

TELEVISER

Danger: Rising TV Costs
New Network Allocations

Acquisition Dept.
Dayton Public Library
215 E. Third St.
Dayton 2, Ohio

x3/52

DAYTON PUBLIC LIBRARY
REFERENCE
2nd FLOOR
MAR 12 '51

when it comes to TV film ...



there are no people
like show people

That is why Young & Rubicam chose National Screen Service to produce on film the titles for the opening of the Pulitzer Prize Playhouse, the distinguished TV program sponsored by their client, the Schlitz Brewing Company.

Whether it is lavish entertainment, such as the Pulitzer Prize Playhouse, or a low-budget production, it is smart showmanship to let National Screen Service enhance your program with a fitting opening on film . . . an opening that dignifies your program and the product it sells.



For a TV title opening or a slick selling commercial, National Screen Service has the staff, the technical know-how, the coast to coast facilities, and the savvy of show business, learned the hard, long way during more than 30 years of service to the motion picture industry.

And N.S.S. produces at *low-budget* prices!

We are at your service in 31 offices across the country.
In New York, phone Circle 6-5700.

national screen service

1600 Broadway, New York 19, N. Y.





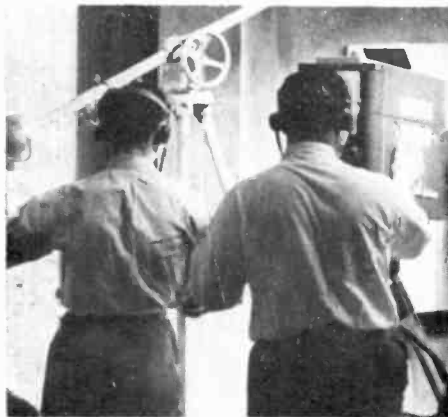
At a Night Club on a "Remote"



Floor Managing a Show



Gaining Control Room Experience



Mike Boom Operator and Cameraman



Enroll
NOW
for
Spring
Term

•

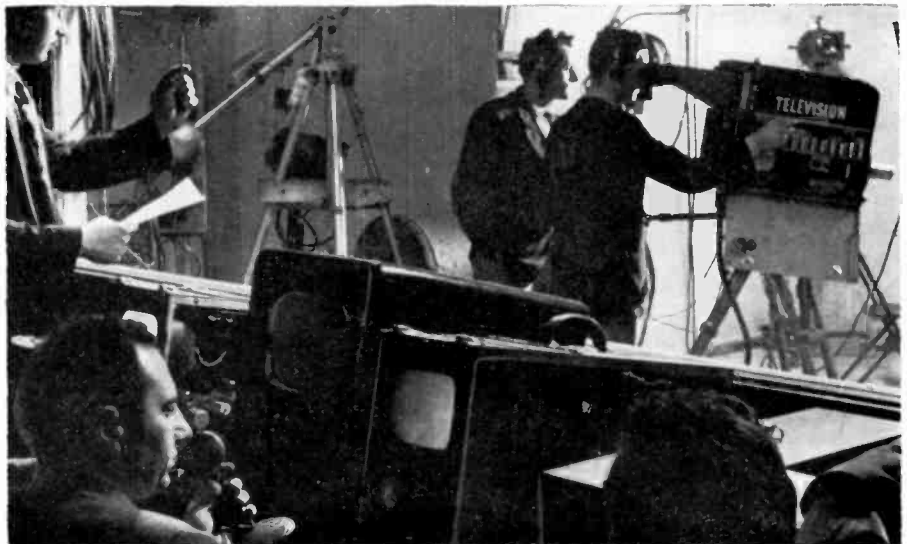
Television Cameraman & Technician Training

Starts Soon

SEND FOR FREE BOOKLET T-1

TELEVISION WORKSHOP of N. Y.

1780 BROADWAY, N. Y. 19



Televiser

THE JOURNAL OF TELEVISION

CONTENTS

TELEVISION AT A GLANCE	4
DANGER: RISING TV COSTS By Robert E. Harris	6
NEW DEAL IN NETWORK ALLOCATIONS By Joseph Dermer	8
STUDIO OR LOCATION? By John H. Battison	11
FILM FACTS By Jerry Albert	13
COOKING ON TV	14
COMMERCIALS THAT SELL By Clayton F. Weber	16
BELL'S ON HER TOES	18
PROGRAMS AVAILABLE TO SPONSORS	20
EFFECTIVISIONS By John DeMott	21
RECEIVER DISTRIBUTION	22

IRWIN A. SHANE
Editor and Publisher

ROBERT E. HARRIS
Managing Editor

Joseph Dermer *Assistant Editor*
Maurice H. Zouary *Art Editor*

Inge Price *Editorial Assistant*
George Webster *Advertising Rep.*

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, except July and August, by Television Publications, 1780 Broadway, New York 19, N. Y.

Entire Contents Copyrighted, 1951

COMMONWEALTH

Currently Serving the
Nation's Leading TV Stations
Offers the Following
TV FILM PACKAGES

26 MAJOR COMPANY FEATURE PROGRAMS
with such stars as

Barbara STANWYCK	Paulette GODDARD
Robert YOUNG	Jimmy STEWART
Jimmy DURANTE	Merle OBERON
Claudette COLBERT	Melvyn DOUGLAS
Jack BENNY	Raymond MASSEY

39 TOP WESTERNS
featuring
THE RANGE BUSTERS
KERMIT MAYNARD
SMITH BALLEW

52 FEATURE PROGRAMS
with such stars as

Bill "Hoppy" Boyd	Jack LaRue
Frankie Darro	Pinky Tomlin
J. Carrol Naish	Buster Crabbe

13 MUSICAL VARIETIES
12 1/2 min each • featuring
MOREY AMSTERDAM

13 SOUND CARTOONS

250 AESOP FABLE SILENT CARTOONS

12 CHARLIE CHAPLIN COMEDIES
12 1/2 min each

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.

—Television At A Glance—

A NEW TRADE association combining the National Association of Broadcasters and the Television Broadcasters Association has been formed. It will be known as the National Association of Radio and Television Broadcasters, and is scheduled to go into operation by early spring.

SENATOR JOHN BRICKER has requested Congress to direct the FCC to study and investigate the setting aside of TV channels for "non-profit educational programming" by educational institutions, and to report its findings to Congress.

THE TOTAL AMOUNT of telecast time for July-December, 1950, showed 36% more quarters of telecasts than the January-June, 1950, period, and 61% more than the July-December, 1949, period, according to Pulse, Inc.

CBS HAS FILED suit in U. S. District court in New York, alleging that Allen B. DuMont Labs, Inc., "deliberately and willfully" infringed three industrial color television patents.

DAYTIME SPONSORED programs on the TV networks began the new year at the rate of some \$15,000,000 a year in gross time sales—a ten-fold increase over the volume during January, 1950.

IN HIS ANNUAL budget message to Congress for the 1952 year, President Truman requested \$6,850,000 for the FCC, an increase of \$225,000 over the 1951 appropriation.

FINAL AGREEMENT, including a cost of living clause and many changes in working conditions, has been reached by TVA and the television networks.

Advertising

TIME, INC., for Life Magazine has bought the Thursday telecasts of "Kukla, Fran and Ollie" over NBC-TV, beginning in March, through Young & Rubicam, New York. Proctor and Gamble has bought the Tuesday telecasts of the same show, also beginning some time in March through Compton Agency, New York.

THE KUDNER AGENCY has moved to 575 Madison Avenue, New York. Its new phone number is MURray Hill 8-6700.

BELL BROOK DAIRIES, Inc., San Francisco, has appointed Botsford, Constantine and Gardner, San Francisco, to handle its advertising. Television and radio will be used.

COLGATE-PALMOLIVE-PEET Co. has renewed its segments of Howdy Doody, NBC-TV for 52 weeks. Ted Bates & Co., New York, is the agency.

FEWER TELEVISION and radio continuities were set aside in December by the Federal Trade Commission as being probably "false and misleading" than any other media advertisements, it was revealed by the FTC.

AMOS 'N ANDY, produced by Charles Correll and Freeman Gosden, who created the roles, and featuring an all Negro cast, will become a half-hour TV program on the CBS network under the Blatz Brewery, a division of Schenly. The program is expected to go on the air in June.

CONGOLEUM-NAIRN, Inc., Kearny, N. J., has renewed its sponsorship of NBC's "Garroway At Large" for another year. The agency is McCann-Erickson.

Personnel

JOSEPH SLEVEN, formerly Advertising and Publicity Manager for Nu-Art and Telecast Films, has been named head of the publicity section of the British Information Services' Films and Promotion Division.

SEABOARD STUDIOS, producers of TV commercials and business films, has appointed Charles W. Curran to the post of Sales Manager.

MIKE MELTZER, formerly Associate Director for WPIX, New York, has been named Staff Director.

EARL KENNEDY, formerly with Young and Rubicam, has been placed in charge of radio/TV production for Maxon, Inc.

ROBERT E. BUTTON, former salesman in the NBC National Spot Sales Dept., Lance Ballou, supervisor of planning for the planning and research division of NBC-TV, and George L. Ogle, formerly with the American Association of Advertis-

ing Agencies, have been appointed to the NBC-TV eastern sales department.

WALTER DUNCAN, formerly sales manager with WPIX, New York, has been appointed to the Paul H. Raymer Co., to assist Mr. Raymer in both radio and TV.

ROBERT WOOD, formerly with the CBS sales department has joined the sales staff of KTTV, Los Angeles.

DOUGLAS H. HUMM has been appointed a radio and television time buyer for the Charles W. Hoyt Co., New York.

JERRY STOLZOFF, formerly vice-president in charge of radio/TV with the Cramer-Krasselt Co., Milwaukee, has resigned to join the Chicago staff of Foote, Cone & Belding as radio-TV production supervisor.

VERNE LAUSTSEN has been appointed assistant radio/TV director with the Bert S. Gittins agency, Milwaukee.

WARNER MICHEL, formerly TV producer with CBS-TV, has joined Kenyon & Eckardt, New York, with the radio/TV production staff.

JACK MUNHALL, formerly radio/TV director for Huber, Hoge & Sons, New York, has joined Benton & Bowles, New York, with the publicity department.

BILL BATES, formerly program director for WDAF-TV, Kansas City, has been appointed station manager.

HAL KEITH, television director at NBC, has been recalled to active duty with the U. S. Army. He directed NBC's "Your Show of Shows" and all of Bob Hope's television appearances.

LES WASS has been appointed director of radio/TV with the J. Cunningham Cox Agency, Philadelphia.

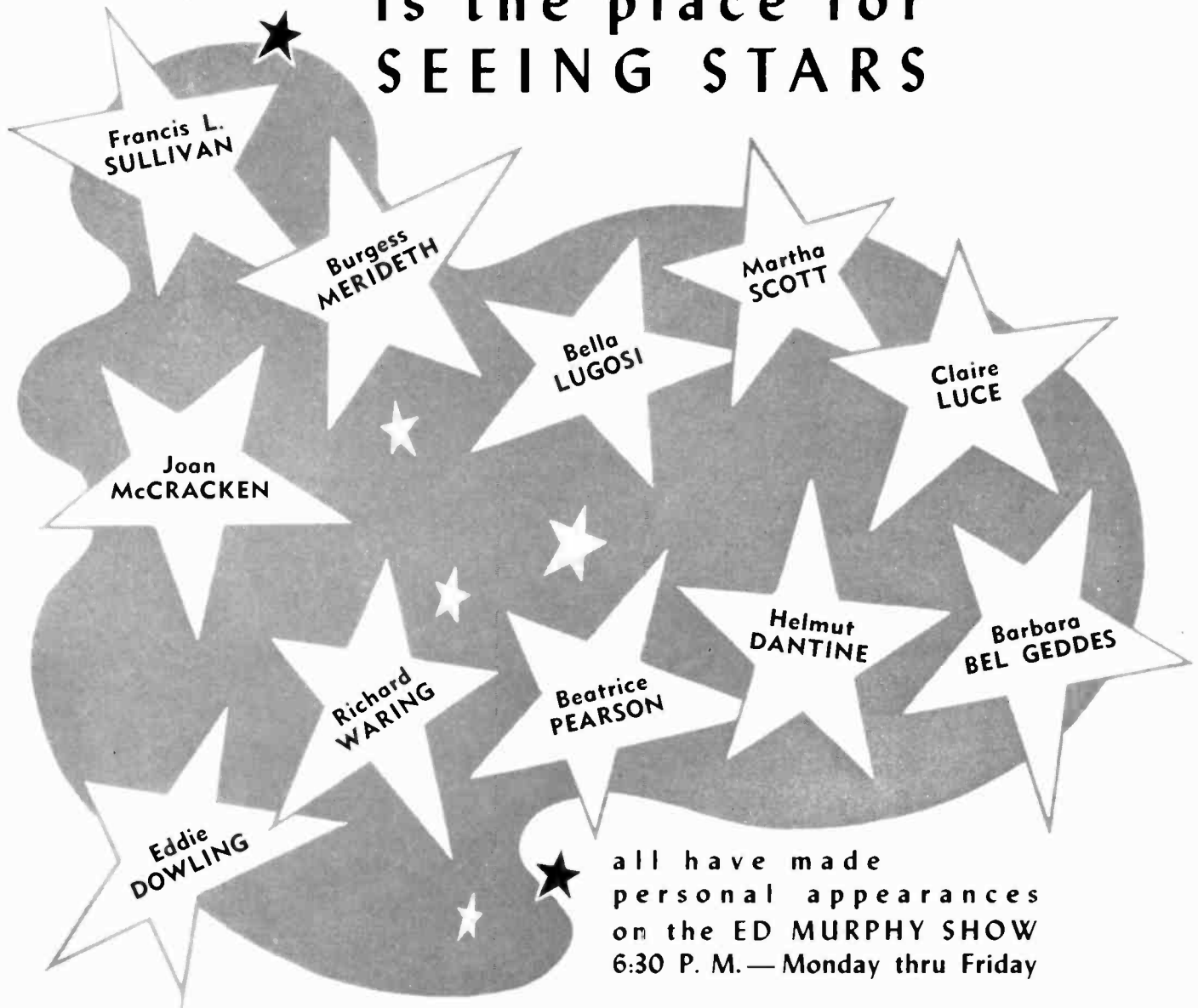
VERA BRENNAN, formerly time-buyer at Duane Jones & Co., New York, has been named director of radio/TV timebuying.

BURT M. HARRIS, formerly with the Kathy Norris Office, has joined the staff of WDTV, Pittsburgh as a producer-director.

talk about Stars!

The ED MURPHY TV SHOW

is the place for
SEEING STARS



all have made
personal appearances
on the ED MURPHY SHOW
6:30 P. M.—Monday thru Friday

WSYR-TV

channel 5

Headley-Read, National Representatives

NBC Affiliate in Central New York

Danger: Rising TV Costs

an analysis of bulging budgets

by Robert E. Harris

“TV IS getting too rich for the average advertiser’s purse, no matter how good it is.” This statement was made during a talk by J. H. S. Ellis, President of the Kudner Agency Inc., before an advertising club in Detroit. Although Mr. Ellis made it clear that he has not gone sour on TV by maintaining that “it may prove to be the most powerful selling medium that has yet been devised,” he did attack the TV networks for bidding up “the talent costs for everybody” and for using “the scarcity of time as a lever to sell network packages.”

One Example

Mr. Ellis used the *Admiral Broadway Revue* as an example of how costs have risen. When the program went on the air during 1949, the two highest paid individual stars (Imogene Coca and Sid Caesar) received \$350 and \$900. “The total cost of the show was originally budgeted at \$21,000—and when the network production costs hiked the price to \$26,000, the sponsor decided it was getting too steep for him.” The same talent and essentially the same show was later put on NBC-TV as *Your Show of Shows* and the two stars received \$1,500 and \$4,000 a week. Although the length of the program has been increased by only 30 minutes the total cost has meanwhile gone from \$26,000 to an estimated \$75,000.

The primary factor causing the leap in talent prices is undoubtedly competitive bidding for name stars, not only by the networks, but by agencies and independent produc-

ers. Packagers have found that they stand a much better chance of selling a simple show idea with a big name than a clever original format with no name star. If sponsors continue to demand big name talent, they will enable stars to bargain for still higher fees. The development of new TV talent and the increased acceptance of “idea” shows will help cut talent costs.

On January 24 the networks signed a contract with Television Authority establishing minimum wages for network television performers. A specialty act, for example, ranges from \$200 for one performer to \$475 for four performers under the new agreement. Producers in general feel that such fees are too high. On the other hand, one packager told us that he welcomed the new contract, since it establishes one concrete basis for estimating budgets. Previously, regardless of what salaries were allowed for performers, sponsors could maintain that the talent would work for less. Anxious to get into TV because of the attractive possibilities of the medium, actors, writers, directors, etc., were often willing to work for very little remuneration. TvA has eliminated much of the problem of bargaining and has stabilized wages.

