (Actually negative benefits, but powerful nevertheless.) Their "take a puff, blow it through your nose," vivid demonstration of their brand's less irritating claim have most certainly sold more cigarettes than any other commercials—no matter how high the competitive brand commercial's entertainment quotient.

In the housewares field, including floor coverings, furniture and appliances, it is the Castro commercial that does the strongest demonstration-selling job. For Castro dramatizes their sofa-bed forcefully with live camera technique showing a four year old making the change-over quickly and easily. Simple, effective, benefit demonstration! Sales have soared.

It may be well now to point out that demonstration sells merchandise only when important benefits are dramatized. Two nationally known major appliance manufacturers, both sponsoring top rated network programs, do a forceful demonstration job. But, probably don't sell a nickel's worth of merchandise. Why? Because they have built their demonstration around benefits so insignificant and so unimportant that the value of their demonstration is completely lost. On the other hand, the Polaroid Television Filter commercial vividly shows the product's most vital consumer benefits—"reflection-free pictures that don't tire the eyes"—by "with and without" and "before and after" technique.

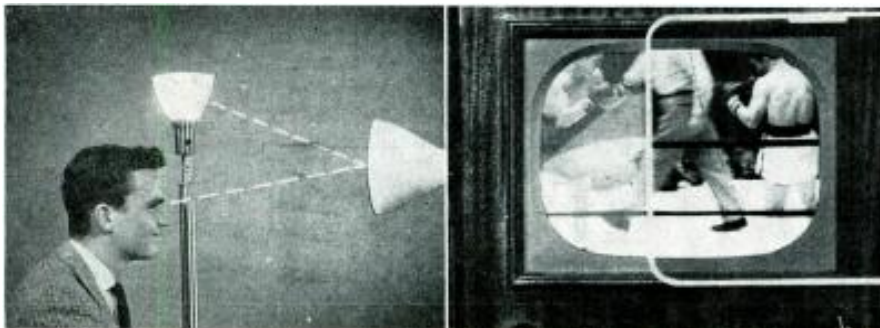
Stop camera and cartoon animation are both used to get across the product's benefits.

In the drug field there are some excellent demonstration commercials. Pepsodent does a fine job with cartoon animation that dramatizes the "film removing" action of their product. Chesebrough Manufacturing Co. uses straight live demonstration to show ease of use of Vaseline Cream Hair Tonic, and, in the same commercial, the "Viratol" and Lanolin ingredients are dramatized by stop camera technique in terms of their exclusive consumer benefits.

In the food field, probably because foods do not televise well, there have not been many attempts at product demonstration. Kraft, Spry, and Borden have approached benefit-selling demonstration quite closely. In the clothing field, the same problem, i.e., clothes do not photograph well, has been solved quite dramatically by Bond Clothes Stores, whose commercial does not picture clothes at all, but forcefully demonstrates all the benefits built into Bond Clothes, including 81 styles and sizes to guarantee a perfect fit, finest fabrics, Rochester tailoring, and important cost savings.

There are many additional commercials that are selling merchandise on television by the use of product benefits demonstration. But far more that are so preoccupied with entertainment that no time or talent is left for selling.

Perhaps I should again emphasize that demonstration in itself is meaningless. *It's the benefits not the product that must be demonstrated!* And with the most pertinent technique available, animation, stop-action camera, or live photography.



POLAROID TELEVISION FILTERS are shown as protectors of health. Eyes are not strained by reflected glare.

## Where TELEVISION WORKSHOP Alumni Are Employed . . .

WAAM	.....	Baltimore
WNBF-TV	.....	Binghamton, N. Y.
WBEN-TV	.....	Buffalo
WENR-TV	.....	Chicago
WGN-TV	.....	Chicago
WNBQ	.....	Chicago
WCPO-TV	.....	Cincinnati
WLWT	.....	Cincinnati
WKRC-TV	.....	Cincinnati
WBNS	.....	Columbus
WLWC	.....	Columbus
WEWS	.....	Cleveland
WLW-D	.....	Dayton
WJBK-TV	.....	Detroit
WXYZ-TV	.....	Detroit
WICU	.....	Erie, Pa.
WFBM-TV	.....	Indianapolis
WAVE-TV	.....	Louisville
WTMJ-TV	.....	Milwaukee
WABD	.....	New York City
WCBS-TV	.....	New York City
WJZ-TV	.....	New York City
WOR-TV	.....	New York City
WNBT	.....	New York City
WPIX	.....	New York City
WATV	.....	Newark
WKY-TV	.....	Oklahoma City
WFIL-TV	.....	Philadelphia
WPTZ	.....	Philadelphia
WJAR-TV	.....	Providence
WHTM	.....	Rochester
WJEL	.....	Springfield, O.
WMAL-TV	.....	Washington, D. C.
WNBW	.....	Washington, D. C.
WOAI-TV	.....	San Antonio
KGO-TV	.....	San Francisco

For Information Regarding  
Personnel, Write to

## TELEVISION WORKSHOP

America's Television Training Center  
1780 Broadway, N. Y. 19

# Excerpts from The Ross Report

—Reprinted from the October 1949  
Ross Report with permission of Wal-  
lace A. Ross, publisher

**I**N looking around for producers to work with, Ad Agencies have, during these early days, been forced to "shop." Not having worked with picture people to any great extent before, ad agencies have established a complete entente cordiale and method of fixing responsibility for the job to be done. The prevalent method of operation seems to be as follows: agency people come up with a story board plan of the proposed commercial and then ask the various producers for their respective bids. Where there are three or four to be made, the agency may portion these out, and then, on the basis of the results, decide on one or two steady affiliations.

There is a feeling among the producers that better work could be

turned out if more of the production planning were turned over to them. Some producers now act as merely camera and print men, and then run the risk of losing an account when the client is not completely happy with the job. Producers suggest that agencies come to them with a budget figure and a precis on the product's particular approach to advertising, and then let the producers themselves go to work on the opticals, animation, story board and other production details.

## Costs Important

Although producers of commercials like to stress the theory that it is the idea and not the cost that is most important to the making of a good commercial, to the agencies and their clients, costs are still of paramount importance. On the average, they would like to spend \$1500 and get a Stop Motion production. Actually, prevalent bids for the various types of techniques in use today run something like this:

Stop Motion . . .	\$5000 to 7500
Full Animation . . .	3500 to 6000
Partial Animation . . .	2500 to 3500
Live Action . . . .	1000 to 2500

In all cases, the quantity produced at one time will have some bearing on the bid. Commercials have been made for less than the accompanying figures—as low as \$8-900 for partial animation—but larger, more reliable production firms are committed to certain fixed costs, that even jobbing out the work (for animation, other effects)—can not overcome.

## Network & National— Regional Spots

Report on advertisers in 43 markets, sample week of September 4 to 10: (Culled from Rorabaugh Report):

Agriculture .....	2
Automotive & Accessories .....	28
Beverages (wines, liquor) .....	91
Beverages (non-alcoholic) .....	17
Clothing & Accessories.....	12

Confectionary .....	9
Disinfectants .....	1
Drugs .....	5
Financial .....	2
Foods .....	84
Household Appliances & Equip. ....	30
Industrial Materials .....	1
Jewelry & Silverware.....	7
Laundry Soaps, Cleaners.....	13
Miscellaneous .....	19
Publications .....	1
Radio & Television Set Mfgs. ....	11
Tobacco & Cigarettes .....	14
Toilet Requisites .....	22
Transportation .....	5

## Local—Retail Spots

Agriculture .....	1
Automobile & Accessories .....	152
Beverages (wine & liquor) .....	10
Beverages (non-alcoholic) .....	23
Clothing & Accessories .....	59
Furs .....	6
Confectionary Stores .....	2
Department Stores .....	54
Drug Stores, notions .....	8
Eyeglasses .....	2
Financial & Banks .....	36
Florists .....	7
Foods—miscellaneous .....	57
Bakeries .....	37
Dairy Items .....	38
Gas & Ice .....	21
Hotels .....	5
Household Appl. & Equip.....	179
Industrial Mat'ls .....	38
Jewelry & Silverware .....	16
Laundries & Cleaners .....	22
Lubricants .....	14
Movie Houses .....	8
Miscellaneous .....	56
Radio & TV Stores .....	126
Restaurants .....	31
Sports & Sports Goods .....	15
Tobacco & Cigarettes .....	2
Toilet Accessories .....	4
Transfer & Storage .....	8
Transportation .....	8

**FOR**

**SMART**

**TELEVISION**

**COMMERCIALS**

**1** **VV** RESPONSIBILITY

**2** GET PRICES FROM  
**VIDEO VARIETIES**  
BEFORE YOU  
ORDER FILMS

SYMBOL OF

VV

RESPONSIBILITY

VIDEO VARIETIES CORPORATION

OFFICE  
41 E. 50th ST.