Mr. Ellis’ other complaint against the networks was that “with the present shortage of time, they give at least a broad hint that if you want to get on the networks, you’d better buy one of their shows.”

The networks, however, have a good case in their contention that many desirable time segments were

not being sold *until* they put on their own packages. One example might be the *Kate Smith Show*, which is on from 4:00 to 5:00 p.m. Monday through Friday. It has achieved an 18.5 rating for its multiple sponsors. Yet previously advertisers had left this time segment for test pattern transmission. Many will also remember what a poor night Saturday was on television until the network owned *Saturday Night Revue* took over.

Main Reason

Actually the main reason for nets wanting to own properties is one of self-protection. NBC, for example, has done a good deal to help the Milton Berle show reach its top-ranking position. Its entire Tuesday night schedule and much of its prestige as a TV network is now dependent upon this program. Yet the Texaco Company could change networks at any time, leaving NBC high and dry.

Nevertheless, the danger of mounting costs getting out of control is a threat to the entire industry. It is an unhealthy situation that needs to be examined less television one day finds that it has priced itself out of existence. There are three major cost categories involved: 1. Time; 2. Production and Facilities (camera rehearsal, set construction, etc.); 3. Show (talent, scripts, costumes, etc.).

No one has any particular quarrel with time charges. Mr. Ellis pointed out that three years ago when the Berle show went on the air, \$2,000 was spent for time. There

were only 385,500 television sets. The number of receivers has now climbed to 10,000,000. The time cost for a one-hour show has climbed to \$36,050, but Mr. Ellis pointed out, "You get twenty-six times as many sets for eighteen times the money, and TV stations were losing their shirts at the earlier rate."

Production & Facilities

Production and facilities have gone up mainly because the networks were forced to absorb the higher cost of materials and the increased union demands. The price of props, costumes and scenery has risen. Theatrical trucking companies, stagehands, technicians, directors, and make-up people all have unions which have recently demanded greater rewards from an industry which is still only *potentially* prosperous. One network representative expressed particular concern over the demands of IATSE. That union represents electricians, property men and carpenters. IATSE officials demand a certain size crew for shows, even when there is nothing for various members of the crew to do. For example, an electrician and an assistant electrician had to be on hand for a particular show which had no lighting cues whatsoever. Aside from such featherbedding practices, a rigid system of departmentalization instituted by the union prohibits prop men from handling scenery, carpenters from handling props, etc. This necessarily requires the hiring of additional men.

The unions, however, cannot be blamed entirely. Expensive new sets have been constructed for single shots that may be on the air for only a few moments. Often stock sets and inexpensive props plus proper lighting could be utilized to achieve the desired effects at a

great saving. The long pauses and delays evident during camera rehearsals of virtually any network show are proof of the fact that better pre-planning could cut facilities charges considerably.

Independent producers are more likely than are the networks to consider each aspect of the budget and to try to cut corners. Not being concerned with a large and varied number of shows as are the networks, the independent producer can devote more time and study to each problem as it arises. An actual budget breakdown for a proposed panel-variety show indicates the cost factors involved:

First Panelist	\$500
Second Panelist	500
Third Panelist	300
Guests	200
Emcee	250
Writer	200
Talent	1,000
Taxes	150
Insurance	50
Publicity	100
Director	150
Assistant Director	100
Props	25
Production	250
Rights	675
Sets	400
Sales	700
Orchestra	750
Camera Rehearsal	1,250

Total \$7,550

Most of the economic difficulty that television is experiencing can obviously be traced to the same problems which are plaguing the entire nation. Costs of labor and material in TV will reach a more reasonable level only when economic conditions become more stabilized generally. Meanwhile a little more restraint on the part of certain unions and more thoughtful consideration of the sponsor's pocketbook by the networks would help.



RISING TV COSTS are illustrated by the budget jump of \$49,000 between "The Admiral Broadway Revue" (left) and "Your Show of Shows." Both shows starred Sid Caesar and Imogene Coca and used basically the same format.

TFI-TV*

Now, during the early part of Lent is the time to prepare your station's . . .

EASTER FILM PROGRAMS

To this end . . .

TELECAST FILMS, Inc.

includes in its new catalogue a series of Devotional, Biblical and Moral - Teaching films, which are excellent for year round TV showing.

Write today for this new catalogue of Films for Television, just off the press.

* *Telecast Films, Inc.*

112 West 48th Street, New York 19, N. Y.

Gordon W. Hedwig

SPOTS

- OVER 100
- SPOTS ON
- THE AIR FOR
- AMERICA'S
- LARGEST
- ADVERTISERS—
- PRODUCED BY

Gray-O'Reilly

480 LEXINGTON AVE., NEW YORK

PLAZA 3-1531

New Deal in Network Allocations

Protests by ABC and DuMont lead to new plan for equalizing use of cable facilities. Here for the first time are the facts clarifying this complex arrangement.

by Joseph Dermer

ONE of the bitterest struggles in television has been the competition among the networks for stations to carry their programs. A number of factors have contributed to this. First of all, there aren't enough stations to go around. Of the sixty-three cities with television stations, only four, New York, Chicago, Washington and Los Angeles, have enough stations to fully service the networks. Aside from the shortage of stations, the networks are in competition for the available AT&T circuits. At the present time only twenty-three markets are interconnected by the necessary four circuits.

Last October, the FCC proposed a ruling—bitterly contested by NBC and many stations—limiting the time that one-, two-, and three-station markets might take from a single network. A week later, DuMont and ABC petitioned the FCC to order the American Telephone and Telegraph Co. to grant them “a more equitable share of cable allocations.” At that time the networks were unable to agree among themselves as to how cable time—where four intercity circuits were not available—should be allocated. Consequently, AT&T was forced to arbitrarily assign cable time to the networks on the basis of individual station requests as received by the networks.

The FCC noted with some concern that the November-December, 1950, quarterly allocation of usage of 19 intercity video channels gave NBC-TV 160 out of 399 possible hours of usage per week in the “preferred” 8-11 p.m. segment; CBS-TV, 114 hours; ABC-TV, 49; and DuMont, 36; with the remain-

ing 40 hours per week open for further assignment. Hearings were scheduled for mid-December.

However, a last minute agreement among the networks themselves forestalled FCC intervention in the cable allocations battle and also persuaded the Commission to hold in abeyance its ruling limiting the amount of time one-, two-, and three-station markets might take from a single network.

It is still too early to tell to what extent the allocation of cable facilities will be equalized by the new time-allocation formula agreed upon by the networks. However, it seems likely that ABC and DuMont will gain at least a few new stations for their network programs at the expense of NBC and CBS.

Here is the way the formula works: AT&T's intercity TV facilities—where there are not enough for each network to have full time access to one circuit—are divided into four “Circuit Groups,” which in turn are broken down into various legs. An attempt is made to have these Circuit Groups approximately equal in dollar value from the standpoint of time card rates.

The legs making up the four Circuit Groups are: I) Chicago to Omaha, New York to Syracuse, Washington to Birmingham; II) Chicago to Omaha, New York to Boston, Washington to Norfolk; III) Dayton to Louisville, New York to Boston, Erie to Rochester, Washington to Charlotte; and IV) New York to Syracuse, Chicago to Memphis, Dayton to Louisville.

The same leg may appear in more than one Circuit Group. For

example, there are two circuits running from Chicago to Omaha. Hence this leg appears in both Groups I and II, and it is possible for two networks to be using it at the same time.

In other cases a city may appear in more Circuit Groups than it has circuits leading to it. Norfolk, for example, has only the circuit from Richmond. Yet, depending upon its final designation, it appears provisionally in Circuits I, II, and III. (For a complete breakdown of the cities within each leg of each Circuit Group, see map.)

It is important to remember that AT&T is constantly laying additional circuits. Hence the legs within the Circuit Groups and the Circuit Groups themselves are liable to change.

A highly complex system of priorities—which may be further complicated by legalistic interpretation—has been set up to assure each network having first call on twenty-five per cent of the time on the Circuit Groups. Essentially, however, the system is one of procedure and does not have legal force. In its simplest terms it works this way:

Assume that in the choice of Circuit Groups, CBS selects, among others, Group I for a total of 10 hours weekly during the 7:00 to 10:00 p.m. segment. (Incidentally, the order of choice among the networks is done on a purely chance basis, with the time allocations broken down into hour and

THE MAPS opposite reveal the circuits composing each of the four Circuit Groups. →

ALLOCATION PROCEDURE EFFECTIVE APRIL 1, 1951

CIRCUIT GROUP I



CIRCUIT GROUP II



CIRCUIT GROUP III



CIRCUIT GROUP IV



- LEGEND
- CIRCUITS IN GROUP INDICATED
 - FULL TIME SERVICE TO EACH NETWORK
 - - - CIRCUITS NOT INCLUDED IN GROUP INDICATED
 - OFF-THE-AIR RELAY PICK-UPS
 - WASHINGTON DOES NOT REQUIRE OFF-THE-AIR PICK-UP

half-hour segments.) After having informed AT&T of its choice, CBS is given a tentative priority on Circuit Group I for the hours it requested. However, in order to retain its priority on any leg within the Circuit Group, it must obtain program acceptances from a majority of stations on the leg. Failing to do this, CBS can retain up to fifty per cent of its priority (five hours) by getting a single acceptance from any station on the leg. If CBS ties with another network in the number of program acceptances it receives, the priority reverts to the network with the least number of hours of overall use of the circuit. If CBS receives no acceptances from any station on the leg, the priority reverts back to AT&T, which then re-allocates it to the station having a plurality of acceptances.

A station is in no way required to accept the program of the network (or networks) having priority on the circuit (or circuits) leading to it. For example, assume that DuMont won priority on the second circuit from Chicago to Omaha on Tuesday from 9:00 to 9:30 p.m., and that WOW-TV, Omaha, is the only station on the circuit which doesn't want to carry either the DuMont or the CBS program. It still may carry, say, ABC's program which is not on the circuit. But in order to do so on the same hour and day of the week, it will have to carry a kinescope of the program one week after the live telecast.

Can Tie Up Circuit

In a few instances, the ability to tie up a circuit may benefit a network. For example, there is only one circuit running from Charlotte through Jacksonville, Atlanta and Birmingham. Therefore, the network which receives a priority on this circuit, and is able to obtain a program acceptance from WBTV, the only station in Charlotte, automatically prevents the stations further down the circuit from receiving a live telecast. In some cases, those stations may feel it more to their advantage to accept the live telecast than to use a kinescope from another network at a later date.

Allocations based on the new

formula are scheduled to go into effect with the April-June quarter. Final designation of the cable facilities for that quarter for each particular network will be made March 9.

Aside from the shortage of stations and circuits, the problem of securing station clearance for the network has been clouded by certain charges that extraneous pressure (sometimes through established radio connections) is brought to bear upon individual stations to compel them to carry the program of this or that particular network. Other networks maintain that the popularity of the program and the percentage the network pays of the station time card rate are the sole determinants.

In relation to this, FCC regulations specifically state that "No license shall be granted to a television broadcast station having any contract, arrangement or understanding, expressed or implied, with a network organization which with respect to programs offered pursuant to an affiliation contract, prevents or hinders the station from rejecting or refusing network programs which the station reasonably believes to be unsuitable," nor may any television station have "any contract, arrangement or understanding, expressed or implied, with a network organization under which the station is prevented or hindered from or penalized for, broadcasting the programs of any other network organizations."

The amount of affiliations a network has does not seem to have much effect upon the number of stations it can induce to carry its programs. NBC, for example, has sixty-three affiliations, while DuMont has only one less, with the difference in the number of stations carrying their programs being considerably greater.

An affiliation is merely a working agreement between the network and the station in which the station options for the network's use no more than three hours within each of the following five-hour segments: 8:00 a.m. to 1:00 p.m.; 1:00 to 6:00 p.m., and 6:00 to 11:00 p.m.

However, the station may sell this or any other time to any of the networks, or if it wants to, it may schedule local programs for

the option time—although in the case of a local program, the network holding the option can require the station to shift the program to a different hour, if it wishes to use the time segment involved.

Lining Up Stations

The paperwork procedure a network goes through in lining up a station is relatively simple. After a sponsor has indicated his preference for a particular market at a particular hour, the network contacts the station concerned, informing it of a) the type and content of the program, b) the duration of the contract (voidable upon 28 days notice), c) the product sponsored, d) the percentage of the station time card rate the network will pay, (All stations on the network receive a certain percentage of their time card rate. This may vary from 20 to 42 per cent, depending on the network and station involved) and e) the day and hour desired.

If the provisions of the contract are satisfactory to the station, and if it can clear the requested time, the deal is consummated. If it cannot clear the time, it informs the network of the hours open for kinescoping the program. It's then up to the sponsor, if he wants the market, to select the hour he wishes to have it kinescoped.

Financial arrangements are somewhat different when a program is networked on a co-operative basis. In such cases, each of the stations carrying the program pay a pro-rated share of its cost. In addition the station pays a certain percentage of its time card rate to the network. As is the case which exists when a program is networked through a national sponsor, the percentage here varies with the individual station.

About the future: AT&T is continually adding new circuits and in time the shortage of cable facilities will be eliminated. However, the freeze may be with us for a long while yet, and even were it lifted, it might be impossible to acquire the materials necessary for television station construction. Until the television industry is allowed to grow unhampered, many of the problems networks face in securing station time will remain unsolved.

Studio or Location?

by John H. Battison

INTO the life of every producer or film department head comes a day when the choice has to be made between studio and location for some particular scene or series of scenes. While at first sight it may appear that there is nothing better than location for authenticity in scenery and cheapness in costs, it must be investigated more thoroughly than that.

First thought should be what is the budget appropriation? Only too often the auditing department does not understand how the costs of shooting vary, and very likely they will assume that because the story calls for a busy street scene or a shop window set it will cost next to nothing to get it on some side street. Then the type of scene required should be examined to see if it is easily found and conveniently located from the point of view of transportation of equipment and personnel to the location. Traffic conditions must be investigated with special reference to the state of traffic at the time of day when the scene is to be shot. This is most important if the script calls for a specific type of lighting and it is important enough to be detectable in the finished product. At the same time, the investigation should include light conditions at the speci-

fied time; this means sending a man there, or more than likely, in most cases, going oneself. Attention should be given to the day of the week on which the action is to occur; if it is not important it may be possible to schedule it for a day when the traffic is light, but against this must be weighed the possible need for overtime.

When checking the light, it is important to be sure that buildings will not prevent the desired effect from being obtained. This is especially important in places like New York City where skyscrapers ruin the light in the canyons and most of the time plunge the roads into shadow. The availability of a-c power must be confirmed, since most cameras and sound equipment require it and perform best with it. If the sound is to be added later or if it is a silent production, this is not so important, and spring-driven (not recommended) cameras can be used. Infinitely preferable is the use of electric cameras with battery power from a small portable battery case. However, it may be that the script calls for dusk or dawn scenes where extra lights are needed to provide enough illumination. Or there may be just not enough light-period due to local conditions. In this case it will be essential to have a source of a-c power at 110 volts, preferably 220 volts for the lights.

City rules must be checked to see what special licenses have to be obtained, for in the modern city it is impossible to move without infringing some ordinance. Many cities require a permit to be obtained from the police before filming is started in the streets. This may be as much as \$25 in some places; this all has to go on the budget. On the other hand, the per-

mit is usually waived in the case of 16 mm operations, due no doubt to the fact that it has the somewhat dubious title of amateur use. But if a great disruption of traffic and pedestrian flow is to occur it is best to get one and request police help in controlling the crowds. This, of course, means more money for refreshment for the policemen on duty—and it all goes on the budget.

So far it sounds as though a lot of money is or may be involved, but this may not be so and all cases have to be considered separately. Another thing to be included in the calculations, and one which may be the most important of all, is our friend the weather man. The weather conditions called for may be special, such as snow in June or blazing sunshine in December, the latter is more possible! But if they are merely normal, such as any dry day, or a wet day (this is sometimes harder to find in a hurry), there should not be any special problem. Of course, it may be necessary to wait for three or four days to get the right weather, and with a full cast standing by it can run into money not to mention playing hell with the shooting and production schedule.

Now we have mentioned just about all the things which come into the picture. Of course, there are others, but these can generally be classified under "miscellaneous." So let us return to the first topic—the budget. This is usually fixed for certain productions or else supposed to cover special assignments for the production department. In any case it will always be small, and it will either be utterly too small and inadequate or it will be sufficient to do a good job. This all depends on the station manager or sponsor. The lower the film director can get

The information in this article has been excerpted from a chapter in the book, "Movies for TV," just published by the MacMillan Company. The author, John H. Battison is a member of both the British and the American Institutes of Radio Engineers.