STUDIOS  
510 W. 57th ST.  
NEW YORK

MURRAY HILL 8-1162

**cinemart**  
INCORPORATED  
**new york**

radio recording  
motion pictures  
for television

offices: 565 fifth ave. MU 8-3837  
studios: 101 park ave. MU 4-1562

**SPOT INDEX**  
**ADVERTISERS IN 3 OR MORE MARKETS**

**Number of Stations Used**

Admiral Appli. ....	3	Rival Packing .....	11
Alliance .....	19	Ronson Lighters .....	32
Amer. Cigarette & Cigar.....	30	Ruppert Brews .....	10
American Chicle .....	4	SOS Company .....	7
Aunt Elms Pi-Do .....	4	Schick .....	3
Amer. Tobacco .....	40	Simmons Mattress .....	12
Bank of America .....	3	Statler Tissue .....	4
Blatz Beer .....	9	Weston Biscuit .....	4
Borden's Prods. ....	30	Wiedermann .....	6
Breyer's Prods. ....	11		
Brown & Wmson .....	31		
B.V.D. Corp. ....	6		
Cameo Curtains .....	15		
Carter (Arrid) .....	5		
Carpenter-Morton .....	5		
Day & Night Mfg. ....	5		
DuMont Telesets .....	9		
Ford Motors .....	6		
Forstner Chains .....	7		
Fort Pitt Beer .....	4		
General Baking .....	3		
Globe Brewing .....	3		
Goodyear Tires .....	6		
Hoffman Radio .....	3		
Household Finance .....	5		
Int'l Shoe .....	7		
Kaiser-Frazer .....	16		
Kendall Mfg. ....	3		
Kesterman Bros. ....	5		
Liggett & Meyers .....	5		
P. Lorillard .....	4		
Modern Foods .....	4		
Philip Morris .....	15		
Naragansett Brewers .....	4		
Oldsmobile .....	36		
Pepsi-cola .....	9		
Peter Paul Candy .....	12		
Phillips Pkge. ....	3		
Pioneer Pailor'd .....	21		
R. J. Reynolds .....	6		
Richfield Gas .....	3		

**Of Significance:**

74% of all advertisers are in spots.  
Total number of advertisers jumped almost 500% in one year's time.

a) Four times as many markets.

b) Two and a half times as many stations.

c) Three times as many network advertisers.

d) Three times as many National-Regional Spots.

e) Five times as many local advertisers.

Low spot rates bring proportionately more local advertisers into smaller markets.

a) New York has only 38 local spot advertisers — no more than Erie, Pa.—but New York charges \$250 per minute to Erie's \$22.50 . . . also, as headquarters for National-Regional Spot and Network Advertising, most of New York's time is thusly occupied.

b) Los Angeles exists on spot business.

**Receiver Distribution**

(October 1, 1949)

Albuquerque .....	1,200
Atlanta .....	17,000
Baltimore .....	87,700
Birmingham .....	5,100
Boston .....	146,000
Buffalo .....	35,000
Charlotte .....	6,500
Chicago .....	195,000
Cincinnati .....	34,600
Cleveland-Akron .....	87,700
Columbus .....	13,000
Dallas .....	8,300
Dayton .....	14,700
Detroit .....	90,000
Erie .....	10,000
Fort Worth .....	7,700
Grand Rapids .....	6,200
Greensboro .....	4,600
Houston .....	8,500
Indianapolis .....	9,200
Johnstown .....	5,000
Lancaster .....	13,800
Los Angeles .....	213,000
Louisville .....	10,600
Memphis .....	8,100
Miami .....	9,700
Milwaukee .....	41,100
Minneapolis-St. Paul .....	35,200
New Haven-Bridgeport .....	44,100
New Orleans .....	8,000
New York .....	800,000
Oklahoma City .....	9,700
Omaha .....	6,000
Philadelphia .....	228,000
Pittsburgh .....	32,000
Providence .....	16,500
Richmond .....	15,500
Rochester .....	8,500
Salt Lake City .....	6,700
San Diego .....	10,100
San Francisco .....	14,600
Schnectady-Albany-Troy .....	32,000
Seattle .....	10,100
St. Louis .....	49,500
Syracuse .....	11,500
Toledo .....	22,000
Washington .....	63,200
Wilmington .....	15,900

Total TV Sets Installed.....2,529,300

—NBC Estimates

**THE HOUSE OF LIGHT  
FOR PHOTO BULBS**

**LIGHTING EQUIPMENT**

for The Motion Picture  
and Advertising Industry

**BARDWELL & McALISTER**

**Sales - Service - Parts**

**WALTERS ELECTRIC**

740 3rd Ave. (at 46th St.) N. Y. 17  
PL. 3-2316

## Script of the month . . .

---

*These excerpts from the television script of "Battleship Bismarck" are printed with the permission of Maurice Valancy. Further publication or reproduction without written authorization from Mr. Valancy is prohibited.*

---

**"Battleship Bismarck," was produced October 24 on WCBS-TV on Westinghouse's "Studio One." The script is from the play of the same title written by Maurice Valancy. Worthington Miner did the adaption and produced the tv version.**

# "Battleship Bismarck"

by Maurice Valancy

EDWARDS: (*Filter*) . . . This is Doug Edwards of CBS World News bringing you the 6:45 round-up of the day's events. For our first report, we take you to London and Larry Lesueur. Go ahead, London. (*While Edwards is speaking, the camera has pulled back to show a man standing in a control room, his back to us, his arm raised. He is watching a clock on the wall. In the background we see Lesueur, waiting for the signal. After "Go ahead, London", the clock ticks off three seconds, and the man's hand falls, his finger pointing to Lesueur.*)

LESUEUR: This is Larry Lesueur in London. At 8:30 this morning the British Admiralty confirmed officially that the German Battleship Bismarck disappeared from the harbor of Kiel more than two weeks ago. The big Nazi ship is conceded to be the greatest single threat to Britain's life line in the Atlantic. (*Cross fade to the interior of Capt. Lindemann's cabin aboard the Bismarck. Lesueur is now on filter. The cabin is furnished in the stubbornly Victorian manner which navies affect as part of a sound marine tradition. Heller, Chief of Staff to Capt. Lindemann, is seated at a large table down left, listening. With him is Gunther.*)

LESUEUR: (*Continued*) She is reported to be unsinkable; Nazis have claimed for her an ability to withstand—or elude—any concentration of British Naval strength. No official statistics are available, but naval circles here in London do not minimize the Bismarck's potential striking power. Conservative estimates place her length at 834 ft., her displacement at something over 45,000 tons, and her speed at upward of 30 knots. While her location remains unknown, it is believed that— (*Heller shuts it off.*)

HELLER: When is the Captain due, Gunther?

GUNTHER: He was supposed to come aboard an hour ago. He went aboard the Prinz Eugen right after lunch— (*Capt. Lindemann enters.*)

LINDEMANN: Rain! Rain all the time. My brain is getting moldy, My *Pia Mater*. (*He turns to Gunther.*) Send

this coat down to the engine room, Gunther. And mind—  
—I want it dried, not broiled.

GUNTHER: Yes, Herr Kapitan. (*He exits.*)

\* \* \*

LINDEMANN: Heller, every man sees his duty as it appears to him. I see mine in one way. You, in another.

HELLER: I trust we have the same duty, sir.

LINDEMANN: We have the same duty. But we belong to different worlds. I am a German.

HELLER: So am I.