The material included here is copyrighted, 1950, by the MacMillan Company and is used with its permission.

and hold his budget, the more chance there is of it being approved. It is not often that a film director will be given the authority to go into film production on his own without a request from the program department, so most of his efforts will be for inserts for live shows and a newsreel if one is used. This matter of filthy lucre can be left here and we will proceed to the next problem.

Choosing a suitable location is not always easy. The script may say merely "street corner with a lamppost for the heroine to lean against." Or it may say "the corner of 42nd and Broadway." In either case it may be simpler for the set to be built in the studio than to use the real thing. If the set is the inside of a store at either of these locations without any traffic or street scenes, then faking the store background would probably cost less than taking a production crew. Due to the unfortunate fact that the television system does not transmit all the colors equally well and also suffers from the problem of low definition and resolving power, one - dimensional backgrounds, i.e., painted flats, are often undistinguishable from the real thing. So it is quite possible that a painted row of shelves containing cans, etc., will do as well as rows and rows of cans in a grocery store.

If the shooting is to be for the purpose of making an insert for the production department and they are selecting the location, it is important for the film director or an experienced cameraman to accompany the producer who is selecting the location. Otherwise, it may be found that something utterly impractical from a financial or legal point of view has been chosen. The checks already mentioned should be made thoroughly. The decision should be made whether to use the studio or to go on location. If action scenes are required then there is no question but that location scenes will be required for the movements of autos and other traffic. If the plot is laid in a particular time of the year there may be trouble ahead with the clothes of the passers-by. If it is summer and the story is set in wintertime, watch the light sum-

mer dresses and summer suits. They will clash with the mink coat of the heroine. The reverse also applies, and the snows of winter will be out of place in a story of summer love.

It is well to remember that signed releases must be obtained from *all* the people whose likenesses appear in the shots. For this purpose must producers carry a sheaf of mimeographed release forms which they can hand out and get signed with a minimum of trouble. In most cases it is not necessary to give anything as a fee for the performance—human nature being what it is there are often more willing participants than room. The actions of studio audiences on the camera shots when they go wild trying to outdo each other in waving is good evidence of that.

Location shooting requires that all the shots be taken quickly and immediately after they have been set up. This is because of the lighting situation. Since the sun is depended on for light it follows that the whole core of the operation must be built around this light source. With the advent of fast emulsions and fast lenses with low graininess, and good depth of field, it is no longer necessary to have a blazing sun overhead. The original studios were built on a circular track so that they could be swung around to follow the sun as it moved to keep plenty of light on the subject. Today, the best light for street filming is one which is not bright sun but a grayish, overcast sky; in fact, in some cases even a slight drizzle is excellent.

If bright sun is available the lens has to be stopped down to prevent overexposure, and to eliminate shadows round the eyes and black pools of shadow under the nose and chin light reflectors are used. However, once the light conditions are established the filming must be done immediately afterward; otherwise, the movement of the sun will change the lighting on faces—these are the hardest things to light properly in outdoor shooting. If a number of retakes have to be made it is imperative to check the light; otherwise, what was a good balance at the beginning of the operation may later be completely out of adjustment.

The main factors to be considered are:

Weather Location conditions are highly variable and, while predictable within certain limits, can never be relied upon from day to day, or even hour to hour. Also, it is not always possible to duplicate conditions required in script. Studio conditions are always the same and under complete control, but if seasonal effects such as snow are required, very often location shots will be better.

Lighting The same limitations apply for location shots as for weather with the extra factor of constant change during the photographing of a scene. Lighting requires the use of extra equipment in the form of gobos or shades, etc., on location. In the studio everything required is always at hand.

Equipment On location it is necessary for everything to be transported with increased cost and the always present risk of forgetting some important accessory and holding up production while it is fetched, or leaving something behind and losing it. Extra manpower is usually required for portage.

Personnel Much the same problem is presented as for equipment with the overtime factor to be considered since delays caused by any of the other static elements may cause it to run up while forgotten objects are retrieved and weather or lighting changes force readjustment.

Scenery On location it is always more authentic, but sometimes even the authentic scenery looks unreal owing to the way the camera sees it. This is often so particularly in color work. While we shall not be concerned with color at the present for television it may be that the reader will make some films for home libraries or even for universal exhibition. Some producers are making all their films in color these days because the cost is not excessive and the resulting film has a much greater appeal and field of possible sales. Either color or black and white prints are used for television showing.

Costumes and Props Much the same criticisms apply to these as to equipment and lights with the

addition of an occasional need for a place to change for the artists and (although not normal to an actor) perhaps a certain shyness to appear in public streets clad in some very odd dress.

Incidentals Permits have to be obtained from police, etc. Plans must be laid for transportation and a coordinator of transportation appointed to avoid costly duplication of effort and equipment usage. Even matters of food are sometimes important, although in the city there is always a handy drug store or delicatessen to visit. If the trip on location is to the country, seaside, or any wilder places not only must all the equipment, players, scenery, miscellaneous effects, food, and props be taken but more solid preparations are required for ordinary human comfort. Adequate supplies of food and drink are needed and the addition of a trained nurse, or even a doctor if the budget is large, is very worth while, for it is on these supposedly simple expeditions that people choose to break legs and arms, etc. Although these accidents are often the result of the victim's own folly, since he, or she, is on duty, the employer is often held liable and the presence of capable first-aid is a big point in the employer's favor if the case ever comes to court. It is surprising the silly things that people will do once they get in the country away from the inhibiting city.

One last thought should be left with the reader. A keeper of the purse should also be appointed and supplied with a goodly amount of petty cash. It is utterly astounding how many things are found to be needed when out miles into a bare country far from the studio and it becomes necessary to improvise. Also a little palm greasing is usually effective in obtaining special consideration from keepers and attendants alike when the usual wiles have failed. It is logical for one person to have the money, do the spending, and account for it afterwards. If this point is not considered it may happen again that a location party gets stuck for gas because each member had left it to the producer "to take care of things like that."

Film Facts

by JERRY ALBERT

A STARTLING event took place on the night of January 22nd, 1951. It occurred at the RCA Johnny Victor Theatre, where the National Television Film Council was holding one of its regular monthly meetings, at which were present advertising agency executives, film producers, distributors and TV station personnel.

Larry Gordon had presented an enlightening demonstration of his Vidicam production methods. William Chalmers, vice president of Kenyon & Eckhardt, had lobbed a minor bombshell into the gathering in the form of a derogation of films as a medium for TV programming (on the patently refutable grounds that tight-budget film programs offer no facilities not equally available in live studio presentations).

Then came the screening of the Council's first set of nominations for its annual film program awards.

There were a couple of commercials—for Lucky Strike and Max Factor. There were films selected as best-of-the-month in the classifications of children's shows, sports programs and music. (Of these, the "sportscholar" quiz rang the loudest bell.)

And there was a half-hour film representing the field of TV drama . . . one of the "Big Story" series.

That was the startling event. It was startling because: Although it was crudely acted and only fairly well produced, this film held its audience spellbound. Although it was a gray and grainy kinescope recording of an original film production, it transfixed every one of its viewers in rapt attention.

What was there about this motion picture that could so enthrall the toughest audience of all—a group of people who themselves deal with films every day of the year? What did it have? Nothing but primitive, elemental Drama (with a capital D).

It told sympathetically of a simple, gullible man driven to murder by false gossip . . . and of a reporter who spent long, tortured moments on the cliff-edge of death, trapped by the killer whose identity he had discovered.

And it contained an implicit message of vital importance to every producer present in that comfortable little auditorium.

It said: It's fine to be skilled at the technical details of film-making. High-quality production values do a nice job of impressing the people who buy and show your little masterpiece. The new refinements you develop provide you with flattering publicity notices and—perhaps—interest potential clients.

But when the chips are down, and your film program has to stand or fall on the basis of the spell it weaves on the guys and gals who sit watching the bright screens in dimly lighted rooms . . . that's when there's only one hole-card you can depend on every time. Call it Content, call it Idea, call it Story. It all boils down to this: Have something *really* interesting to say—then get to the point and say it!

Every new medium goes through a stage in which the development of technique results in too much stress on form and too little on content.

Let's get past that stage in TV film programming—*pronto*. Let's get down to brass tacks and turn out films that have only one goal—to make viewers sit up and take notice!

Cooking on TV

Planning Plus Personality Pays Off

• • •

THE Josephine McCarthy television cooking show is a success story which demonstrates both the powerful sales impact a daytime TV show can have and also illustrates the many ways meticulously planned production and conscientious service to sponsors can provide valuable advertising extras.

The show first went on the air on May 2 over WNBT, New York, on a sustaining basis. Within the first two weeks, it sold ten spots to Arnold Bakers, Best Foods, and Morban-Jones Kitchen Cottons. Besides the sponsors already named, it now has twenty additional spots for General Foods, Mott's Pom-etts, United Fruit, the Florida Citrus Commission, Farberware, American Steel Wool Company, Uncle Ben's Rice, and Vita Foods. Moreover, not a single sponsor has dropped his spot since signing up. Last October 16, the show was extended from 15 minutes to a half hour.

Last June, when the show was still on a fifteen minute basis, Benton and Bowles tested its advertising effectiveness against a half-hour Saturday nighttime program, "Hollywood Screen Tests." For five days running a summer menu booklet put out by Best Foods was offered free of charge on the Josephine McCarthy show. It was then plugged on the Saturday night show. The results were conclusive beyond all doubt. Appealing to an audience composed almost entirely of housewives, the cooking show pulled 5,000 requests, while "Hollywood Screen Tests," beamed at a generalized audience, brought in less than 100 requests.

It is of course true that people are always willing to get something

for nothing. However, the results obtained when a General Foods recipe book was offered for 25 cents are even more impressive. Spotted for only one day, the advertisement brought in 850 quarters.

It goes without saying that one of the major ingredients in the success of the show is the loyalty of the housewife audience. Miss McCarthy has been able to build up this loyalty by emphasizing low cost, easy-to-prepare menus. The menus are worked out in co-operation with the Department of Agriculture, which furnishes the program with a list of the most plentiful—and usually the least expensive—foods of the week.

In addition, Miss McCarthy's background as a nutritionist and as former Food Director for Cushman Bakeries and Sterling Hotels, gives her a detailed knowledge of food values, which many cooking show performers do not have. Finally, Miss McCarthy's stage presence, her ability to project a warm and friendly atmosphere, has undoubtedly been responsible for much of her audience appeal. In connection with this, her twelve years experience on New York network radio (seven of which she was known as "Ella Mason") and the one year she telecast a half-hour cooking show over WTVJ, Miami, has stood her in good stead.

Another important factor in the success of the program is the amount of planning that goes into it. It is one of the few—if not the only—completely scripted cooking shows on the air. The show is developed this way:

Miss McCarthy outlines the recipes she intends to use during

the week, all of which, of course, include the sponsors' products. She then indicates the steps she will take in preparing the dish. Beginning at this point, John Mole and Blanch Lee Stuart, co-producers of the show, write the script. Incidentally, no additional charge is made the agency for this service. Commercials, and whatever other dialogue Miss McCarthy may speak, are integrated with the action of the show. The problem of memorization is solved by having cameras focused on the product, while Miss McCarthy reads the commercial off camera. Thus the chance of flubs or awkward pauses is almost entirely eliminated. Since there is no camera rehearsal, all camera movements are indicated in advance on the script. The actual telecasting of the program itself is closely supervised by the producers, thus saving the agency the expense of having one of its representatives overseeing this.

Aside from furnishing the scripts, the Josephine McCarthy show renders other services to the sponsors. Victor Van Der Linde Agency credits the aggressive merchandising policy of the show with having induced department stores to stock and favorably display Morgan-Jones Kitchen Cottons when previously they didn't carry the item at all. Miss McCarthy, herself, is frequently available to demonstrate sponsored products at department store displays without any reimbursement.

In addition, the producers at their own expense offer the weekly recipes used by Miss McCarthy to the public without any charge. According to the producers, requests run as high as 2,000 per week. Finally, plugs are given sponsors on days when they are not scheduled to participate. For example, Diamond Crystal Salt, whose spot appears three times a week, is displayed at all times when salt is used in preparing a dish.

Several advertisers have shown interest in sponsoring the Josephine McCarthy show on a regional network basis, but, thusfar, the stations involved have been cool to the idea, preferring to retain their more lucrative local accounts. A national hook-up, with two or three major advertisers footing the bill is a possibility, but it is still in the talking stage.

A large, dark, industrial-style camera with a prominent lens on the left side and a large circular opening on top. The camera is mounted on a base. The background is dark, making the camera stand out.

To see it... again

For the record . . .

for review . . . for future release . . .

put television programs on 16mm. film with
the Eastman Television Recording Camera.

Basic design includes 1200-foot double chamber magazine, separate synchronous motor drives for sprocket-and-shutter and film transport mechanisms, unique lens and shutter features. Camera records directly from monitor receiving tube.

Available in two versions
—for image recording only,
or image and sound recording.

For complete information
write to: Motion Picture
Film Department,
Eastman Kodak Company,
Rochester 4, N. Y.

Record every program on film

EASTMAN TELEVISION RECORDING CAMERA

East Coast Division
342 Madison Avenue
New York 17, New York

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Commercials That SELL

visual impact is key to successful TV advertising

by Clayton F. Weber

WHAT is the trouble with most Television Commercials? In my opinion agencies are not using the visual impact of this great new medium. The creators of the visual and oral copy are leaning too heavily on old radio techniques. Advertising people will have to develop new means of presenting the sales message.

I favor the demonstrative type of commercial that can give the public something tangible. For example, if the product to be sold is powdered soap, why show animated bubbles talking to each other or singing a ditty? That's old radio stuff and in TV I'd classify it as retentive advertising. If you claim your soap produces fabulous suds in cold water, then show it visually don't just say it does. If you think the viewing audience will disbelieve the fact that the water is cold, let them see the thermometer too. Why not use the medium as it should be used? It has plenty to offer. Demonstrate—show the product in use. Don't just say it's good, prove it with an intelligent visual appeal supplemented with sensible oral persuasion. Sell it visually as they do in the retail store. If you can entertain and sell the product at the same time, all the better, but don't forego the selling job in favor of something cute. Just remember commercials are designed for one purpose and one purpose only—to sell the product.

I have sat in a projection room and studied innumerable film commercials that are actually in use today. They were produced at extravagant costs, but on the whole, most of them failed to ring up a sale in my mind. A good share of them suffered from "gimmickitis".

They combined all the clever ingenuity of stop motion, animation and senseless dramatizations. They were void of sincerity and above all contained little incentive to buy. I found that in many cases they failed to correlate the oral message with visual presentation. The sound distracted, rather than enhanced the pictures and vice versa. In some cases the narration made sense while the animation, or what have you, confused the whole sales message. It was something like a salesman trying to sell a housewife a can opener by dangling a puppet on a string and giving his "pitch" at the same time. Perhaps the housewife will be entertained by the puppet, but I doubt if she'll remember what the salesman said, if she heard him at all.

The Ford Motor Company has done well with its commercials conducted by Dr. Roy E. Marshall of the University of North Carolina. Dr. Marshall presents an interesting and visual demonstration of the advantages found in the mechanical structures of Ford products. His is an honest, clean and effective type of commercial which both entertains and educates the public.

Cigarette commercials are another example. Here is a product that has claimed everything this side of the moon for twenty-odd years. Two leading brands are carrying over their old radio mumbo jumbo to television. Another features the same time worn testimonials. Of all the cigarette advertisers only a few are using the visual impact of television. Old Gold Cigarettes for one has apparently recognized the fact that the American public has been wise in the last twenty years of claims. The Old Gold people are now doing

a fair job of down to earth, straight from the shoulder commercials. Lucky Strikes also came up with a clever dramatized commercial that really entertains while selling the product. They have developed a commercial that is pleasant to watch and strongly visual, because there is diversified action coupled with a catchy musical ditty. The point of sale is simple, but effective, and it is completely painless to the viewers.

We all recognize the fact that every product more or less dictates the type of commercial that will best do the job. I am not contending that all commercials should be straight or demonstrative. In fact there is no hard and fast rule governing the type of commercial for any product, but there should be some common sense used. There are infinite ways to produce good, entertaining, and effective commercials. The agencies must start now to train their personnel in the new visual way of life. The day is here and video commands a big share of the advertiser's dollars.

Building the Commercial

In building the television commercial, the first thing of course, is to know exactly what the commercial is to accomplish. Is it to introduce a new product, compete for more business, or sustain an already healthy market? Once the stage of advertising is decided, the ad man can go ahead with a more concrete plan.

For the sake of experimentation, let's take a product that has not been exploited on TV and follow it through the process of planning for a commercial on film.

The product is Libby's Baby Food which has at least five other

major competitors. Naturally the motive of advertising will be to stimulate new sales. The first thing in formulating the ad idea is to assemble facts about the product. The following list are some of the things that can be said about Libby's Baby Food.

1. The product is a specially prepared food for young babies.
2. Libby's baby food is packaged in glass.
3. The food is strained and homogenized for smoothness and easy digestion.
4. The product comes in a variety of vegetables, fruits, desserts, and meat combinations.
5. The basic ingredients are of highest quality.
6. The product is prepared under most sanitary conditions.
7. The product is approved by the American Medical Association.
8. It is competitively priced.

Of all the facts listed, only one is not an asset of all competitors. Libby's foods are homogenized after being strained.

This extra process means a smoother texture and a more easily digested food. This will be one of the points to stress orally since it would be difficult to depict convincingly.

From the check list we know that the Libby products come in a variety of quality foods. They are packaged in sterile glass and approved by the American Medical Association. These are the appeals that can best be used visually to give merit to the product. Now we must ask ourselves some questions:

Q. To whom are we going to slant the commercial?

A. The mothers of young babies.

Q. How will we get their attention in the beginning?

A. Show a pretty baby.

Q. How will we get them to listen and continue watching?

A. Let a typical mother talk to them.

Q. How will we stimulate them to action?

A. Give a clear factual appeal, both orally and visually.

Q. How can we make them remember the product?

A. Show the product visually and in action, if possible.

Now we have the building blocks to start forming a picture board of the commercial and this is where TV differs from radio copywriting. The keynote is visual appeal supplemented with oral persuasion. In laying out the picture board of key shots, we must visualize what we want to show the public. It requires an intelligent approach, keeping in mind that we must maintain visual interest at all times.

We want to catch the eye of the viewing mother, so the first key picture will be of a baby girl sitting in her highchair waiting to be fed.

The next key picture should start us into the commercial and still retain visual continuity. We will show, the mother preparing the food. This is our first subtle glimpse of the product.

Now we cut to a close up of the product for orientation, then dolly, back to reveal mother holding the product.

The next shot, we show the baby again, to renew interest. The baby eats the food to add confidence that the product is really good. We don't just say it is good; we tell them by letting them see the delightful look on the baby's face.

Now we want to show the variety of foods packaged by Libbys. So we show a shelf lined with various types of preparations. We need a close up look so we take a tight shot of the individual jar.

Perhaps the interest is easying a little, so we'll use a gimmick. We revolve smaller jars of food around the close up. This is introducing a new visual interest.

Now for the closing, we want to see what has happened to our well-fed baby. So in the closing picture, we see a smiling baby confidently holding the product.

We have visualized eight key shots, which, when put together, will have a smooth flow of visual interest. We have taken into account simple psychology. Now if we can integrate a good oral message, we should have a very good commercial.

Element of Sound

The element of sound or the spoken copy in TV commercials is secondary, but it is very important in putting across the sales message. The spoken word should enhance the overall message being

presented visually. First of all, it should be clean cut and easily understood. It should sound good. Sometimes it is well for the script writer to dictate the commercial or talk it out to himself, to be sure it really sounds right.

As a general rule the spoken copy should be simple, avoiding involved construction. Use expressions that are accepted and easily understood. If the copy is confined to an element of time such as a live one-minute spot announcement, be sure to write no more than will afford an easy speed for the announcer. Don't force him to push the message to get off on time.

Since the oral copy is written to subordinate the picture, be sure to stay with it. The correlation of the visual and sound message is extremely important. When planning the commercials don't diversify the idea you want to put across but stick to the main theme. If you have several different points to make, be sure to have them flow with good continuity.

Many times the commercial is of such a nature that it is expressed and directed to a particular audience. It may be the housewife, her husband, or the children. In any case, when slanting it to a particular audience be sure to keep its interests and tastes in mind. Never talk down to them or beat them over the head. People are funny; some people like Godfrey, others detest him. Be careful of personality conflicts. Of course, the copywriter has little control over who is to present his material but keep in mind that people like unaffected sincerity. We all dislike the pseudo individual who colors the material with artificiality.

One last remark pertaining to the spoken copy. Whenever possible, if the commercial is to be used as an integrated part of a program, try to always have it conform with the pace and mood of the main format. If it's a dignified program, then use a dignified commercial. If it's a slapstick sort of program like the Texaco Star Theatre, then stay in the same realm or at least similar pacing. This is not a hard and fast rule but it is good to keep in mind that continuity to the general format always eases the viewer into the drudgery of watching the commercial.

Bell's On Her Toes

Bell System's facilities and services play important role in growth of television

THE recent squabble over the allocation of cable facilities for the TV networks has brought into sharp focus the highly important technical role the Bell System plays in television.

The Bell System's function in television is the transmission of programs, both local and network, and this can be accomplished by two different methods. The most familiar method employs coaxial cable, which consists of an outer shell holding as many as eight copper tubes, each the size of your little finger. Down the center of these tubes runs a copper wire, held in place by insulating discs spaced about an inch apart. Most Bell System coaxial cables contain eight of these tubes, making them about as big around as a man's arm.

The coaxial tubes carry electrical energy which speeds through the tubes at almost the speed of

light. Contained in the coaxial tubes, these electrical waves can thus be guided directly to their destinations instead of spreading in all directions as in ordinary radio broadcasting. Electrical energy weakens rapidly as it travels through the tubes, and must be strengthened by amplifiers. To provide the necessary amplification, repeater stations are spotted along the cable route. Main repeater stations are spaced from about 75 to as much as 150 miles apart. Smaller, unattended repeater stations are placed at approximately eight-mile intervals.

A pair of coaxial tubes can carry up to 600 telephone conversations, many radio programs or two television programs. And while television's use of the coaxial cable could not be considered as incidental, it does not rank in importance—from Bell's viewpoint—with the additional telephone service afforded by the cable.

The other type of television carrier perfected by Bell is radio relay, which uses super-high frequencies called microwaves to carry the desired signal, sound or pictures. Microwaves are about as long as a cigarette and won't bend around buildings or curve with the earth. They must therefore be sent in a perfectly straight line with no blocking objects between relay points. The towers range in height from 20 to 400 feet.

Radio relay is not affected by such static as lightning or such man-made interference as is caused by automobile ignition systems because these disturbances do not exist in the microwave frequency

range. Nor do microwaves interfere with other radio or television programs being transmitted in their vicinity over other frequency ranges.

Between Chicago and San Francisco the coast to coast link will, when it is completed, be entirely radio relay. The New York to Chicago link employs both co-axial cable and radio relay. Incidentally, the New York to Chicago radio relay link cost Bell \$12,000,000. There is already in existence a southern transcontinental coaxial route. It has, however, not been adapted for television use as there has been no particular demand for this route by the industry.

Radio relay has a four megacycle band width, which is considerably wider than the 2.7 of the coaxial tube. However, a 2.7 band width is apparently adequate for good reception of the video portion of the television signal. The audio portion travels through other facilities and need not and frequently does not follow the same route as the video portion.

Whether co-axial cable or radio relay is built depends on several factors, such as the number of circuits required, the kind of terrain and type of soil—to mention a few. Co-axial cables is often more economical in level terrain, while radio relay may be preferable in hilly country.

Besides installing the facilities necessary for network television transmission, Bell also provides terminal points at which the quality of the television picture is checked electronically with an oscilloscope, and other testing devices. The signal is then strengthened by amplifiers and routed along the desired network channels. For instance, a picture originating in New York which is to be viewed in Philadelphia, Pittsburgh, Cleveland, Toledo and Chicago is checked by telephone technicians at each of these cities, then routed along to the next control point on the network. One program may travel part of the way on co-axial cable and then take to the air and travel via radio relay.

(Continued on page 22)

VACUUMATE

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
VACUUMATE CORP. 446 W. 43rd St., New York and in these principal cities: Detroit, Mich., Washington, D. C., Chicago, Ill., San Francisco, Calif., Hollywood, Calif., Portland, Ore., Kansas City, Mo., Raleigh, N. C., Manila, P. I., Canada.

Commercials of the Month

an advertising directory of film commercials

Animated Productions, Inc.

1600 Broadway
New York 19, N. Y.
COlumbus 5-2942

Facilities for creative story development, lyrics, jingles, live action, animation.



Premier Foods

Peck Advertising wanted to plug the logo, "Always Reach for Premier Foods." Animated Productions designed six different minute jingles with music by Ray Block, showing Premier Pete reaching for the product, this time in an oyster!

Gray-O'Reilly Studios

480 Lexington Avenue
New York, N. Y.
PLaza 3-1531-2

James Gray, Vice-President in charge of sales.

Producers of film commercials, both animation and live; complete facilities for complete production under one roof.



Bernus

Betty Ann Grove, singing and dancing star, with vocal background and music. One-minute and 20-second spots produced for J. D. Tarcher and Co.

Sarra, Inc.

New York—Chicago—Hollywood
Specialists in Visual Advertising



Hudson

Hudson's smart styling, Hudson's efficiency and all of Hudson's comforts and new features are stressed in a series of 90-Second Middle Commercials on the Billy Rose Show. Combined live action and animation put the points across. 15-Second "glamour" shots are also used during the show. Created and produced for Brooke, Smith, French and Dorrance, Inc.

Sarra, Inc.

New York—Chicago—Hollywood
Specialists in Visual Advertising



Rockwood

When a television character reaches out of the screen for the product, that's news! And it's one of the interesting treatments in this one-minute commercial for Rockwood Chocolate Wafers. "Fine For All the Family" is the theme of the spot. Produced for Platt-Forbes, Inc.

— Programs Available to Sponsors —

Information concerning these programs, now being made available to sponsors by the respective stations, is published as a service to stations, agencies and advertisers. Stations desiring listings should mail the required information to TELEVISER by the twentieth of each month, previous to the month of publication.

WTVN, Columbus

Show: "Dad's Grocery"

Description: The interior of "Dad's Grocery" is a potpourri of merchandise; everything from foodstuffs to home remedies. Dad is a lovable, irascible old man whose temper is easily strained, whose brain is constantly jumping from ambitious project to impossible undertaking, and whose breast contains a large lump of pure gold where his heart ought to be. If it were not for the stabilizing influence of his wife, steady, reliable, tolerant Blanche, Dad would be ruined in a single adventurous day. Sharp-talking salesmen come to within an ace of selling Dad a carload of furlined bath-tubs. But there's always a happy, yes hilarious ending. Dad is played by Homer Meachum, a trouper of some 60 years experience in every phase of show business.

Cost: \$300 per show. \$100 per participating announcement.

KNBH-TV, Hollywood

Show: "Chef Milani Show"

Description: A cooking program which consists of personal recipes of Chef Milani with directions for preparation. The Chef presents one vocal selection in addition to having musical renditions by the Ed Baxter Musical Trio. He introduces guest personalities, home economists, chefs, etc. Assisting the Chef in preparation of his recipes is Mrs. Milani, and the emcee-announcer, Lou Marcelle, presents the commercials.

Days: Monday through Friday

Time: 1:30 to 2:00 p.m.

Total Cost: \$110 per participation

Show: "Designed for Women"

Description: Emceed by Lee Hogan, "Designed for Women" is a women's magazine-of-the-air type of program. Noted guests, such as designers, artists, chefs, writers, sports personalities, musicians, dancers and reporters, are all presented by Miss Hogan each week. Nothing of interest to the viewer is left untouched, and the program has a wide appeal for men and teen-agers as well as for the women of today.

Days: Friday (Subject to change)

Time: 8:30 to 9:00 p.m.

Total Cost: \$190 per live or film one-minute announcement.

WSDU-TV, New Orleans

Show: "Mrs. Muffin's Birthday Party"

Description: Talent includes Mrs. Muffin (Terry Flettrich), young guests ranging in age from three to eleven whose birthdays are being celebrated, staff announcer and a pianist who accompanies children in songs, provides background music for story-telling.

The basic idea of the program, obviously, is a children's birthday party. Youngsters are selected from letters written to Mrs. Muffin in which they designate their birthdays and tell why they want to attend her party. With its simplicity and appeal, "Mrs. Muffin's Birthday Party" lends itself to unusual promotion, to special merchandise selling and is, therefore, a valuable and effective vehicle for its sponsors.

Day: Tuesday

Time: 4:30 to 5:00 p.m.

Total Cost: \$75 per program. \$62.50 per participation.

Show: "Women's Club"

Description: Joyce Smith, WSDU's Director of Women's Programs, directs the show. Each session of "Women's Club" features a special topic. On Mondays, it's *Adventures in Cooking*. A visiting chef from a famous New Orleans restaurant prepares his specialty, and then observes as a visiting housewife prepares the "Recipe of the Week"—her own specialty. On Wednesdays, *Personality Guest Time* highlights the "Women's Club," with well-known figures from all aspects of life telling what they do and showing how they do it. On Fridays, *Charm and Glamour* hold the spotlight. The program shows make-up, grooming and beauty routines.

Days: Monday, Wednesday, Friday

Time: 3:30 to 4:00 p.m.

Total Cost: \$62.50 per participation.

KTTV, Los Angeles

Show: "The Open Road"

Description: Based on travel tours featured in Sunday automobile

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, Essential Industry or Own Business.

TOTAL TUITION \$450. NO EXTRAS.
Morn., Aft., or Eve. Small Weekly Payments.
Free Placement Service. State Licensed.
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 9-3665 2 blocks from Grand Central

section of the Los Angeles Times. Films taken in vacation spots and historic sites through the Southwest. Featuring Lynn Rogers, outdoor and automobile editor of the Los Angeles Times. Narration by Bill Burred. Guests.

Day: Tuesday

Time: 6:00 to 6:30 p.m.

Total Cost: \$700 (Commissionable)

Show: "Action Park and Jalopy Derby"

Description: Package show featuring actions from Culver City Stadium as well as the exciting Jalopy races. Races are called by sports telecaster Bill Welsh with action and jalopy race color described by Roy Maypole.

Day: Sunday

Time: 2:00 to 4:30 p.m.

Total Cost: \$1,500; ½ sponsorship, \$750 (Commissionable)

WNBW-TV, Washington

Show: "Adventure Serial"

Description: Twenty-five exciting minutes with outstanding adventure and mystery serials. Latest ARB survey shows program with 18.5 rating. Program is preceded by children's show, "Playtime," and is followed by the popular "Kukla, Fran and Ollie."

Day: Monday

Time: 6:30 to 6:55 p.m.

Total Cost: \$75 per one minute spot subject to frequency discount.

Show: "News in Review"

Description: A full quarter-hour of the week's news in review compiled by NBC-TV cameramen at home and abroad. Prepared by the NBC-TV News and Special Events Department and syndicated for local use.

Day: Sunday

Time: 1:15 to 1:30 p.m.

Time Cost: \$150 per time

Program Cost: \$90 per time (Commissionable)

Effectivisions

by John DeMott

* * *

CUT OUT GLASS IN DIMENSIONAL SHOTS: Here is one way to save a considerable amount of scenery in the production of television shows. Take, as an example, establishing the exterior of a church entrance. Try making a three foot by four foot scale unit of scenery including two miniature practical doors and church windows. This actually is a miniature of the exterior of a church. Be sure your doors can be opened and closed. Place this miniature in front of a camera about eye level. Twelve to eighteen feet behind this miniature will be the practical interior of this church—pews, etc. By using a 50mm lens on the camera in front of the miniature, you will make the miniature appear to be in full scale. By shooting through the open doors of this miniature to the practical set in the back (doors can be opened from the rear by wires or pull rods) you will create a realistic effect. When camera dollies through the doors until the miniature set is out of the range of the camera, the full scale set can be taken on another camera. You must be as precise in detail with the art work on this miniature as you would be on the full scale set.

What you have accomplished is this. You have established an exterior of a church and have moved right into the interior of a church without a camera cut. A suggestion might be to have photo murals made of the exterior of any building blown-up to a three foot by four foot scale or a three inch by 4 inch scale. Then by carefully making the doorways practical a great effect can be obtained without tremendous expenditure. It will also give you a better establishing shot. Naturally you will have to play around with proper spacing of your camera in front of this miniature as well as spotting the miniature at a proper distance from the practical set. This spacing on both sides of the miniature should be scaled in the same proportions used in the construction of the miniature.

A good selection of a stockpile of these miniatures such as exterior church entrances, exterior house doorways, exterior portholes of a ship, etc. should be built up for future use. Great care should be taken to properly light these miniatures. Variations of scale can be accomplished by taking accurate field of focus dimensions of a 90 mm as well as a 50 mm lens. For further details on this we suggest that you write for a copy of the BAB manual on productions pointers through the NAB in Washington, D. C.

UNDERWATER EFFECTS: Take a twenty inch standard house aquarium—clean thoroughly inside and out and place on the bottom of this tank sand and rock formations at approximately the same scale as the aquarium. Use some small type seashells and under water plants—fill with water and drop in any variety of fish. We suggest you use the darkest colors of small fish, black goldfish, Japanese Zebra fish, etc. Put your lighting directly above this tank through the water, so that when the water is rippled you will see reflections all through the tank. Place this tank on a table in front of a full scale underwater set. Dress your set in full scale with sand, large shells, sea fans, hung spanish moss and kelp. For a beautiful effect try staging a ballet on the full scale set, shoot through the fish tank to this set and the desired effect will be obtained.