LINDEMANN: We were born in the same land, we speak the same language. There the resemblance ends. I am an antique. See— I wear a label: Naval Officer, Model 1914. The species is obsolete.

HELLER: I don't see—

LINDEMANN: The difference is, I am a citizen of a country. You are a member of a party.

HELLER: The party and the Fatherland are one. There can be no choice between them.

LINDEMANN: I don't see why not. And if there should be a choice—you would choose your party and I my country. The Ministry knows that—I have made no





secret of it. Very well—they have a new ship. To whom do they entrust it? To a good party man like you? No. To the old antique. Why? Because they need a victory. Very well. You will assign Commander Schneider to duty as First Gunnery Officer. Is that understood?

\* \* \*

LUETJENS: Good evening, Lindemann. (*Lindemann and Heller click heels and salute. Luetjens salutes.*)

LINDEMANN: Your Excellency!

LUETJENS: No need for ceremony. How are you?—You know Commander Holzhausen, my Chief of Staff. (*They shake hands.*) There is something I must discuss with you at once. (*He turns to Heller.*) Commander Heller will excuse us.

HELLER: I was just going. Good evening, sir. (*He leaves.*)

LUETJENS: Now what is this, Lindemann. How the devil did this Schneider get here? What idiot sent him?

LINDEMANN: Commander Schneider was assigned at my request, sir.

LUETJENS: Well, on my word! That is most embarrassing.



But you will have turned out immediately. You can say the man is not acceptable to you.

LINDEMANN: Commander Schneider is entirely acceptable to me.

LUETJENS: That's enough. Get him off the ship. That's an order.

LINDEMANN: His excellency will recall that the composition of the ship's personnel is entirely my responsibility.

LUETJENS: On my word!

LINDEMANN: I might add that, in anticipation of any possible difficulty, I have already referred the Schneider matter to the personal attention of the Fuhrer.

LUETJENS: You have what?

LINDEMANN: The Fuhrer has ruled on the basis of Schneider's record that his ancestry is unimpeachable.

LUETJENS: So you thought nothing of going over my head?

LINDEMANN: I regretted the necessity. Unfortunately, I am bound by the Fuhrer's decision. If the Admiral disapproves, he can, of course, request the ministry to relieve me of my command.



LUETJENS: This is your last word?

LINDEMANN: I regret.

\* \* \*

MAX: A man like Schneider you see only once in a hundred years. The ship could fall apart, the world could fall apart, but Schneider would still be standing there.

KARL: Schneider. Lindemann. Luetjens. What men!

HEINRICH: I got a book in my locker, you can buy it for fifty pfennig. It's by a certain Herr Doktor Rust, a very fine man, a professor. You should read this book, Max. It's pretty deep. He proves in there beyond any kind of doubt that the Germans have always been the supermen from the beginning of the world up to now.

MAX: Is that a fact?

HEINRICH: He shows you in there with pictures how Alexander the Great was really a German, and even Julius Caesar was German by descent. That ain't stories. That's facts.

KARL: If Julius Caesar was a German or not a German, that's ancient history. All I know is, right now, we got a duty to bring peace and happiness to the world. Naturally, somebody's got to suffer.

MAX: Maybe us.

(Continued on p. 24)



HEINRICH: You know what we're heading for, Max?  
 MAX: Yeah!—Trouble!  
 HEINRICH: We're headin' for the British Fleet. That's confidential.  
 MAX: Just us alone?  
 HEINRICH: The Bismarck and the Prinz Eugen together.  
 MAX: Not enough.  
 KARL: What more do we need?  
 MAX: We could use some destroyers at least.  
 KARL: The way I feel it's like—I don't know—it's like you're part of something terrific. Know what I mean? It's like you were riding a bullet that couldn't miss! Just think! Where did this ever happen before? 2500 men—all brothers—one race—one heart—one leader—one thought! Can't you feel it? It's like an electric current was pulsing through the ship. It's not 2500 men—it's one man. It's not a ship—it's—It's Germany afloat!  
 HEINRICH: They all feel it, the young ones. I wish I could.

\* \* \*

SCHNEIDER: Enemy ship blown up and sunk, sir. I am now training on the Wales.  
 LINDEMANN: (*Filter*) Fire at will, Schneider; I am closing in. (*Two salvos*)  
 SPOTTING OFFICER: (*Filter*) The Wales is making smoke, sir. (*Pause*) She has turned off, sir.  
 SCHNEIDER: Wales out of action.  
 LINDEMANN: (*Filter*) Good work, Schneider.  
 SCHNEIDER: Thank you, sir.  
 LINDEMANN: (*Filter*) Cease firing.  
 LINDEMANN: (*Heaves a sigh.*) Secure from general quarters. Get the men out of the turrets and handling rooms.  
 (*Cut to bridge*)  
 KELLNER: That's 1500 men in the water!  
 HOLZHAUSEN: Look at them! Look at them!  
 LINDEMANN: Poor devils . . . (*Schneider enters.*) Congratulations, Schneider.  
 HOLZHAUSEN: (*Shouts*) Swim, rats! Swim!  
 LINDEMANN: Prepare to rescue!  
 LUETJENS: I don't hear you, Herr Kapitan.  
 HOLZHAUSEN: (*Shouting*) Rule Britannia! Rule the waves!  
 LINDEMANN: You will stand by to rescue, sir!  
 LUETJENS: (*Turning*) No. No room for prisoners. Stand on, please.  
 LINDEMANN: But surely, we can't just—let the men drown. They're human beings, after all—  
 LUETJENS: (*Impassive*) Stand on. Stand on. (*Lindemann looks at Schneider, shrugs hopelessly, and turns away. Fade out.*)

\* \* \*

SCHNEIDER: Strange, isn't it, how the odor of one's childhood clings. Even now, I have only to shut my eyes and the fragrance of my mother comes all about me. I don't seem to shut my eyes so often anymore, that's a fact. We have to exclude these childish memories in the beautiful world we are making—we have to be

stern. Otherwise, a man might want to blow his brains out sometimes, and that's not good. A man's life doesn't always smell of jasmine, exactly, no. Not even if he has the right to shut his eyes, and to remember how it was when he was very good, and she bent over his face to kiss him good night, and her hair fell all about him in a cloud of fragrance.

KELLNER: Erich, this is very touching, but it's hardly the time—or the place—  
 SCHNEIDER: I had a father, too, you know. They say I look just like him. A coward. A drunkard. A bully. Race-pollution, they call it. Eventually my father saw his mistake. He offered her a choice—divorce or concentration camp. Naturally she chose divorce—these Jews have no character. And so my father got out of it with honor. She too improved her situation.  
 KELLNER: What happened to her?  
 SCHNEIDER: (*Matter of fact.*) She died. In the concentration camp to which he had her sent after he divorced her.



KELLNER: Not a pleasant story.  
 SCHNEIDER: No. The government had decided to overlook my lack of foresight in choosing such a mother. I am too useful a person to be a Jew. You can see for yourself. I have the Knight's Insignia of the Iron Cross. Ever smell a concentration camp? You can smell them a long way off—even from here, if you try. They don't smell of jasmine.  
 KELLNER: Erich—after all—incidents of this nature—one hears of them occasionally. They can't be helped. What can we do? We have no right to question. I don't have to tell you. The individual does not count. The individual is expendable. It's the state that counts, Erich.  
 SCHNEIDER: I don't like these states that devour their individuals.  
 KELLNER: You don't mean that. Think of our future, Erich!  
 SCHNEIDER: I am thinking of it.  
 KELLNER: We have only just started on our road. . . .  
 SCHNEIDER: True. It's frightening, isn't it?  
 KELLNER: Come now, we're not children.  
 SCHNEIDER: No. All the same, there is a child in us. The

child sees everything. It forgets nothing. It forgives nothing.

And one day, God help us, the child rises against us with its scorn and its hatred and the knife in its hand—  
(*His voice has taken on an hysterical note.*)

KELLNER: Pull yourself together, man.

SCHNEIDER: (*Incoherently*) Listen to that! Do you hear! A shipful of madmen adrift in the sea! A world full of madmen adrift in the sky! How this planet must stink in the heavens! Never mind—little by little we'll purify it. We'll scrape this vermin from its face, and then we'll blow it up! That will be our victory!