You must keep in mind that the water in the tank must settle at least 24 hours before using so that the clearest possible pictures can be obtained. This can be done by filtering your water through charcoal or burnt cork first.

(Continued from page 18)

Bell is even more intimately involved in the telecasting of remotes, that is, when the telecaster is unable to handle the pick-up himself. For example, if a boxing match is being telecast from, say, Elizabeth, N. J., New Jersey Bell's job starts right down at the arena. As the TV cameras scan the action taking place under the arc lights, the impulses which will end up as pictures of the event are carried to the TV station's truck at or near ringside. In the truck, which is actually a mobile studio, technicians select the best picture, doctor it up if necessary and then hand it over—via special cable—to the telephone TV group, which is also located in an equipment filled truck at the arena. The first job is to check the picture received from the TV broadcaster to determine its quality for comparison with the picture delivered to him at the distant end of the circuit.

From the truck the picture signals are sent up to a transmitter, which is usually located on the roof of the building from which the program originates. The future TV picture is now ready for its first microwave ride, which will carry it from the transmitter to a similar shaped object on top of the Empire State Building in Manhattan.

Arriving in New York, the TV picture-to-be is still in telephone custody, since the receiving antenna atop Empire State is operated by the N. Y. Telephone Co. The picture signal then leaves the air waves and proceeds by special video cable to the main studio of the TV station broadcasting the fight. Here it is monitored by studio

technicians and then sent by cable to the transmitting tower which broadcasts the picture to the set. (Most major TV transmitters in New York City will soon be located on the Empire tower also.)

Bell System charges for the use of its intercity television facilities, both audio and video, average out

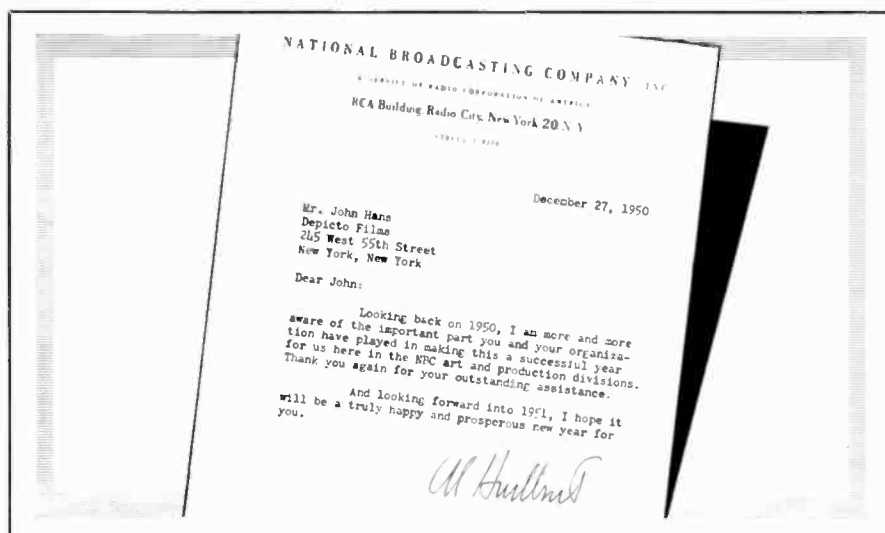
to about ten cents per mile per half-hour basis. The television network rates are filed with the FCC in the same manner as are long distance telephone and radio program rates. At the present time facilities used for television purposes by the Bell System are valued at about \$73,000,000.

RECEIVER DISTRIBUTION ...

January 1, 1951

New York	2,050,000	Atlanta	86,200
Chicago	830,000	Lancaster	76,500
Los Angeles	801,000	San Diego	76,000
Philadelphia	750,000	Toledo	75,000
Boston	642,000	Louisville	73,300
Detroit	405,000	Memphis	70,100
Cleveland	396,000	Rochester	70,100
Baltimore	265,000	Grand Rapids	70,000
St. Louis	239,000	Oklahoma City	68,000
Cincinnati	220,000	Seattle	63,100
Washington	220,000	Johnstown	61,300
Minn.-St. Paul	217,000	Houston	59,300
Pittsburgh	212,000	Tulsa	58,200
Milwaukee	202,000	Richmond	57,100
Buffalo	171,000	Dallas	56,500
San Francisco	143,000	Omaha	55,800
Schenectady	133,000	Wilmington	53,600
New Haven	130,000	Norfolk	50,500
Columbus	120,000	Charlotte	50,400
Providence	120,000	Miami	50,000
Dayton	107,000	New Orleans	47,200
Syracuse	95,100	Fort Worth	44,100
Kansas City	93,200	Greensboro	42,000
Indianapolis	88,900	Erie	40,100
		Lansing	40,000
		Davenport-Rock Island	38,500
		San Antonio	37,200
		Birmingham	37,000
		Salt Lake City	36,400
		Ames	33,700
		Utica	33,000
		Huntington	32,500
		Binghamton	31,300
		Kalamazoo	31,100
		Jacksonville	26,000
		Phoenix	25,100
		Nashville	23,000
		Bloomington	13,100
		Albuquerque	7,000
		Total	10,549,500

—NBC estimates.



TELEVISER has always presented the FACTS.

Now here are some FACTS about TELEVISER.

Only TELEVISER offers your advertisement these result producing features.

- **CREAM READERSHIP**—TELEVISER reaches executives who purchase time, services, equipment.
- **LOWEST RATES**—TELEVISER's advertising rates are the lowest per thousand of any television magazine.
- **LONG LIFE**—Your ad works for you 12 months out of the year. TELEVISER's information-packed and historically valuable articles bear constant re-examination.
- **REPUTATION**—TELEVISER was the first standard size magazine in the field and has grown with the industry.
- **LOYAL READERSHIP**—Many of our subscribers have been with us since our first issue in 1944. They have learned that TELEVISER is the one television magazine they can believe in.

**Act now!
Fill out this form.
Return it to us.**

Televiser

monthly journal of television
1780 Broadway, New York 19, N. Y.
PLaza 7-3723

Dear Sirs:

Yes, we are interested in learning more about the way advertising in TELEVISER can work for us.

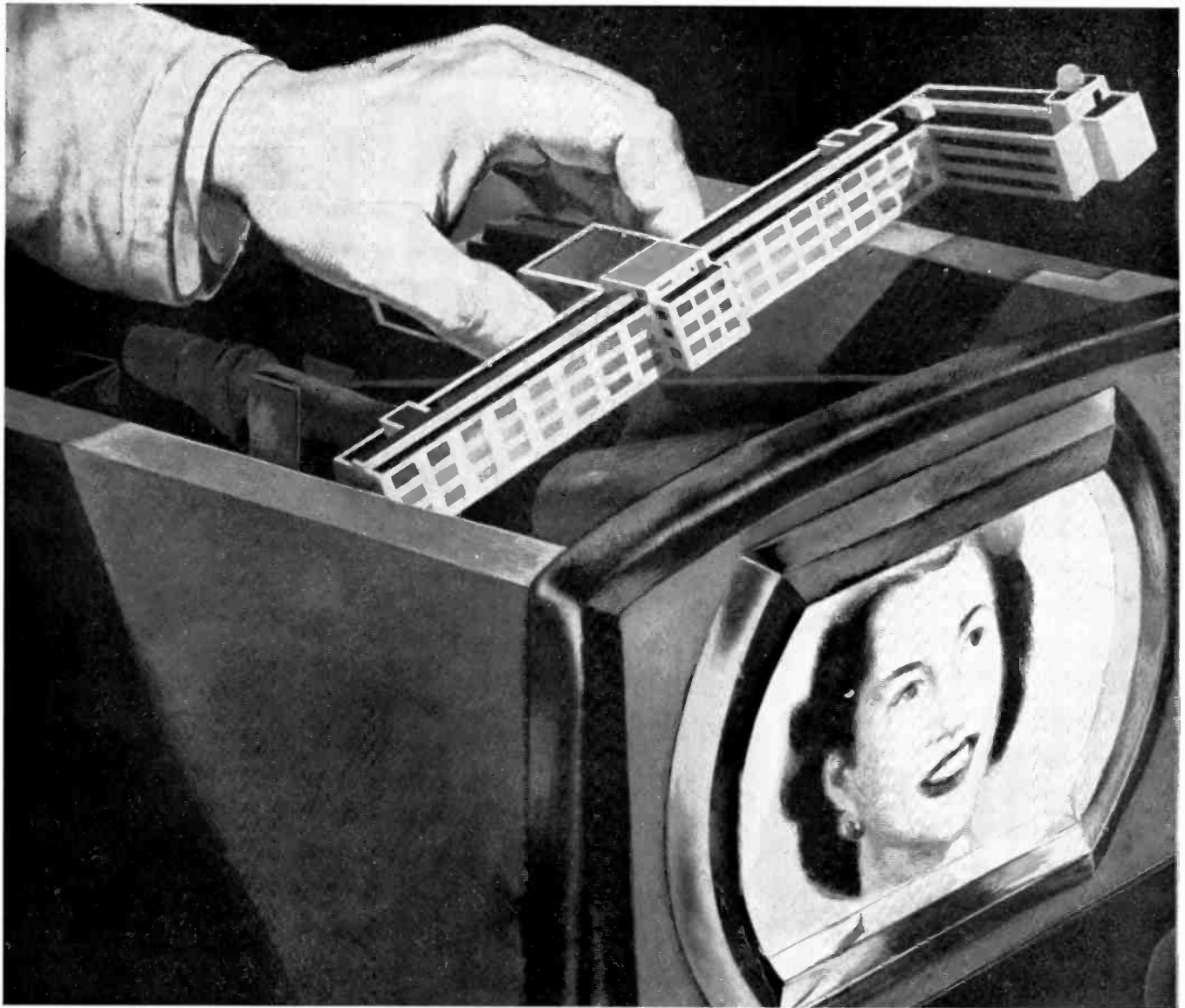
- Send rate card and more detailed information.
- Have space representative phone for an appointment.

NAME _____ TITLE _____

FIRM _____

ADDRESS _____

PHONE _____



Basic research at RCA Laboratories has led to most of today's all-electronic television advances.

At the heart of every television set!

Why show RCA Laboratories *inside* your television receiver? Because almost every advance leading to all-electronic TV was pioneered by the scientists and research men of this institution.

The supersensitive image orthicon television camera was brought to its present perfection at RCA Laboratories. The kinescope, in these laboratories, became the mass-produced electron tube on the face of which you see television pictures. New sound systems, better microphones — even

the phosphors which light your TV screen — first reached practical perfection here.

Most important of all, the great bulk of these advances have been made available to the television industry. If you've ever seen a television picture, you've seen RCA Laboratories at work.

See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 49th St., N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, New York 20, New York.



Through research from RCA Laboratories, today's RCA Victor television receivers are the finest example of electronic engineering.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television

TELEVISER

Movies vs. Television
TV Casting Director
The Facts of the Medium

Acquisition Dept.
Dayton Public Library
215 E. Third St.
Dayton 2, Ohio

x3/52

JAYTON PUBLIC LIBRARY
REFERENCE
2nd FLOOR

MAY 3 '51

Bring Your TV Headaches To Us!



Take St. Joseph Aspirin
for instance:—

The Advertiser: Plough, Inc.
The Agency: Nelson Ideas, Inc.
The Producer: National Screen Service



① STOP-MOTION ANIMATION... Aspirins sliding out of bottle one-by-one in a sure-fire technique that secures and holds viewer's interest.



② TRICK PHOTOGRAPHY...bursts advertiser's product over scene of typical community...holds it superimposed to assure product identification.



③ LIVE PHOTOGRAPHY... at point-of-sale, effectively shows customer's desire for product, stimulates buying reaction.

Their TV Film Commercials from National Screen Service, utilized the eye-appealing advantages of *Stop-Motion Animation*, *live photography*, and those special photographic "tricks" that are our *stock-in-trade!* All the showmanship ingredients that *secure and hold* the viewer's attention, *impress* price and product on the audience and *stimulate* buying reaction...the sales-provoking essentials that turn *commercials* into CUSTOMERS and makes Television pay off for you!

More than 30 years of experience in putting *Showmanship* on film has given us the "Know-How"...the extensive *facilities*...and the expert *craftsmen* to do the fine professional job your TV film commercials demand!

Write, wire or phone today... and let us turn your next TV film commercial into a sure-fire *television salesman!*

4 Studios! Offices in 31 cities!



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



WSYR-TV

means

Bright, Clear,

Consistent

PICTURES

AM
WSYR
 570 kc.

FM
WSYR
 94.5 mc.

TV
WSYR
 Channel 5

From its antenna atop Sentinel Heights, 1,200 feet above Syracuse and vicinity, WSYR-TV's full radiating power of 23,500 watts on Channel 5 assures Central New Yorkers clear, steady reception of the outstanding TV shows—on NBC—exclusive.

the Only **COMPLETE**
Broadcast Institution

in

Central New York

WSYR **ACUSE**

AM • FM • TV

NBC Affiliate in Central New York

Headley-Reed, National Representatives

Televiser

THE JOURNAL OF TELEVISION

CONTENTS

MOVIES VS. TELEVISION By Gilbert Seldes	6
THE TELEVISION CASTING DIRECTOR By William I. Kaufman	8
THE FACTS OF THE MEDIUM Methods of Research	10
Viewing Habits	11
The Markets	12-13
Receivers	14
The Network	15
REVISED CHANNEL ASSIGNMENTS	16
TV REPORTS ON CRIME By Robert E. Harris	17
EFFECTIVISIONS By John DeMott	18
ELECTRICAL VENTRILOQUISM By Walter Covell	20
FILM FACTS By Jerry Albert	21
TV STATION REVENUES TOP \$100 MILLION	22

IRWIN A. SHANE
Editor and Publisher

ROBERT E. HARRIS
Managing Editor

Joseph Dermer Assistant Editor Inge Price Editorial Assistant
Maurice H. Zouary Art Editor Sylvia Sklar Business Manager
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). Adver-
tising rates upon request. Published monthly,
except July and August, by Television Publica-
tions. 1780 Broadway, New York 19, N. Y.

Entire Contents Copyrighted. 1951

COMMONWEALTH

Currently Serving the
Nation's Leading TV Stations
Offers the Following

TV FILM PACKAGES

**26 MAJOR COMPANY
FEATURE PROGRAMS**
with such stars as

Barbara STANWYCK	Paulette GODDARD
Robert YOUNG	Jimmy STEWART
Jimmy DURANTE	Merle OBERON
Claudette COLBERT	Melvyn DOUGLAS
Jack BENNY	Raymond MASSEY

39 TOP WESTERNS

featuring

**THE RANGE BUSTERS
KERMIT MAYNARD
SMITH BALLEW**

52 FEATURE PROGRAMS
with such stars as

Bill "Hoppy" Boyc	Jack LaRue
Frankie Darro	Pinky Tomlin
J. Carrol Naish	Buster Crabbe

13 MUSICAL VARIETIES

12 1/2 min each • featuring

MOREY AMSTERDAM

13 SOUND CARTOONS

250 AESOP FABLE SILENT CARTOONS

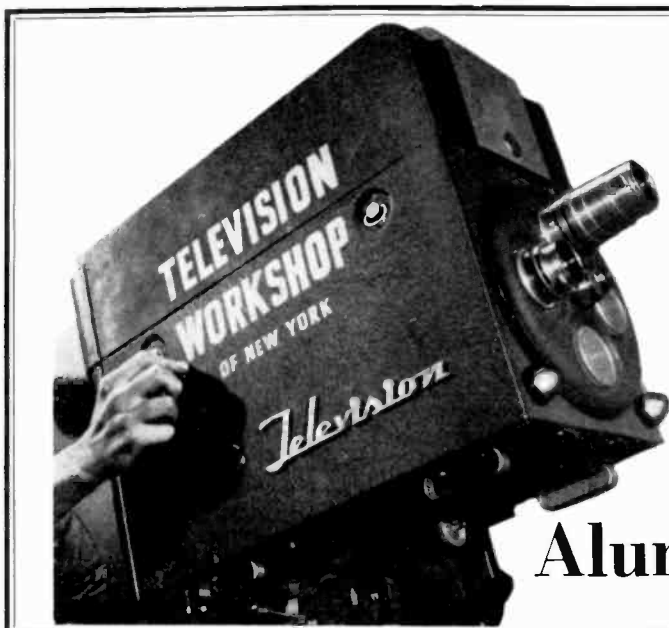
12 CHARLIE CHAPLIN COMEDIES
12 1/2 min each

For further information and complete list, write to



Commonwealth

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



Where TELEVISION WORKSHOP Alumni Are Employed

- Allen, John R.
TV Director, Lever Bros.
- Algie, James
Film Dept., WPIX, N. Y.
- Amodeo, Anthony
Studio Technician, WJZ-TV
- Andre, Edward
Ass't Technician, WABD, New York
- Andrews, George
Cameraman, WSM-TV, Nashville
- Andrews, Ted
Ass't Technician, WABD, New York
- Bailey, B. O.
Cameraman, WNBC-TV, Binghamton
- Behar, Joseph
Cameraman, WPTZ, Philadelphia
- Berkonpas, Alfred
Ass't. Director, WOR-TV
- Berkowitz, Simon
Light Man, WNBT, New York
- Bernstein, Bob
Studio Technician, WJZ-TV, N. Y.
- Bielcik, Henry
Cameraman, WJZ-TV, N. Y.
- Black, Harry
Program Mgr., WXEL-TV, Cleveland, O.
- Borden, Mickey
Floor Mgr., WJAR-TV, Providence
- Bradley, William
Floor Mgr., "We, The People," New York
- Brantley, Linwood
Studio Technician, WABD, New York
- Brinley, Ed
Cameraman, WOIC, San Antonio
- Brodley, Sheldon
Cameraman, WXYZ, Detroit
- Brooks, Vernon
TV Coordinator, WGN-TV, Chicago
- Chadbourne, Ethelmae
Prod. Dept., WCBS-TV, N. Y.
- Chalet, Henry
TV Dept., Hyperion Films
- Christenberry, George
TV Director, N. W. Ayre Sons Co., N. Y.
- Cilurzo, Vincent
Studio Technician, WABD, New York
- Cohen, Martin
Cameraman, WSPD-TV, Toledo
- Cohen, Sam
Video Recording, WJZ-TV, New York
- Condit, Warren
Teletranscription Dept., WNBT-NBC, N. Y.
- Conrad, Edwin
WTCN-TV, Minneapolis
- Cook, Mary
Prod'n Ass't., WNBS, Columbus
- Cooper, Sheldon
Director, WGN-TV, Chicago
- Cox, Kayda B.
Charles Rogers Productions, New York
- Cromwell, Victor
Cameraman, WCBS-TV, N. Y.
- Davis, Don
Comm'l Supervisor, Television Cartoons
- De Stanick, Steve
Cameraman, WPIX, New York
- Diamond, Vernon
Director, CBS-TV, New York
- Dickson, Thomas
Cameraman, WPTZ, Philadelphia
- Di Franco, Frank
Director, WCBS-TV, New York
- Dillon, Sean
Prod'n Supervisor, Trans-American, N. Y.
- Di Lonardo, Hugo
Film Dept., WJZ-TV, New York
- Doran, Richard A.
Pathe Lab. Industries, Inc.
- Dyson, Franklin W.
Dyson & Turner Productions, N. Y.
- Elgort, Sam
Studio Technician, WJZ-TV, N. Y.
- Elliot, Barry
Prod'n Ass't, WABD, N. Y.
- Epstein, Alfred
Cameraman, WJZ-TV, New York
- Fisher, Judith
Ass't Director, TV Dept., Maxwell Sackheim
- Fleischman, Russell
Operations Dept., WJZ-TV, N. Y.
- Folino, Salvatore
Cameraman, WJZ-TV, New York
- Franklin, Ben
Cameraman, WNBT, New York
- Freedman, Jerry
Director, William Morris Agency, New York
- Freedman, Myron
Cameraman, WJZ-TV, N. Y.
- Friedman, Jack
Television Ass't, WJZ-TV, New York
- Fusco, M. C.
Cameraman, WKTV, Utica
- Garris, Sid
Cameraman, WJEL, Springfield
- Gibbs, Frank
Cameraman, WNBT, N. Y.
- Gibbs, George
Film Man, WNBT, New York
- Giles, Charles
Studio Technician, WJZ-TV, N. Y.
- Glennen, William
Studio Ass't, WABD-TV, New York
- Glickman, Rae
Sec. to Program Mgr., WABD, N. Y.
- Goldsmith, Warren
Music Librarian, NBC-TV, N. Y.
- Goodsell, Jack
Ass't Nat'l Sales Mgr., WNBC, Binghamton
- Grossman, Bernard
Floor Mgr., "We, The People," New York
- Guyon, William J.
Photographer, WCBS-TV, N. Y.
- Haddon, Alexander M.
WATV, Newark
- Halleck, Vance A.
WNBW, Washington, D. C.
- Hausman, Harvey
Cameraman, WCBS-TV, New York
- Heineman, George
Operations Director, Midwest Division, NBC-TV, Chicago
- Hellman, Gordon
Sales Presentations Mgr., WCBS
- Henning, Edward
Remote Cameraman, WPIX, N. Y.
- Hinckley, Harry
Pub. Relations, WPIX, N. Y.
- Hoffman, Harold
Cameraman, WCBS-TV, New York
- Hollenbeck, William
Prod'n Director, KGO-TV, San Francisco
- Holmes, J.
Studio Technician, WJZ-TV, N. Y.
- Houston, Marie
TV Writer, N. W. Ayre Sons Co., N. Y.
- Hutchinson, John
Senior Producer, WBEN-TV, Buffalo
- Idelbrando, John
Technical Director, WNBC-TV, Binghamton
- Itkin, William
Lighting Technician, WJZ-TV, New York
- Jackson, Richard
Director of Remotes, WAVE-TV, Louisville
- Jacobson, Warren
Senior Director, WNBT, N. Y.
- Jaeger, Andrew P.
Film Director, Dumont Network
- Jason, Jack
Mgr., TV Dept., Spotlight Agency, N. Y.

Jawer, Bob
Ass't Comm. Mgr., WPTZ, Philadelphia

Johnson, Arthur
Studio Technician, WJZ-TV

Junghaus, Max
Cameraman, WJZ-TV, New York

Kaminsky, Bert
Cameraman, WABD, New York

Klein, Jerry
Video Recording, WJZ-TV, New York

Krushansky, Irwin
WNBK-TV, Binghamton, N. Y.

La Froschia, Frank
Cameraman, WPIX, New York

Lacey, Bill
Cameraman, WABD, New York

Lang, Morley
Studio Technician, WJZ-TV, N. Y.

Larson, Randall
Film Director, WNBS, Columbus

Lee, Frank E.
TV Instructor, Woodward College, Los Angeles

Lee, Jerry
Cameraman, WDTV, Pittsburgh

Leventhal, Jules
Time Salesman, WCPO-TV, Cincinnati

Lewis, Colby
Senior Producer, WTMJ-TV, Milwaukee

Lewis, Fred
Floor Mgr., WDTV, Pittsburgh

Lopes, Olimpic
Studio Technician, WJZ-TV, N. Y.

Maquire, James
TV Prod. Dept., Van Carr Prod., New York

Manno, George
Director-Producer, WXYZ, Detroit

Marks, Jason
Reader, WCBS-TV, New York

Marrone, Joseph
Cameraman, WJZ-TV, New York

Martorano, Robert
Studio Technician, WABD, N. Y.

Mascalo, Raymond
Cameraman, WJZ-TV, New York

Mason, Sonny
Writer, WJZ-TV, New York

Mavanskik, John
Studio Ass't, "We, The People"

McNamara, Dick
Ass't Technician, WABD, New York

McNeil, Donald
Floor Manager, WJAR, Providence

Meyer, Bernard
Traffic Dept., WNBT-TV, N. Y.

Miranda, Robert
Cuban Television, Havana

Montiego, Ceasar
Cableman, WNBT-TV, New York

Moses, George
Cameraman, WCBS-TV, New York

Murphy, James
Cameraman, WMAL-TV, Washington

Nelson, Al S.
Ass't TV Producer, Fuller, Smith & Ross, Cleveland

Nimmo, James
Ass't Director, WABD, New York

Novich, Chester
Ass't to Producer, Young & Rubicam, N. Y.

O'Brien, Edward
Ass't Film Traffic Mgr., WNBT, N. Y.

Orion, Chaplin
Floor Mgr., KRDL, Dallas

Ost, Charles
Production Staff, WOR-TV, New York

Palmer, Thomas
Director, WFAA, Dallas

Papai, Julius
Film Dept., WATV, Newark

Park, Warren
Director, WJAR-TV, Providence

Paulson, Barney
Film Dept., WJZ-TV, New York

Peltz, Art
Producer, Wolff Agency, New York

Peyson, Robert
Floor Mgr., WCBS-TV, N. Y.

Peyton, Peyton G.
Cameraman, WCBS-TV, New York

Phillips, Irving
Scenic Dept., WCBS-TV, New York

Phuhl, Herman
Senior Director, WLW-TV, Cincinnati

Pliskin, Leo
Cameraman, WNBK-TV, Binghamton

Pollard, Dave
Commercial TV Writer, Young & Rubicam, New York

Pottasch, Allan
Director-Producer, WBTV, Dallas

Rector, Ray
WKY-TV, Oklahoma City

Reese, Carlyle
Ass't Director, WXYZ, Detroit

Robbins, Richard
Time Salesman, WBNS-TV, Columbus

Rogow, Robert
Studio Technician, WABD-TV, N. Y.

Rubin, Dan
TV Director, Jack Donowitz Adv.

Russell, George
Remotes Dept., WPIX, New York

Ruttenberg, Emery
Studio Ass't, "We, The People"

Sackett, Barney
President, Sackett TV Prod'ns, Inc.

Schadl, Joseph
Film Dept., WOAI-TV, San Antonio

Schneider, Charles
Cameraman, WXEL, Cleveland

Schneyer, Herbert
Ass't Director, WMAL-TV, Washington

Schuster, Bernard
Studio Ass't, "We, The People"

Schwartz, Jerome
Lighting Technician, WCBS-TV, N. Y.

Scourby, Mary
Prod'n Ass't, J. Walter Thompson Agency

Segal, Herbert
Studio Technician, WJZ-TV, New York

Seig, Charles
Operations Control Supervisor, WNBT, N. Y.

Sharon, George
Cameraman, KRDL, Dallas

Sheppard, Martin
Studio Technician, WNBT, N. Y.

Sidlo, Joseph
Cameraman, WCAU-TV, Philadelphia

Simmons, Robert
Producer-Director, WJBK-TV, Detroit

Sinclair, Joseph
Prod'n Facilities Director, WJAR-TV, Providence

Singer, Harold
Script Dept., Music Corp. of Amer.

Slifko, Steven
Cameraman, WMAR-TV, Baltimore

Smith, Morton
Cameraman, WPIX, New York

Smith, Peter
Director, WDTV, Pittsburgh

Snedeker, Leon
Film Dept., WLWC, Columbus

Sobolov, Hal
Floor Mgr., WJZ-TV, New York

Spaniardj, Ralph
Cameraman, WABD, New York

Spielberger, Sanford
Producer, WMAL-TV, Washington

Stack, Richard
Dir. of TV Sales, Gen. Artists Corp., N. Y.

Stark, Marjorie
Production Dept., WNBT, N. Y.

Starr, Bernard
Scenery Dept., WCBS-TV, N. Y.

Steeves, John
Personnel Manager, WNBT, N. Y.

Steinberg, Charles
Studio Technician, WCBS-TV, N. Y.

Steligan, Steve
Director, WAVE-TV Louisville

Tarowsky, Harold
Transmitter Engr., WPIX, N. Y.

Tesser, Charles
Teletypewriter Dept., WNBT, N. Y.

Tesser, Murray
TV Director, WJAR-TV, Providence

Tilt, Albert
Cameraman, WABD, New York

Troxel, Dick
Technical Operations, WTVJ, Miami

Tweedy, Lloyd J.
WDTV, Pittsburgh

Vallalunga, Joseph
Studio Technician, WJZ-TV, N. Y.

Votik, Albin
Video Operator, WCBS-TV, N. Y.

Warnick, Robert
Technical Operations Dept., WCBS-TV

Webb, Robert W.
WCBS-TV, New York

Weed, Harmon
WNBT, New York

Weiss, Jerry
Ass't Film Director, WXEL, Cleveland

Werner, Henry
Studio Technician, WJZ-TV, N. Y.

Weshner, Skip
Writer, WABD-Dumont, New York

Weston, Edward
Program Mgr., WCPO-TV, Cincinnati

Weston, Steve
Ass't Director, WABD-TV, New York

Whitman, Don
Director-Producer, WJBK, Detroit

Whitherbee, Walter K.
Director of Remotes, WAVE-TV, Louisville

Wohl, Wesley
Studio Technician, WABD, New York

Wynn, Lawrence
Time Sales Staff, Dumont TV Network

Zavetz, Steve
Cameraman, WPIX, New York

Zuckerman, Jerome
Cameraman, WXYZ, Detroit

For Television Personnel, Write

TELEVISION WORKSHOP

1780 Broadway

New York 19, N. Y.

the two top entertainment arts
battle for the same audience

Movies vs. Television

by Gilbert Seldes

• • •

THE relation between television and the movies may work out in several different ways. The essential factor is that until now the audience for television is substantially the same as the movie audience. Nothing in the quality of the product stands in the way of a merger of interests; and if no agreement is reached, each will be the mortal enemy of the other.

In Hollywood are huge studios, magnificent equipment, trained technicians, and the most popular of all entertainers; also a backlog of several thousand feature films. Owned by Hollywood, and not necessarily on the credit side at this moment, are theater buildings all over the country. The studios can use what they have to make pictures for the theaters; or they can, after some revolutionary adjustments, make pictures for the television industry and bring into the theaters both their own pictures and certain types of TV studio programs.

Or they can compromise. They can act as a manufacturing unit for television, preparing pictures to the

specifications of broadcasting, and at the same time reach out for the audience neither Hollywood nor television attracts. This would follow the pattern set by the theater after the movies came to Broadway; the melodrama of the 1890's disappeared, and the parlor comedy followed when the movies offered their own version; some plays were put on in the hope of sale to the movies, but for a generation the theater survived by attracting a non-movie-going audience. It was not done without bankruptcies and heart-break; but the theater survived long enough for new talent to come into it. Whether the movies with their enormous overhead can afford anything like this purging experience is doubtful; but if they get a substantial income out of the pictures made for television, they may have time to reorient themselves.

The movies may, however, take their bearings and go off into a wilderness of Westerns and musical extravaganzas. In these departments television cannot compete. Networks and sponsors may commission short films or cheaply made longer ones; if they cannot get them from the major studios, they will find independents to make them, or they will go into the business themselves. But the spectacular film, well made, in color (which will not be generally available to television for several years) is too costly. It may be a risky thing, but if Hollywood chooses to fight television, competing for the same

audience, these noisy and infantile productions are available; and local theaters may make a deal with independent television stations to pipe in sporting events and quizzes so they will have some form of television to offer. The audiences attracted by this combination of the least significant elements in the two media would not tolerate the best of Hollywood's current product, and the net result would be a further lowering of movie standards.

Through the movies, television will affect the theater and fiction writing, so the direction Hollywood takes has general significance. Although pious statements about "better pictures" have been made and the facts about the dwindling audience have finally become a commonplace in speeches by executives, no decisive change in the Hollywood atmosphere is visible. No one can say how long the movies will go on pretending that television never happened. The halt in TV building operations after the FCC stopped issuing licenses in 1948 gave the movies a breathing spell; a shock to the economy at any time in the next few years would help them even more, especially if it came before the large metropolitan markets were well equipped with receivers; but even a slight depression after television has come into common use would be fatal to the movie theaters and ultimately to the studios. The advantage five years from now is even more marked on the television side, since

This article has been excerpted from a chapter in "The Great Audience," by Gilbert Seldes, published by Viking Press, New York (\$3.75). Mr. Seldes is also the author of "The Seven Lively Arts," "The Movies Come From America," and "Mainland." He recently adapted "The Young In Heart" for Robert Montgomery's television series.

it will have a new selling point to exploit—color; whereas the movies have nothing but stereoscopic depth to promise, and it isn't enough.

Comparative Costs

In theory the movies should be able to beat off the invasion. To the average man television is something like the movies and something like the radio; whenever television tries to create the kind of entertainment familiar in the movies, it subtracts—it loses color and size and technical perfection and spaciousness of motion pictures; it can afford to spend on an hour-long dramatization little more than the movies spend for each minute of a first-class film (in recent years the average cost of A pictures has ranged from fifteen thousand to twenty-five thousand dollars for each minute of finished film). On the other side, whenever television uses the materials of radio, it adds the priceless ingredient of sight. The cost goes up, but the non-dramatic programs of radio remain relatively inexpensive when they are made visible; costly settings and long rehearsals are brought down to a minimum, and the spontaneous program, the vaudeville acts perfected for the stage or night club, the sport events, can be produced within a reasonable budget. Since television has been developed by radio as its own successor, it might concentrate on the programs best suited to its nature, leaving to the movies the exploitation of fiction as well as musical extravaganzas and spectacles.