KELLNER: Erich!

SCHNEIDER: Sieg Heil! (*Kellner puts his hand over Schneider's mouth in an effort to keep him quiet.*)

KELLNER: Shut up!

SCHNEIDER: Sieg Heil!

\* \* \*

HEINRICH: What's the matter with you? You look glum.

MAX: You ain't exactly turning handsprings.

HEINRICH: I don't understand it. Yesterday we win a victory. And today it's like the ship was in mourning.

MAX: Too much beer, maybe. (*Karl enters.*)

KARL: Think we'll be turning back soon?

MAX: Who knows?

HEINRICH: We're a long ways from home.

MAX: And every turn of the screw, it's further. (*Fritz enters.*)

FRITZ: No sign of the British yet.

HEINRICH: What British? (*Fritz goes up the ladder.*)

KARL: You think they're after us already?

MAX: (*Chuckles grimly.*) By this time everything afloat is after us. Even the fishes. (*Pause*) Any minute now, you'll hear the lookouts sing out, then pretty soon you'll see a smudge on the horizon, and then another, and another. And that will be them.

HEINRICH: Stow it, Max.

FRIEDER: What's with you? Getting nervous, maybe?

MAX: We're all a little nervous. That's only natural. You do something real big, you're liable to feel a little nervous after.

KARL: I wish we'd picked up these survivors. I keep seeing them.



NOVEMBER, 1949



HANS: Yeah.

HANS: (*He is standing by the rail staring intently at the sky. Now he holds up his hand.*) Sh--! Listen—

MAX: (*Joins him anxiously.*) Huh?

HANS: Thought I heard . . .

HEINRICH: I . . . (*There is a shout above.*)

KARL: It's a plane! (*Shouts offstage*)

DURRID: (*Above*) Where away?

WAGNER: (*Far above, offstage.*) Two points off the starboard bow. (*Gongs sound throughout the ship.*)

MAX: Aviation quarters! (*A number of men run across the stage and up to the gun platform.*)

KARL: There she is! There she is . . . !

MAX: It's a big one. A bomber. (*The roar of the motors are distinctly heard now. The plane is overhead.*)

KARL: He's out of range. (*The sound gets fainter.*)

MAX: Out of range.

HEINRICH: Lucky for him.

MAX: Maybe he never saw us.

KARL: (*Shaking his fist*) Come back, you louse! Come back. We'll show you!

HEINRICH: Well . . . (*The sound dies away*) That's that.

KARL: He didn't see us. He was too high. (*The men eye each other speculatively*)

FRIEDER: (*To Max*) Think he saw us?

MAX: You asking me?—I think he saw just what he wanted to see. (*Frieder turns toward the sky and his voice breaks suddenly.*) Why can't they leave us alone? Why can't they leave us alone?

\* \* \*

(*There's a far-off hum of a airplane motor. A shout offstage. Luetjens crosses to the window.*)

LUETJENS: What the devil is that? (*The telephone rings. Then the gongs are heard sounding the aviation alarm over the ship.*)

LINDEMANN: (*Calmly*) British planes. (*The sound is louder.*)

LUETJENS: (*At Phone.*) Yes—How many? (*The A.A. Guns are hacking away.*)

HOLZHAUSEN: Enemy planes, excellency! Torpedo planes! A whole squadron!

LUETJENS: (*Shouts*) Don't stand there! Get on the bridge! Get the men to the guns—! Fight them off! Fight them

25

off! (He takes up his glasses and crosses to exit)  
 LINDEMANN: (There is a great crash. The lights go off.)  
 My God! what's that? (Fade out).  
 (Fade in the deck, dawn the next day. Holzhausen is standing by the rail alone. Heller comes up. There is a heavy sea-fog.)  
 HELLER: You wished to speak to me. I came as quickly as I could.  
 HOLZHAUSEN: Yes. Something must be done, Heller. Morale has gone to the dogs. I don't know where it started or how. But we must reach the men.  
 HELLER: It's like a disease. Discouragement, grumbling, fear. The men are even beginning to pray.  
 HOLZHAUSEN: Who started it. Where did it begin?  
 HELLER: Rumors and rumors. They're even talking now of quarrels between Lindemann and the Admiral.

\* \* \*

HOLZHAUSEN: Doesn't Lindemann impress you as being somewhat strange lately?  
 SCHNEIDER: Not at all.  
 HOLZHAUSEN: He thinks the Admiral has bungled this affair pretty badly.  
 SCHNEIDER: He has never said so to me.  
 HOLZHAUSEN: (Playfully) Now—Now—I didn't think there was any secret about it. It's common talk all over the ship.  
 SCHNEIDER: I've heard nothing of the sort. May I ask, Holzhausen, what is your motive in pursuing the subject?  
 HOLZHAUSEN: Motive?  
 SCHNEIDER: Why are you trying to pump me?  
 HOLZHAUSEN: My dear fellow! What a word to use!  
 SCHNEIDER: You know, I have a strange sensation of being quizzed by the Gestapo.  
 HOLZHAUSEN: What an idea! That's a good one, Really. The Gestapo! (Schneider does not laugh.) But let's not be naive, Schneider. A mission like ours is required to succeed. If there is failure, there is guilt. The only question is, who is to suffer the consequences. Isn't that clear enough?  
 SCHNEIDER: No Sir. Not clear enough.  
 HOLZHAUSEN: (He rises and his tone changes.) Commander Schneider, you will be so good as to furnish me with a detailed report of Lindemann's treasonable remarks made in your hearing.  
 SCHNEIDER: (Rises). That is a little too clear. Forgive me (He starts to leave.)  
 HOLZHAUSEN: Am I to understand that you refuse to comply with the Admiral's orders?  
 SCHNEIDER: If his excellency has orders for me, they can be transmitted through the proper channels.  
 HOLZHAUSEN: Look here, my friend, you are being a little heroic and extremely foolish. You feel a certain loyalty to Lindemann. Perhaps that does you credit. But your first loyalty, I believe is to the Fuhrer. Lindemann has been a thorn in our flesh from the very first day. He is entirely to blame for the desperate predicament in which we find ourselves now . . .  
 SCHNEIDER: (In amazement) What?  
 HOLZHAUSEN: It is entirely his doing that we find ourselves trapped like this . . . !

SCHNEIDER: (Shocked out of his cynicism) But that is utterly false!  
 HOLZHAUSEN: Schneider, you don't know what's going on. It's a question of mutiny. I tell you frankly, that, in the event of a battle, Lindemann is determined to force the surrender of the ship!  
 SCHNEIDER: So you are already thinking of surrender!  
 HOLZHAUSEN: I?  
 SCHNEIDER: Neither Lindemann nor anyone else aboard as far as I know has ever dreamt of surrender.  
 HOLZHAUSEN: Evidently we have more than one traitor among us.  
 SCHNEIDER: Are you calling me a traitor?  
 HOLZHAUSEN: What do you call yourself?  
 SCHNEIDER: Whatever I am, I am a better German than you.  
 HOLZHAUSEN: You, a German? Do you think because the Fuehrer gave you this trinket that he gave you the privilege of calling yourself a German? We know well enough what you are. You're nothing but a dirty— (He doesn't finish. Schneider strikes him hard on the mouth. Holzhausen snatches a Lueger from the desk. Schneider springs at him. In the struggle the gun goes off, and is knocked out of Holzhausen's hand. Simultaneously, the door is thrown open, and Heller and Kelner rush in.)  
 HELLER: What's happening here? (Holzhausen breaks loose and makes a dive for the gun. Kellner gets in his way.) Look out!  
 SCHNEIDER: Gerd! (The Admiral appears in the doorway.)  
 LUETJENS: What does this mean? (The men come to attention. Schneider reaches down and gets the gun.)  
 SCHNEIDER: Commander Holzhausen was loading his pistol, Sir. It went off by accident.

\* \* \*

KELLNER: (Shouts suddenly) Look out! (A plane dives on the bridge. All but Lindemann duck down. There is a drumming of bullets as the plane machine-guns the bridge.)  
 LINDEMANN: (To the Quartermaster) Steady the helm.  
 QUARTERMASTER: (Resuming his post a little sheepishly) Steady, Sir. (There is a great explosion. The men are jolted and the Quartermaster has sprung to the helm.)  
 LINDEMANN: The helm! Steady the helm! (The Quartermaster has sprung to the helm.)