As a formula this is logical; but the rivalry between the two media will not be governed by a plan. Television will learn, as radio did, how to tell a story, and the sheer voracity of the medium, using up as many stories in a month as the movies use in a year, will force the broadcasters to adapt all kinds of fiction and probably to evolve a system of repeating their productions so as to cut down the cost. To the movies will be left the costly spectacular entertainments which are disastrous when they don't pay off and which are entirely useless for the creation of an audience new to the movies and not tempted by the average fare of television.

Television's Forte

Nine-tenths of what one sees in television today is aimed at the drifting movie audience, it is true. But even within that limitation the extraordinary power of the medium asserts itself. The programs that have impressed people (outside of sports and special events and Hopalong Cassidy) have again and again been triumphs of character. All the TV serials based on the radio formula (artificial characters in unbelievable adventures) have failed, while pure character-comedy has succeeded, with "The Goldbergs," the "Mama" series, and their several imitators. With no admiration for the techniques of Milton Berle, I perceive his attraction, because in his way he presents the unvarnished, the aggressively brash truth about one human being, himself, subduing to it all the other elements of entertainment his vaudeville should supply; it took longer for a milder, and more intricate, personality to arrive, but Garroway illustrates the same golden rule, that what a person *is* counts inordinately. The puppets in Kukla, Fran, and Ollie are characters, and all the ingenuity of rival groups cannot shake the special hold on the audience of these character-puppets.

Even the extravagances of the personality program, the exploitation of handsome women with a lot of friends who "drop in," testifies to the essential soundness of building programs around what people are more than around what they do. (I pass without comment a number of programs which have gone Hollywood, giving themselves the bends in an effort to find new *twists*; these are personalities, in the gossip-column sense of the word, whose character either does not come over or is unattractive, and the efforts to promote them are deplorable.) Of the dramatic series, particularly on CBS and NBC, this can be said: they vary from good television to feeble imitations of the movies, but the best individual programs, those approaching closest to what television can accomplish, have consistently been well received; and, at the other extreme, those commercial announcements which have tried manfully to catch the accent of true character have also been successful. It is too early to make final judgments about popular taste, but the significant minimum of hope remains—good television has not been driven out by bad.



SHOOTING THE BLOCK is one illustration of the technical perfection and spaciousness obtainable by motion pictures. This method is used to get acting shots that cover one or more city blocks without cutting. This sequence was shot on a Universal International lot for Bill Mauldin's "Up Front."

problems involved in assembling a tv cast are many and varied

The Television Casting Director

by William I. Kaufman

Casting Director of NBC Television

BY THE nature of his job, the Casting Director of a television network is something of a paradox. With one hand he scans the highways and byways of the entertainment world for the finest available talent; with the other hand he points to budget limitations which dictate how much he can pay for the quality of performing ability required for the top-flight presentation of a play. Then he fights to adjust these two opposing factors in order that American homes may be supplied with the best possible dramatic productions.

As his title suggests, the Casting Director's principal assignment is to sort out the various applicants for roles and select the performers with the most desirable talents. But everlastingly facing him in every move he makes is that monstrous thing called a budget. The drama that reaches the screen is indeed weak fare compared to the force of arguments that result from excessive production costs.

The ability of the Casting Director to do a good job depends

largely on his advance preparations. Many are the responsibilities he must discharge before he sets a single person in a part.

Television casting involves a mass of detail work, and time-saving is essential. The Casting Director must develop the ability to remember the whereabouts and movements of all talent. He must familiarize himself with the sources of their employment, and keep in his head a "classified index" which, in a flash, can sort out the names, types, characters, accents and special abilities of different performers. He must also acquaint himself with the future plans of persons (stars in particular) so as to anticipate their availability. For example: Henry Hull recently arrived in New York City to play in the legitimate theatre. Knowing of Mr. Hull's arrival, a Casting Director arranged to contract him for his first television appearance, and in so doing succeeded in attracting a larger audience to the program.

The Casting Director is pressed by the intimacy of television into finding new faces. This creates the

unpleasant task of having to say "sorry, nothing today" to so many hopefuls. However, even in these unhappy moments there are occasional gratifying compensations. Recently a TV Casting Director received word that a talented young girl whom he employed for her first New York job had won the ingenue lead in the Chicago company of a Broadway play. She had been seen on the video screen by an agent who was able to recommend her for this excellent role, which has become her first major success in the legitimate theatre.

In conjunction with auditioning, the Casting Director broadens his acquaintance with persons and materials in order to contribute to his knowledge of performing artists. This involves attendance at legitimate plays, night club floor shows, stage shows, and television programs on his own and other networks.

In rounding out his background so that he can better untie television casting knots, the Casting Director reads all trade publications to familiarize himself with the new developments, problems, theories, and ideas propagated by the growth of his field. In his office, to aid him in his search, he keeps all the Guides and Lists which make it a simple matter to reach people in the shortest possible time.

Let us follow the Casting Director as he meets the problems involved in assembling a cast.

As mentioned before, he endeavors to set the cast as soon as possible after reading the script so



MR. KAUFMAN was educated at Bordentown Military Institute and Wake Forest College, North Carolina. He became Assistant Director of Program Preparation and Procurement for NBC television. This meant that all program ideas and scripts for NBC television were screened by him, and that he bought and contracted for new programs. The auditioning, casting, and buying

of all talent for NBC produced shows, in cooperation with Owen Davis, Jr., were part of Mr. Kaufman's activities. This required the negotiating of all talent contracts. He is also the author of "The Best Television Plays of the Year" and co-author of "Your Career in Television."

that director and producer may proceed to their other production tasks. The director should have a concrete idea of the type of person he desires to play a particular part. Having read the script, the Casting Director is able to suggest many talent possibilities to fulfill these requirements and together they work out the perfect cast.

At this point, one of the biggest obstacles in casting arises, viz., how to buy the services of high-priced talent and still stay within the show's budget. It's rather impossible to hire a \$1,000 actor on a budget which limits the outlay for the entire cast to \$700. The Casting Director must adhere to the budget and yet give the television audience the best.

In seeking top-flight, highly experienced performers who can accept the responsibility of carrying the major part of a television show, the Casting Director often runs up against a certain "non-availability" of talent. This seems strange when one considers how many performers are constantly seeking opportunities. Nevertheless, the Casting Director is competing with other TV networks, the active legitimate theatre, and the screen, for top talent. Actors available for secondary and supporting roles are plentiful but star material is difficult to procure since most stars are generally busy. In addition, many persons who turn in outstanding jobs on the stage and screen (where they have ample time to memorize their lines) deliberately pass up an opportunity to appear on television because this visual medium demands that they learn a great many lines in a very short time.

In deciding on fees to be paid to stars, the Casting Director is often forced to resort to "toe-to-toe" negotiations with the artists' representatives, since he is always restricted by the limits of his budget. Furthermore, it is the duty of the Casting Director to negotiate with the artist, or artist representative in the matter of billing. He may negotiate to star one person, feature the next, and mention additional cast members; he may co-star two or three persons; or he may decide to feature just one star. There are, of course, alternative combinations of any of these

types of billing. This problem was infrequent in the early days of television. Nowadays it is becoming increasingly important . . . as important often as is the question of payment . . . in the original contractual arrangements.

On rare occasions the Casting Director gets caught in a web because of a language difference. One Casting Director hired nine Chinamen for a show. Not until they arrived did he realize that his negotiations had to be carried out by an interpreter and sign language.

Then, too, there are anxious moments when actors are working simultaneously in television and legitimate theatre. In such instances, the Casting Director must see that the station provides for the return of the actor to the theatre before curtain time. To accomplish his feat, costume changes often have to be made en route, using a closed limousine as a mobile dressing-room.

Television Casting Directors offer actors the advantages of employment, billings, and most important, an audience of greater scope and numbers. For example: as of November 1, 1949, "Born Yesterday," longest running Broadway play, had been seen by an audience of 1,466,400 (assuming the show played to capacity every performance). In a single telecast an actor may be seen by four and a half million people. In one other respect, a TV performer in New York has an opportunity to display his talents to people who offer employment in other cities. This gives him a chance to build a reputation among persons not in propinquity to the legitimate theater.

And thus we have discovered that the Casting Director's problems permeate three major phases of endeavor. First, his preparation before casting; second, his actual casting process; and third, his contractual negotiations. Each situation must be treated calmly with a sense of humor and, most of all, with a firm resolve to obtain for the viewer the very best in television entertainment. Only with these things in mind, can the Casting Director help bring to the screen, programs which exhibit artistry, good judgment, and good taste.

Valuable guides for television technicians

Check the ones that can help you most and see them on approval



I. Movies for TV

By *Battison*. All the information you need to choose the best equipment, operate it efficiently and make the most effective use of films on TV. Shows what may go wrong and how to avoid it; how to edit film, produce titles, special effects, commercials, newsreels, combine live scenes with film, and all other techniques. \$4.25



2. Television & FM Antenna Guide

By *Noll and Mandl*. Complete data on all VHF and UHF antennas, including information on new types given here for the first time. Shows how to select the right type for the site, where and how to install it, how to minimize noise from transmission line, and all other techniques needed to insure getting the most out of any antenna system. \$5.50



3. Television for Radiomen

By *Noll*. Clear, non-mathematical explanation of the operating principles and function of every part and circuit in today's TV receivers and the basic principles of transmission. Full instruction in installation, alignment, testing, adjustment, trouble-shooting. \$7.00



4. Radio and Television Mathematics

By *Fischer*. 721 sample problems and solutions show you what formulas to use, what numerical values to substitute, and each step in working out any problem you may encounter in radio, television or industrial electronics. Conveniently arranged for quick reference. \$6.00

USE THIS COUPON

The Macmillan Co., 60 Fifth Ave., New York 11

Please send me the books checked by number below. I will either remit in full or return the books in 10 days.

1. 2. 3. 4.

Signed

Address

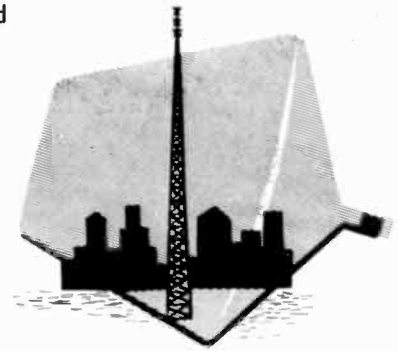
television is the first new advertising medium to be guided from birth by sound nationwide research—here are some tv facts and figures in five parts

The Facts of the Medium

1. METHODS OF RESEARCH

by Philip F. Frank

Director of Public Relations, A. C. Nielsen Company



IN THE early days of newspaper and magazine advertising, research was unknown. Claimed circulation was limited only by what the publisher or space salesman thought the prospective advertiser would believe.

Radio, too, had to navigate through its early days without the compass of adequate research. There were approximately the same number of radio families in 1929 as there were television families in 1950; yet 1929 was the Dark Ages so far as radio research is concerned. The amount of money spent in television advertising in 1950 was equalled in radio as early as 1935. Even by then radio research was in a very primitive stage.

Television is more fortunate in this respect than any other medium in the history of advertising. From its very inception as an advertising medium immediately following World War II, television has had the research tools essential to the wise use of the medium and to its healthy growth. That the availability of such research is appreciated and is being taken advantage of, is indicated in our own organization by the increasing number of TV clients and by the growth of requests for special TV analyses.

Research stands ready to answer a wide variety of basic questions about television program audiences, questions which have been answerable with respect to radio for only a few years and with respect to some other media are not answerable even today. Questions such as:

How many families view my program? This is the most basic of all

questions. And at first glance an easy one to answer. But this is not the case. An accurate answer to the question requires (1) a technique which will obtain accurate information from the individual home and (2) a sample which is truly representative of all U. S. television families.

Our own organization uses the Audimeter, an electronic device attached to the radio and television receivers in the home, which records constantly and instantly whenever the set is turned on and to what station. It keeps such a record 24 hours a day, seven days a week. The Audimeter cannot forget. And it is not subject to the human frailty of wanting to impress an interviewer by naming prestige programs which actually are not viewed.

The Nielsen sample is representative of all U. S. TV families, with respect to metropolitan-urban-rural relationship, economic status, family size and other factors which determine televiewing. As a result, the findings are projectable to total U. S. TV families and provide an accurate measure of the program's total audience.

How does my program compare in popularity with other programs? A program may have a relatively small numerical audience simply because it is broadcast in only a few markets. But if the program is popular enough in the markets in which it is aired, the advertiser would have good reason to expand the number of stations. For this reason Nielsen program ratings reflect only the areas in which the program is available. As between two pro-

grams, one may have the higher rating, the other the larger numerical audience.

What kind of families view my program? The number of families reached is important, but the advertiser is also interested in reaching the kind of families that are his best prospects. We have detailed information about the characteristics of every family in the sample. We provide program audience breakdown by family size, economic status, education and occupation of the head of the household and other marketing factors. This is made possible by the fact that we know the characteristics of every family in our representative sample.

How many different families do I reach in the course of a month? An advertiser doesn't go on the air for a single broadcast. And since there is a certain audience turnover week after week, a program reaches more families in the course of several broadcasts than view any one broadcast. Many advertisers want to compare the audiences their TV program reaches in the course of a month with the audience reached by a monthly magazine. For this they need what is known as the monthly cumulative audience: the total number of different families reached in the course of a month. Some advertisers prefer a cumulative audience which is considerably above the per-broadcast audience; others may prefer greater frequency of viewing by a smaller cumulative audience.

To obtain cumulative audience information it is necessary to have a constant sample, the kind that Nielsen uses. For only in this way can

Here is an up-to-date analysis of every television market based on information obtained from NBC Research. These tabulations include all counties receiving a standard television signal from the 63 stations affiliated with NBC. The uniform standard of signal strength is one-tenth millivolt which may be visualized as approximately a 60-mile circle.