QUARTERMASTER: Helm doesn't answer, Sir.  
 LINDEMANN: Doesn't answer?  
 QUARTERMASTER: Something's wrong.  
 TALKER: Damage control is reporting, Sir.  
 LINDEMANN: Give it to me. *(He takes phone—mouthpiece and headphones)* Yes?—I see. Both jammed over to port? How bad does it look? I see. We'll send a diver down to make sure. Yes,—get him ready. Right away. *(Gives back the telephone and turns the Luetjens.)*  
 LINDEMANN: *(Cont.)* Steering engines are all right, sir. But both rudders were jammed over by the blast. The rudder post may be twisted out of line;  
 LUETJENS: That sounds serious.  
 LINDEMANN: It is! I'm sending a diver down to see if anything can be done.  
 LUETJENS: That means stopping the ship.  
 LINDEMANN: What else can we do?  
 LUETJENS: An unlucky hit for us.  
 LINDEMANN: Very. *(To annunciator operator)* All engines, stop.

\* \* \*

KARL: Look! Look! A plane!  
 FRITZ: Where?  
 KARL: *(Adjusting his glasses)* It's a plane all right! *(Frieder comes running down the ladder.)*  
 FRIEDER: They've come! They've come! There's the first one. The lead plane.  
 VOICE: *(Shouts offstage)* Hurrah!  
 KARL: What did I tell you?  
 HANS: They've come after all!  
 FRIEDER: *(Shouts)*. They've come! They've come!  
 KARL: What did I say? The Fuehrer would never desert us! *(Shouts of hurrah, offstage.)*  
 HANSS: You were right, boy! You were right! *(The men hug each other and slap each other's backs in joy. Others rush up the ladder and on the scene.)*  
 MAX: Wait a minute . . . That's no German plane! *(Silence)* It's a British plane. *(In the silence, the lookout is heard shouting from the tops.)*  
 VOICE: Enemy warships two points off starboard bow! *(The men look at each other in utter consternation.)*  
 KARL: *(Low voice)*. Enemy warships?  
 HEINRICH: Enemy warships!  
 FRIEDER: The swine! The swine! They've sold us out! They lied to us! *(The alarm gongs begin to sound general quarters. Bugles are heard. There is a great deal of confusion; men run aimlessly off and on. A loudspeaker goes into action offstage.)*  
 LOUD SPEAKER: Man your gun stations. Man your gun stations. Close all watertight doors. Close all watertight doors. Man your stations. Man your stations.  
 MAX: Come on, mates. Let's get it over with. *(He goes off.)*  
 FRITZ: You going in the turret?—  
 FRIEDER: The liars! The liars!  
 FRITZ: If I got to die, I'll die right here. I ain't going into no turret to die.  
 HEINRICH: You fools—that's mutiny! You know what that means?  
 FRITZ: The ship's crippled. We ain't got a chance. There's only one thing to do . . .



FRIEDER: Surrender . . .  
 HEINRICH: Have you all gone crazy?  
 FRIEDER: What's the use of getting killed—for what? *(Lieutenant runs down the ladder.)*  
 LIEUTENANT: Get to your stations, men! *(They do not move)* Clear this deck. Get to your stations!  
 FRITZ: *(Mutters)* Get to your station yourself.  
 LIEUTENANT: *(Advancing upon him)* What did you say?  
 FRIEDER: It's you officers got us into this! You knew all the time there was no tugs and no planes! You knew what was coming!  
 LIEUTENANT: Silence! Go to your battle stations! *(He draws a pistol, and advances upon Frieder, who stands fast.)* Get to your station! *(As the man does not budge, Lieutenant smacks him across the face. Frieder lunges back at him. In a moment, they are all scuffling. Heinrich runs on and tries to protect the Lieutenant. Others join in the fight. Suddenly a whistle is heard, and as by a miracle, a machine gun crew appears at the head of the ladder, and quickly sets up the gun, covering the men. In an instant, the fighting stops, and the group breaks into camps. The Lieutenant, Heinrich, and the two petty officers back up in a group toward the right by the Turret Bulkhead and near the gun. The mutinous seamen back up against the rail. Among them are Karl and Frieder. Suddenly Luetjens appears on the stairs above. Karl breaks from the group trying to climb the deck.)*  
 LUETJENS: *(Sharply)* Hold that man! *(The petty officers fling Karl to the rail.)*  
 KARL: I haven't done anything, Sir. I'm not with them—  
 HEINRICH: That's right, Sir. That's my brother. He was trying . . .  
 LUETJENS: Silence!  
 HEINRICH: But your Excellency . . .  
 FRIEDER: Excellency . . . I'm a party man. Here's my book. Look, here's my number . . . I was one of the first . . . number 12,320 . . .  
 FIRST SAILOR: What you going to do with us?  
 KARL: Your Excellency!  
 HEINRICH: Excellency, it's my brother. He was trying . . . *(Luetjens nods to Lieutenant who turns to the gunners.)*  
 LIEUTENANT: Aim.



KARL: Excellency . . . We're all Germans here . . . we're all brothers . . . wait a minute . . .

FRITZ: Don't shoot, mates . . .

FRIEDER: They're guilty, Sir, they're traitors . . . but not me. I'm Frieder . . . Everyone knows me . . . number 12,320 . . . ask anybody.

HEINRICH: (*In agony*) Excellency . . .

LIEUTENANT: Fire!

HEINRICH: No, No! Don't shoot! Don't shoot! (*The gunners hesitate.*)

LIEUTENANT: Fire, you fools, fire!

KARL: Don't kill us! Don't kill us! (*The Lieutenant slaps the gunner across the head.*)

LIEUTENANT: Fire! (*The gunner involuntarily pulls the trigger. The gun fires a burst. Three men slump down.*)

FRIEDER: Wait a minute . . . wait a minute . . . look . . . wait a minute . . . (*He tries to wave his Party book aloft. The gunners, having tasted blood, fire another couple of bursts, spraying the men with bullets until all are dead. Heinrich stands as though transfixed.*)

\* \* \*

KELLNER: Plane confirms identity of enemy as Battleships Rodney and George V with cruisers and destroyers of tribal class in two columns. Total number of ships—45, speed—18 knots, range—20,000 metres, course—92 degrees.

LINDEMANN: Instruct the plane to stand by for spotting.

KELLNER: Aye, Sir. (*He exits.*)

LINDEMANN: Starboard engines halfspeed ahead to course 105. (*To Heller*) Is that the Rodney dead ahead?

ANNUNCIATOR OPER: Starboard engines half speed ahead, Sir. (*He works the annunciator.*)

HELLER: That's the Rodney, Sir. (*Luetjens enters.*)

LINDEMANN: (*Reaches for the talker's telephone*) Hello, Schneider . . . it's the whole fleet. I'm steering into them. At close range we won't be able to last very long, not in this condition, but we can take the price of the ship. I'm going in now as fast as I can. Keep firing as long as we're above water. (*He hands back the telephone. There is a flash on the horizon.*)

HOLZHAUSEN: They have opened fire, Excellency.

LUETJENS: (*As if in a trance*) what?

HOLZHAUSEN: They have opened fire. They will pound us from both sides.

HELLER: Shell exploded in the forward boiler room, sir. And it is out of commission. Three boilers are damaged beyond repair, all hands down there killed by explosion and live steam. We have steam up on two boilers. We can still make eight knots.

(*Cut to control.*)

(*Schneider is reporting personally into the first talker's telephone. His spotting officer is at the glasses behind him.*)

SCHNEIDER: An unlucky hit, Sir. Turret C is now out of commission. All other turrets are firing by director. I am having ammunition transferred from handling room A to the other turrets. Control is intact. Anti-Aircraft Battery No. 2, starboard side is out of action, guns dismounted by the last hit, and gun crews killed. After torpedo tubes, starboard side, destroyed. Plane catapult destroyed. I have six good guns. I am ready to continue the action.

\* \* \*

HOLZHAUSEN: (*Runs up suddenly*) Excellency! They're blowing us to bits! The whole afterpart of the ship is afire!

LUETJENS: Advise Captain Lindemann.

HOLZHAUSEN: We've done our duty. We've done what we could. If we surrender now . . . no one can say . . .

LUETJENS: Silence!

(*Pause. The buzzers sound again preparatory to firing. He advances threateningly.*) Get off this bridge. Get off before I throw you off!

HOLZHAUSEN: Excellency . . . we're outnumbered . . .

WE'RE IN NO CONDITION TO FIGHT . . .

LUETJENS: Get out of here! (*Holzhausen goes off. There is the rumble of shells. The ship is hit.*)

\* \* \*

SCHNEIDER: (*Voice growing fainter*) Report to Bridge. Main control out of action. All dead here. Director smashed.

FIRST TALKER: You're hurt, Sir. Let me . . .

SCHNEIDER: Never mind. I'll get out by myself . . . go on. Report to bridge . . . don't waste time!

FIRST TALKER: Aye, aye, Sir. (*He goes out.*)

SCHNEIDER: (*Faintly*) Resume fire. Resume fire. Turret B . . . (*He gets up.*)



Resume fire. . . . resume . . . fire!

*(He falls.)*

*(Cut to bridge. That too is smoky, and has evidently been hit. Two men are lying on the deck, dead. Luetjens is still in his place.)*

LINDEMANN: Continue the action.

HELLER: With what, Sir?

LINDEMANN: Torpedoes.

HELLER: All tubes destroyed, Sir.

LINDEMANN: *(At voice tube)* Do we have any steam.

VOICE: *(Filter)* Eight knots, Sir.

LINDEMANN: *(To Quartermaster)* Right emergency rudder.

QUARTERMASTER: Right emergency rudder, Sir!

LINDEMANN: *(To Heller)* Stand by to ram!

HELLER: To ram? But that's . . .

LINDEMANN: That's all, Heller.

HELLER: Goodbye, Sir.

LINDEMANN: Good . . . *(There's a blast. He's hit and staggers. Pulls himself up.)* Heller, fight the ship. Fight the ship. *(He falls.)*

HELLER: Herr Kapitan!

\* \* \*

FRITZ: Every man for nimsel.

TURRET OFFICER: Load, or I'll shoot.



MAX: Go ahead and shoot. *(He rushes forward. The officer shoots. Max falls.)*

TURRET OFFICER: Get back to your guns, you swine! *(The men huddle together for a moment, then with a shout they rush forward. The officer shoots again and again. But they knock him down and trample him.)*

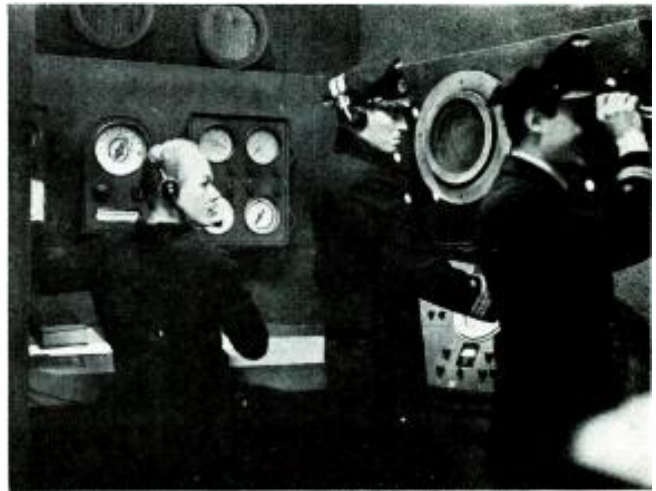
HANS: Come on! Come on!

FRITZ: Kill him!

*(Cut to deck.)*

*(The set is virtually obscured in smoke and steam. There are shots, machine-gun fire, screams, and constant explosions. Through all this, vague figures run wildly in many directions. Standing by a rail, braced against a stanchion, which is tilted at a crazy angle, Luetjens can be made out.)*

HEINRICH: *(Rushes up)* Abandon ship! Abandon ship  
Everybody off!



FRITZ: *(He is lying wounded on the deck, half concealed by clouds of steam)* Help! Help! Give me a hand, Sir. I can't move . . . *(There is burst of fire, and a scream of agony above.)*

HOLZHAUSEN: Excellency, don't you hear? A life-belt. Put it on.

LUETJENS: Where are the others?

EHRlich: Dead.

FRITZ: Help! I can't move.

LUETJENS: Lindemann? Schneider?

HOLZHAUSEN: All dead, Sir. It's an inferno . . . we've got to get clear. The suction . . .

HEINRICH: *(Returning)* Abandon ship! Everybody off . . .

LUETJENS: *(Shouts)* Goodbye! Goodbye, lads! *(He waves his hand to the men in the water.)* A splendid death! A beautiful death! The death of heroes!

HEINRICH: *(Halts in front of him)* So there you are!

VOICE: *(From below)* Oh God! Oh God! Oh, my God! Oh, God!

LUETJENS: Heil Hitler! *(There is a blast offstage, and a flash of light.)*

HOLZHAUSEN: She's turning! She's plunging! She's split! *(He dashes off.)*

LUETJENS: *(Wildly)* Heil Hitler! *(Heinrich smashes in his skull with a blow of the axe.)*



HEINRICH: Heil Hitler.

*(There is another explosion offstage. The Deck seems to tilt.)*

VOICE: *(Sobbing offstage)* Oh, God! God! God!

*(Slow fade)*

LESSEUR'S VOICE: *(Over the fade)* At 5:36 this morning, May 28th the Battleship Bismarck was sunk in the North Atlantic. It is said the ship fought well against overwhelming odds. Of its crew of 2500 men, 126 survivors were picked up by British destroyers. The rest of the crew was lost.

\* \* \*

. . . about the script . . .



Maurice Valancy

"Battleship Bismarck", produced October 24th over CBS-TV on Westinghouse's "Studio One", was written originally as a stage play in 1942. Although it was never produced as such, its author, Maurice Valancy, is no stranger to Broadway. He has written "The Madwoman of Chaillot", "The Thracian Horse" and the soon to be produced "The Enchanted".

Worthington Miner produced and adapted the play for television. Paul Nickell directed, and credit for the sets goes to John Gilman.

Mr. Valancy feels television is an extremely promising medium for the drama although, he says, "there is presently too much technology between the writer and the finished production."

## Case For Film Commercials

by Tony Webster, Gray-O'Reilly

THERE is one important difference, among many others, between "live" commercials and those on film. The difference is the one that exists between the remarkably clever thing we should have said at the party (thought of five hours later while reaching for the aspirin) and the thing we actually mumbled at the time. Film affords an opportunity to reconsider and polish. "Live" commercials have been known to age everyone within three blocks as an actress reads the line "I love Hoffmeier's soap flakes" to hear it flow forth "I flub Hoff soup's fluke Meyer's." After one such slip, we find the actress travelling back to Iowa to marry somebody she doesn't love, the account executive forms the habit of cracking his knuckles during dinner, and Mr. Hoffmeier's physician distinguishes himself with a Medical Journal article describing his patient's odd behavior while walking over ground containing coaxial cables.

It seems reasonable to assume that

if a client goes to the bother and expense of sponsoring a television program, he is interested in more than saving the viewer the expense of trotting over to the neighborhood movie house to see "Lassie Barks Again." The client wants an audience to buy his product. If the product shown on the TV screen doesn't look attractive and worth buying, people aren't going to purchase it because the show's comedian tells funny jokes.

Assuming, therefore, that the client thinks of his product as the most important part of the TV program (as he has a right to), what is the better way of presenting that product? Let's suppose we are selling a cake mix, using a one-minute commercial. All parts of the sales message—idea, copy, production—are going to be important. But ask a five-year-old boy, if you keep one handy for such purposes, what he thinks is the primary purpose of a cake mix. It's to make cake. A portion of your minute will be devoted to shots of the actress pre-

paring the cake. Imagine that the cake itself is seen on the screen for twelve seconds—a twelve second picture that will either repay your advertising effort in full or make it worthless! If you are doing your commercial "live," those twelve seconds are either hit or miss. If the cake is being photographed, however, it's possible to take as much time as needed to attain a perfect and tempting picture of it.

### Brief Use

We have spent as much as two and three days properly photographing a cake, a piece of pie, an oil can. The picture of those products may have lasted a comparatively brief time. But they were right when they appeared! Supposing we required three hours to obtain an excellent picture of your cake. The mathematical time risk, then, between a "live" and filmed commercial would be 900 to 1! Assemble your advertising budget into one thousand dollar bills and inform any race track that you are given to betting 900-1 shots. They will gladly furnish you a private railroad coach to their mutual window. (Be sure to wear your most comfortable shoes for the long, cold walk home.)

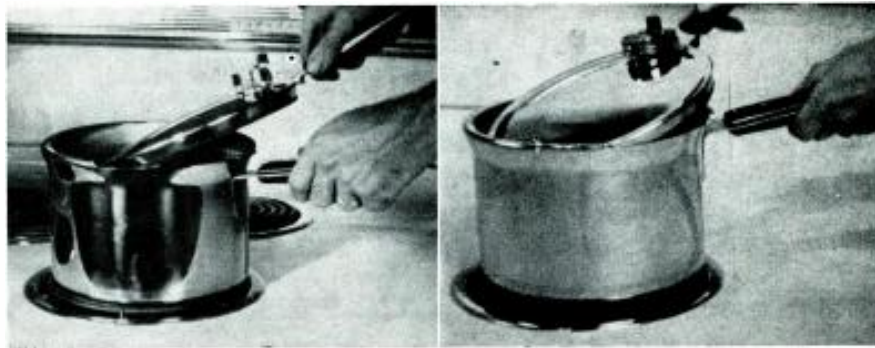
Disregarding time, there's another important element to be considered—light. If lighting wasn't the most im-



portant and difficult part of capturing a form on film, all the Sunday amateurs would be professionals and the professional camera men would be clipping dachshunds for a living. Switching our imagined product quickly from cake mix to silver cigarette lighters, what must be done to make such a product look like a lighter and less like a rectangular piece of tired putty? As with so many other products, the lighter must be "tented" (surrounded by paper to avoid highlights and other undesired effects). It's obvious that a "live" commercial can't make allowances for such preparation and care. There are innumerable other lighting tricks necessary to good reproduction. If an attempt were made to emulate them while actually showing the commercial, it would no doubt require an incredible number of cameras, the same number of lighting technicians, and three good luck charms for every man involved.

### Danger of Mistakes

As was mentioned earlier, there's always the danger of a flubbed line during the commercial. But this was a hazard, to a lesser degree, in radio, also. There's yet another danger in television—a visual one. For example, in one particular "live" commercial, a small boy was to walk into a kitchen and happily eat a certain sponsor's product. The studio camera was trained on the boy, the eyes of the sponsor and perhaps two or three million other people were watching him. It was at this time that our hero decided he was anti-product. He wasn't neutral, understand; he hated it. He glared at it with such obvious distaste, one almost expected him to rise up and lay into it with a shovel. Perhaps some of the viewers were amused by his reaction but it's doubtful whether the local stores had to put on an extra shift of salesmen to handle the demand for the product in question. If the commercial had been filmed, some time would have been spent attempting to convince the boy he really liked to eat the product. If he continued to take a firm stand, his mother would have been requested to take him for a nice long walk. An en-



The photographs above illustrate the control possible in a filmed commercial. Compare the two unretouched blow-ups of 16 mm film shot under the same lighting conditions. The photograph on the right has been "tented" (surrounded by translucent paper) to control highlights and eliminate unwanted shadows.

thusiastic (and perhaps starving) youngster would have been brought in, the shot made, and everyone would have been happy.

It might be thought commercials involving capricious youth are rare. True. But there are other pits into which even competent actors and actresses can fall. One case in point occurred during a "live" lubricating oil commercial. The actor-station attendant was talking about the superiority of the oil, holding it up to the camera at the same time. The only difficulty was that he was holding the can so that one couldn't read the brand name, which was the point of that particular shot. Thousands of miles away, millions of people missed a good hard look at the name of that product because it was turned an inch the wrong way in the television studio. If it had been filmed, it would have taken one second to stop the shooting, two seconds to correct the error, one second to continue shooting—four seconds. It's to be wondered how much the client would have paid at that moment to stop the "live" commercial for those four seconds and gain a fresh start.

### How To Be Measured

Now that we've rushed headlong into that nasty word "cost," what should it be measured against? For one thing, it's obvious that a one-minute "live" commercial, as such, will be less expensive than a filmed commercial. It's also true that a one-minute filmed commercial will be

more expensive than a one-minute radio spot. What does this sort of reasoning prove? It proves that a one-minute TV film commercial is less expensive than it would be to hire three advertising dirigibles. In other words, how can radio commercial costs be compared to TV commercial costs when you are advertising on television and not on radio? Also, how much have you really saved if you have paid x dollars for a "live" commercial only to have your advertising message appear less effectual on the screen.

If a comparative cost chart must be filed, consider a full-color magazine advertisement. The layout for such an ad—including the expert photography your product deserves—will cost as much as a filmed commercial—often, more. (Speaking of magazine advertisements and the advantages of color over black-and-white, television commercials might very well be thought of as adding "color," or vision, to your radio commercials. You pay more for color in the magazines; it seems logical that the added vision of TV makes extras worthwhile.)

To cite another, and final, obvious point, filmed commercials can be *used* over and over again while the actors and prop men on "live" spots like to be *paid* over and over again.

As a famous psychiatrist often remarks: "You can use "live" commercials if you want to. But I recommend you put it on film, put the film under your pillow, and sleep like a child."

# OFF-CAMERA

CAN kinescope recordings survive in their present stage of development, and after probable future events remove their attractive inexpensive-ness?

In the last twelve months, recordings have been highly touted by their producers as the cheapest and most feasible method of networking. These claims are usually accompanied by the optimistic fote-note that although quality is perhaps not always as good as it should be, soon kinescope film will be indistinguishable from film produced under movie studio conditions.

It is time for the television industry to face the issue frankly, and admit that most off-the-tube films, as now made and used, are not adequate.

## Can Be Detected

A good kinescoping, made with particular care, and telecast with engineering expertness, is satisfactory. Even so,

**COMMONWEALTH**  
Currently Serving the  
Nation's Leading TV Stations

**OFFERS**

**200**  
SILENT  
AESOP  
FABLE  
CARTOONS

**13**  
SOUND  
CARTOONS

**3**  
OUTSTANDING  
SERIALS

**10** FRANKIE DARRO  
ACTION PICTURES

**12**  
CHARLIE CHAPLIN  
COMEDIES  
2 REELS  
EACH

**24**  
WESTERNS

**26** FEATURE PICTURES  
ALL STAR CAST

For further information and complete list, write to

**C-F-T**  
INCORPORATED

**Commonwealth**  
*Film and Television, Inc.*  
723 Seventh Avenue, New York 19, N. Y.

the practised eye can immediately tell it is neither a live show presentation nor a film produced by a good house for specific tv use.

A mediocre or poor recording is not worth telecasting. The lighting fades and flickers, the performers look like they have been recently disinterred. It is an unfortunate fact that most kinescope recordings seen on the air fall into this group. Simply turn on your set and watch almost any one of the thirty odd tv programs now being telecast by film recordings. And you better wear dark glasses to prevent snow blindness.

Despite these drawbacks, supporters of the recordings point out that many top sponsors are using off-the-tube material for spot and network coverage. The grim answer to this, of course, is that at the present time there is no other methods available.

The survival of kinescope recordings as a part of tv programming, depends entirely on the quick development of pictures that are consistently as good as live show presentations. There is no other basis for comparison.

As coaxial cable facilities become available, recordings of today's quality will go off the air. As they are now, these films are simply an interim and makeshift method of programming shows not available to the stations live or by relay of some sort.

It is important to remember, also, that one of the prime reasons recordings are in use is their low cost.

## Due For Attention

As part of the overall plans of the various unions involved in television, kinescope films are due for attention soon. In addition to the organization of present non-union personnel, which is of direct interest to the stations, there are several jurisdictional disputes boiling. Although such internecine warfare is an intra-union problem, the tv industry is by no means an innocent bystander. The flying shelleighs will put a few lumps on tv heads, if the fight goes into the studios.

The complete unionization of all tv personnel, which is the basic desire of the labor organizations, is a question

of time. It can only be hoped that as unionization spreads, wage demands will be realistically geared to the continued losses involved in most tv operations.

Of more immediate consideration, in reference to the problem of off-the-tube films, is the attitudes of IATSE, the AFM and other unions toward film production and handling. If kinescope recordings are to be treated, union-wise, as part of the complete film problem, then they will lose their one strong advantage of cheapness. If their production is going to require stand-by cameramen, film editors, cutters, and the like, and if additional payments to union members are to be made on a per-use basis, then kinescope recordings will lose much of their charm.

Such union action is not a remote possibility. It is, again, a question of time before some such move is made. Deprived of its low cost, the kinescope film can only be redeemed for continued use by a greatly increased quality which will put it on a par with other methods of programming.

There is an affirmative answer to these question of survival, but it is contingent on technological improvement.

One point of departure in beginning this affirmation, is for those who produce kinescope films to stop thinking of them, and describing them, as "good" in reference only to other film recordings. The viewer's eye must be the point from which judgment is to be made.

"Good" kinescope recordings must be "excellent" television pictures in the home. Otherwise off-the-tube film will eventually be just an annoying memory to the tv audience.

## CLASSIFIED ADS

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

Lady or Gentleman:—

Interested in Films For Television?

**CAPITAL NEEDED** for a series of television film.  
• I own and operate a film studio in New York City. Heavy investment recently on film equipment depleted immediate capital.

• There is on hand exclusive rights to a series of sure-hit dramatic scripts written specially for television, but production is at a standstill. Type pre-tested a few years ago via radio. Series had sponsorship and successful audience response.

• Competent staff of writers, directors and technicians available.

• I have personal and top contacts with a number of television stations. This is a growing business and the time is just ripe. I shall negotiate the most favorable business arrangements with the right principal. The individual must be sincere and genuinely interested. Experience secondary. Will exchange references. Correspondence kept strictly confidential. Write Televiser Box R.J.49.

*You are invited to attend*

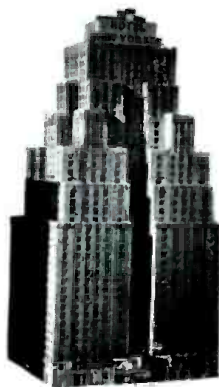
**TELEVISER'S 4th ANNUAL**

# **Television Institute and Industry Trade Show**

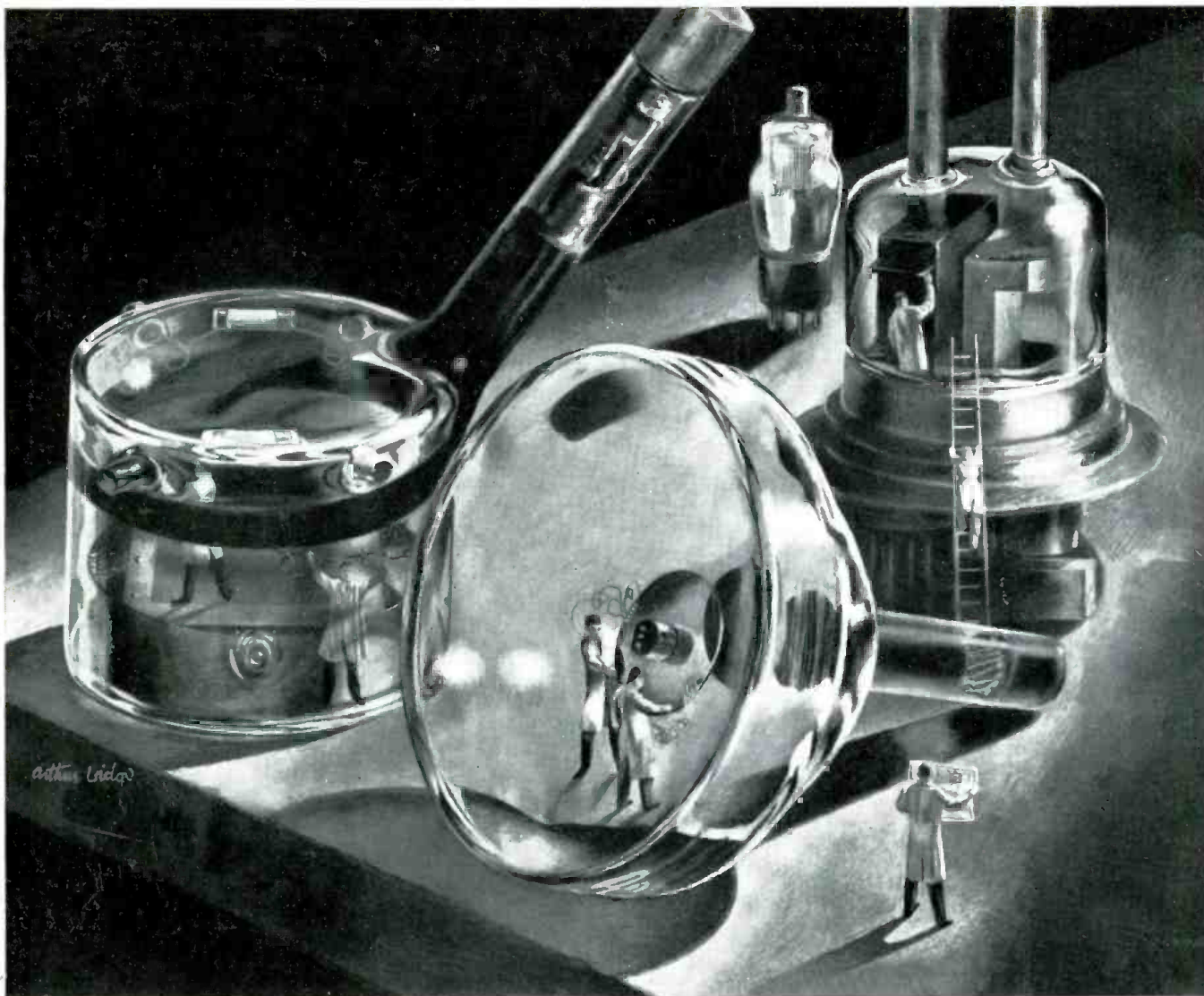
**February 6, 7, 8**

**Hotel New Yorker**

See the next issue of  
TELEVISER for the complete  
official program with the list  
of all speakers and events.



Write TELEVISER for  
information of  
booth and floor space  
available for  
tv displays and  
exhibits.



Scientists at RCA Laboratories solve exacting problems within the "nothingness" of vacuum tubes.

## *Inside story of Better Television*

Now television is flashing *visual* entertainment, news, and educational material to millions of people. The "inside story" of its rapid growth is the history of some remarkable tubes. Inside these tubes, electrons are put to work—to perform, for your benefit, the miracle of long-distance vision.

The screen of your direct-view television receiver is actually the face of a tube—the kinescope developed by Dr. V. K. Zworykin and his colleagues of RCA Laboratories—on which electrons in motion "paint" pic-

tures. A tube, too, is the "eye" of RCA's supersensitive Image Orthicon television camera, which can "see" clearly by the light of a match.

And since you asked for big-picture television, they developed projection receivers—also a way to "weld" glass and metal, thus speeding the production of 16-inch direct-viewing tubes . . . at lower cost.

To these basic "firsts," RCA scientists have added advance after advance, which are daily bringing television into the lives of more and more people.

### **How you profit**

Advanced research in television tubes is just one way in which RCA Laboratories work in your interest. Their leadership in science and engineering adds *value beyond price* to any product or service of RCA and RCA Victor.

*Examples of the newest advances in radio, television, and electronics—in action—may be seen at RCA Exhibition Hall, 36 West 49th Street, New York. Admission is free. Radio Corporation of America, Radio City, New York 20.*



**RADIO CORPORATION of AMERICA**

*World Leader in Radio—First in Television*