Area—No. of Stations	Sets	% of	Total	Population	Retail Sales	Food Sales	Drug Sales	Effective
	Installed	Total	Families					Buying Income
Albuquerque (1)	7,900	.07	36,400	133,100	\$ 138,872,000	\$ 26,220,000	\$ 4,732,000	\$ 188,633,000
Ames (1)	47,600	.40	195,200	642,600	717,717,000	139,798,000	18,970,000	911,051,000
Atlanta (2)	96,500	.82	311,300	1,128,600	899,169,000	167,035,000	27,856,000	1,194,325,000
Baltimore (3)	285,000	2.43	461,600	1,637,600	1,538,570,000	394,715,000	44,579,000	2,465,694,000
Binghamton (1)	34,400	.29	84,100	284,800	222,138,000	54,460,000	4,831,000	324,617,000
Birmingham (2)	46,400	.39	252,400	945,000	704,606,000	135,208,000	17,816,000	949,973,000
Bloomington (1)	15,000	.12	49,300	169,400	111,952,000	28,437,000	3,100,000	155,650,000
Boston (2)	701,000	5.96	1,084,000	3,890,300	3,270,669,000	947,731,000	89,668,000	5,180,741,000
Buffalo (1)	191,000	1.62	309,400	1,102,900	924,674,000	231,003,000	22,960,000	1,494,185,000
Charlotte (1)	61,400	.52	330,800	1,376,500	783,210,000	158,184,000	21,655,000	1,196,972,000
Chicago (4)	890,000	7.56	1,668,400	5,645,200	6,034,476,000	1,200,770,000	179,788,000	10,143,961,000
Cincinnati (3)	243,000	2.06	432,600	1,401,900	1,147,585,000	305,079,000	31,571,000	1,943,395,000
Cleveland (3)	454,000	3.86	804,800	2,742,000	2,442,624,000	610,763,000	64,155,000	4,130,493,000
Columbus (3)	137,000	1.16	327,300	1,079,700	913,981,000	214,890,000	22,061,000	1,341,355,000
Dallas (2) } Ft. Worth (1) }	109,000	.93	369,800	1,220,700	1,352,747,000	254,153,000	48,058,000	1,644,993,000
Davenport-Rock Isl. (2)	49,600	.42	205,100	661,100	596,053,000	136,046,000	14,449,000	993,349,000
Dayton (2)	120,000	1.02	275,500	908,400	715,798,000	174,873,000	19,019,000	1,139,574,000
Detroit (3)	437,000	3.71	907,200	3,244,100	3,655,257,000	756,324,000	122,270,000	4,769,568,000
Erie (1)	44,400	.38	84,800	288,000	248,944,000	61,719,000	4,411,000	383,299,000
Grand Rapids (1)	76,900	.65	194,500	655,600	622,603,000	145,168,000	20,336,000	788,708,000
Greensboro (1)	57,500	.49	162,100	643,700	424,829,000	84,260,000	12,350,000	678,064,000
Houston (1)	69,500	.59	307,500	1,042,300	1,061,675,000	225,767,000	32,428,000	1,482,380,000
Huntington (1)	38,000	.32	187,500	733,500	453,023,000	102,335,000	11,015,000	768,261,000
Indianapolis (1)	117,000	1.00	390,200	1,244,900	1,151,926,000	260,480,000	46,974,000	1,778,608,000
Jacksonville (1)	28,000	.23	113,800	402,600	338,648,000	73,101,000	12,380,000	453,896,000
Johnstown (1)	75,100	.64	310,100	1,184,300	802,174,000	226,568,000	16,828,000	1,213,490,000
Kalamazoo (1)	35,000	.29	153,700	493,300	481,659,000	109,590,000	16,060,000	641,199,000
Kansas City (1)	108,000	.92	471,900	1,442,700	1,639,887,000	319,194,000	72,140,000	1,996,344,000
Lancaster (1)	84,600	.72	215,900	735,000	626,753,000	138,142,000	14,256,000	1,027,583,000
Lansing (1)	46,000	.39	206,900	705,200	732,419,000	164,428,000	22,755,000	960,915,000
Los Angeles (7)	877,000	7.40	1,537,800	4,705,700	5,346,201,000	1,359,878,000	166,202,000	7,579,957,000
Louisville (2)	82,900	.70	256,400	869,100	677,244,000	155,071,000	22,948,000	1,060,238,000
Memphis (1)	79,300	.67	269,900	945,100	690,756,000	128,429,000	20,894,000	945,502,000
Miami (1)	55,000	.47	154,600	484,200	587,164,000	109,407,000	26,554,000	635,129,000
Milwaukee (1)	225,000	1.91	373,600	1,296,800	1,534,536,000	381,404,000	41,466,000	2,000,401,000
Minneapolis-St. Paul (2)	251,000	2.16	452,900	1,543,000	1,710,098,000	355,330,000	45,260,000	2,125,013,000
Nashville (1)	24,800	.21	205,700	744,000	463,274,000	102,425,000	14,311,000	676,063,000
New Haven (1)	144,000	1.22	515,400	1,810,400	1,796,996,000	478,422,000	50,081,000	2,700,246,000
New Orleans (1)	52,200	.44	257,700	915,500	791,538,000	159,795,000	31,036,000	1,083,506,000
New York (7)	2,240,000	19.06	3,887,000	13,431,900	12,499,852,000	3,406,857,000	286,805,000	23,588,845,000
Norfolk (1)	60,300	.51	204,200	775,500	548,126,000	124,587,000	16,412,000	898,892,000
Oklahoma City (1)	79,500	.67	239,000	802,400	642,953,000	124,314,000	25,809,000	873,040,000
Omaha (2)	66,500	.56	217,600	718,500	767,123,000	165,511,000	23,344,000	1,035,382,000
Philadelphia (4)	814,000	6.92	1,343,900	4,743,000	4,389,699,000	1,134,218,000	111,519,000	7,047,055,000
Phoenix (1)	37,400	.32	89,600	316,000	329,660,000	62,055,000	10,978,000	358,614,000
Pittsburgh (1)	240,000	2.05	729,200	2,700,900	2,340,809,000	643,416,000	62,437,000	3,728,649,000
Providence (1)	139,000	1.18	406,100	1,404,200	1,208,610,000	350,391,000	32,171,000	1,749,989,000
Richmond (1)	68,800	.58	133,700	506,000	481,730,000	103,994,000	15,168,000	648,336,000
Rochester (1)	77,200	.66	216,700	722,400	615,842,000	144,371,000	14,888,000	1,005,290,000
Salt Lake City (2)	39,000	.33	83,700	298,000	307,987,000	60,130,000	9,060,000	433,356,000
San Antonio (2)	41,500	.35	157,000	544,700	462,680,000	96,485,000	13,581,000	654,954,000
San Diego (1)	87,000	.74	182,100	534,000	515,687,000	147,234,000	14,917,000	608,136,000
San Francisco (3)	168,000	1.43	974,300	2,943,600	3,385,544,000	915,445,000	83,587,000	4,816,629,000
Schenectady (1)	147,000	1.25	322,500	1,064,000	953,549,000	235,757,000	21,165,000	1,339,970,000
Seattle (1)	75,800	.65	425,400	1,271,200	1,331,146,000	294,465,000	34,140,000	1,976,859,000
St. Louis (1)	268,000	2.28	567,700	1,936,600	1,923,563,000	435,458,000	56,392,000	2,822,153,000
Syracuse (2)	108,000	.92	205,200	678,500	571,166,000	135,338,000	13,495,000	809,834,000
Toledo (1)	87,000	.74	300,100	993,900	838,223,000	198,029,000	20,644,000	1,278,704,000
Tulsa (1)	65,000	.55	172,500	588,800	453,522,000	96,590,000	17,067,000	631,915,000
Utica (1)	38,500	.33	124,100	412,600	297,840,000	72,560,000	5,830,000	476,862,000
Washington (4)	244,000	2.08	450,600	1,626,500	1,371,490,000	332,439,000	55,230,000	2,334,741,000
Wilmington (1)	59,900	.51	135,400	478,900	392,392,000	110,272,000	10,796,000	679,111,000
TOTAL	11,748,400		26,405,700	90,590,900	\$ 84,981,638,000	\$20,466,518,000	\$2,413,658,000	\$130,944,647,000
U. S. A. TOTAL			42,843,800	149,105,500	\$128,117,785,000	\$30,221,695,000	\$3,631,927,000	\$191,683,662,000
% of U. S. A.			61.8	60.8	66.3	67.7	66.5	68.3

4. Receivers

The information for this survey was obtained from 1880 questionnaires answered by the "Good Housekeeping Consumer Panel" which consists of subscribers to the magazine who have agreed to act as voluntary consultants. Some questions permitted more than one answer, therefore, some columns add to more than 100.0%.

If You Do Not Own a Television Set:

Have you seen a Television set in operation?

Quite a number of times	33.2
Several times	29.8
Only once or twice	23.2
Never	12.6
No Answer	1.2
Total	100.0
Base	1519

Where have you seen it in operation?

A public place	40.1
Someone's home	74.7
A store	29.3
Others	4.4
Total	148.5
Base	1309

What brand of television set do you think you will buy?

RCA Victor	13.1
Admiral	6.9
Philco	4.7
General Electric	3.6
Zenith	2.8
Magnavox	2.8
Motorola	2.8
Dumont	2.7
Stromberg-Carlson	2.0
Hoffman	1.5
Westinghouse	1.5
Capehart	1.0
All others	3.1
Don't know, No preference	40.0
No Answer	19.1
Total	107.6
Base	1080

Why would you choose this brand?

Clear picture, good reception	8.6
Had satisfactory experience with other products of the manufacturer	5.8
Seen in operation & liked it	5.6
Recommended by family, friends	3.7
Well known, reliable manufacturer	3.1
Best I've seen, like them	2.2
Reasonable price, discount,	

wholesale	2.1
Have heard about it, (Radio, read, seen pictures, Consumers Union, experts)	1.5
Member of family, friend in business	1.4
Has good tone	1.1
Like style of cabinet	.9
Like style, appearance, beauty	.9
Like quality	.8
Better service—General	.8
To match radio & phonograph, furniture	.8
Best suited for area	.6
Has built-in aerial	.5

Like screen	.4
All others	2.2
No Answer	61.9
Total	104.9
Base	1080

What size picture screen would you prefer?

10"	.1
12"	19.0
16"	50.9
19"	18.9
Don't know	1.3
No Answer	11.5
Total	102.3
Base	1080

If You Own A Television Set:

When did you buy your first Television Set?

	Total	1950	1949	1948	1947	1946	Year Not Stated
January	10.2	22.6	3.7	1.7	11.1		14.2
February	8.5	16.1	6.1	1.7			
March	9.9	21.8	3.7	5.2			
April	11.6	18.5	10.4	1.7	11.1		
May	8.8	12.1	7.4	6.9		50.0	
June	4.7	6.5	3.7	3.4	11.1		
July	1.9		2.5		22.3	50.0	
August	4.4		8.0	5.2			
September	4.1		6.7	6.9			
October	9.9		16.6	12.2	22.2		
November	9.7	.8	14.1	15.5			28.6
December	14.1	.8	15.9	36.2	11.1		28.6
No Answer	2.2	.8	1.2	3.4	11.1		28.6
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Base	363	124	163	58	9	2	7
Percentage of the total purchased each year	100.0	34.2	44.9	16.0	2.5	.5	1.9

Is your set:

Portable	1.7
A Table model	40.5
A large Floor Model console	40.7
A Console (small console with legs)	16.0
No Answer	1.1
Total	100.0
Base	363

Originally, who was it in your family that most wanted a television set?

Man	62.0
Woman	16.0
Child	30.9
All wanted it	6.1
No Answer	1.1
Total	116.1
Base	363

an individual family's televiewing habits be followed week after week and month after month.

How many families do I reach with my television program that I am not already reaching with my radio program? Many TV advertisers also use radio. Or they may use two or more television programs. Or a television program plus a spot announcement campaign. In all these instances it is important to know the duplication of audience to the several programs or between the program and the spot campaign. Or, to put it another way, the total unduplicated audience to the total broadcast effort. An advertiser with a program on the air may have the opportunity to add a second one. As between two available programs with approximately the same ratings, which shall he take? Frequently he will prefer the one which will get him the greatest number of new families, families who do not already view his present program.

Audience duplication is one of the

kinds of information made possible by a combination of the Audimeter technique and a constant sample. Only the Audimeter, which keeps a constant record of tuning, can determine audiences to spot announcements as well as programs. This permits decisions regarding combinations of programs and spot campaigns.

Where shall I place my commercials? A program's audience is not the same throughout the broadcast. In the case of some programs the audience rises during the broadcast, in other cases it may decline or fluctuate. By knowing the changing pattern it is often possible to place the commercial announcements at the audience peaks, thereby gaining more viewers to the commercials.

Nielsen can provide minute-by-minute audience profiles which show the fluctuating pattern of audience size throughout the broadcast.

How well does my program hold its audience? The ability of a pro-

gram to hold its viewers once they have tuned in is known as the program's holding power. And the holding power of the same program may vary from one broadcast to the next.

Nielsen analyzes this important factor so that people engaged in the creative aspects of television programming may know how well their programs hold the attention of people once they have tuned in.

The ability to answer such questions on a national basis now, at the beginning of television's development, is making possible the effective and efficient use of TV as an advertising medium. Such research is essential to protect advertisers' investments in television advertising. And broadcasters too can use the existence of this research in selling the medium, for when the national advertiser buys television he buys a medium about which there is a wealth of information which will help him get the greatest possible value from his TV dollars.

2. Viewing Habits

Leisure Time—Typical Day

	Non TV Homes	TV Homes
Read Sunday Newspapers	94%	93%
Read Daily Newspapers	93%	92%
Listen to Home Radio	87%	67%
Read Magazines	69%	60%
Listen to Radio Away From Home	24%	26%
View Television In Home		87%
View Television Away From Home	11%	9%

Time spent listening to Radio by At Home listeners — 82% of Total Sample

	Non TV Homes	TV Homes
Average Listener	3:33	2:10
Housewife	4:29	2:52
Male Head of Family	2:38	1:23
"Other" Member	3:17	1:51

What's happening to leisure time in television homes? A study of the activities of 5,657 persons in a representative cross-section of urban America made by ad agency BBDO presents some illuminating answers.

Time spent reading Weekly Magazines — 41% of Total Sample

	Non TV Homes	TV Homes
Average Reader	1:12	:59
Housewife	1:04	:52
Male Head of Family	1:20	1:04
"Other" Member	1:11	:59

Time spent reading Evening Newspapers—78% of Total Sample

	Non TV Homes	TV Homes
Average Reader	:48	:43
Housewife	:47	:40
Male Head of Family	:54	:47
"Other" Member	:43	:43

Time spent reading Sunday Newspapers

	Non TV Homes	TV Homes
Some Part Comics	1:57	1:46
Picture Section	:27	:32
Magazine Section	:28	:30
Other Sections	:37	:32
Other Sections	1:04	:52

Time spent viewing Television At Home—23% of Total Sample

	Non TV Homes	TV Homes
Average Viewer	3:24	
Housewife	3:34	
Male Head of Family	3:14	
"Other" Member	3:22	

Time spent viewing Television Away From Home—10% of Total Sample

	Non TV Homes	TV Homes
Average Viewer	2:03	1:57
Housewife	2:13	1:51
Male Head of Family	1:55	1:57
"Other" Member	2:01	2:04

Time spent on "Other Activities"

	Non TV Homes	TV Homes
Other Reading (Books, etc.) Per Cent Reading	32%	23%
Daily Time Spent	1:34	1:17
Attending Movies Per Cent Attending on Typical Day	18%	12%

an individual family's televiewing habits be followed week after week and month after month.

How many families do I reach with my television program that I am not already reaching with my radio program? Many TV advertisers also use radio. Or they may use two or more television programs. Or a television program plus a spot announcement campaign. In all these instances it is important to know the duplication of audience to the several programs or between the program and the spot campaign. Or, to put it another way, the total unduplicated audience to the total broadcast effort. An advertiser with a program on the air may have the opportunity to add a second one. As between two available programs with approximately the same ratings, which shall he take? Frequently he will prefer the one which will get him the greatest number of new families, families who do not already view his present program.

Audience duplication is one of the

kinds of information made possible by a combination of the Audimeter technique and a constant sample. Only the Audimeter, which keeps a constant record of tuning, can determine audiences to spot announcements as well as programs. This permits decisions regarding combinations of programs and spot campaigns.

Where shall I place my commercials? A program's audience is not the same throughout the broadcast. In the case of some programs the audience rises during the broadcast, in other cases it may decline or fluctuate. By knowing the changing pattern it is often possible to place the commercial announcements at the audience peaks, thereby gaining more viewers to the commercials.

Nielsen can provide minute-by-minute audience profiles which show the fluctuating pattern of audience size throughout the broadcast.

How well does my program hold its audience? The ability of a pro-

gram to hold its viewers once they have tuned in is known as the program's holding power. And the holding power of the same program may vary from one broadcast to the next.

Nielsen analyzes this important factor so that people engaged in the creative aspects of television programming may know how well their programs hold the attention of people once they have tuned in.

The ability to answer such questions on a national basis now, at the beginning of television's development, is making possible the effective and efficient use of TV as an advertising medium. Such research is essential to protect advertisers' investments in television advertising. And broadcasters too can use the existence of this research in selling the medium, for when the national advertiser buys television he buys a medium about which there is a wealth of information which will help him get the greatest possible value from his TV dollars.

2. Viewing Habits

Leisure Time—Typical Day

	Non TV Homes	TV Homes
Read Sunday Newspapers	94%	93%
Read Daily Newspapers	93%	92%
Listen to Home Radio	87%	67%
Read Magazines	69%	60%
Listen to Radio Away From Home	24%	26%
View Television In Home	87%
View Television Away From Home	11%	9%

Time spent listening to Radio by At Home listeners — 82% of Total Sample

	Non TV Homes	TV Homes
Average Listener	3:33	2:10
Housewife	4:29	2:52
Male Head of Family	2:38	1:23
"Other" Member	3:17	1:51

What's happening to leisure time in television homes? A study of the activities of 5,657 persons in a representative cross-section of urban America made by ad agency BBDO presents some illuminating answers.

Time spent reading Weekly Magazines — 41% of Total Sample

	Non TV Homes	TV Homes
Average Reader	1:12	:59
Housewife	1:04	:52
Male Head of Family	1:20	1:04
"Other" Member	1:11	:59

Time spent reading Evening Newspapers—78% of Total Sample

	Non TV Homes	TV Homes
Average Reader	:48	:43
Housewife	:47	:40
Male Head of Family	:54	:47
"Other" Member	:43	:43

Time spent reading Sunday Newspapers

	Non TV Homes	TV Homes
Some Part	1:57	1:46
Comics	:27	:32
Picture Section	:28	:30
Magazine Section	:37	:32
Other Sections	1:04	:52

Time spent viewing Television At Home—23% of Total Sample

Average Viewer	3:24
Housewife	3:34
Male Head of Family	3:14
"Other" Member	3:22

Time spent viewing Television Away From Home—10% of Total Sample

	Non TV Homes	TV Homes
Average Viewer	2:03	1:57
Housewife	2:13	1:51
Male Head of Family	1:55	1:57
"Other" Member	2:01	2:04

Time spent on "Other Activities"

	Non TV Homes	TV Homes
Other Reading (Books, etc.) Per Cent		
Reading	32%	23%
Daily Time Spent	1:34	1:17
Attending Movies Per Cent Attending on Typical Day	18%	12%

3. The Markets

Here is an up-to-date analysis of every television market based on information obtained from NBC Research. These tabulations include all counties receiving a standard television signal from the 63 stations affiliated with NBC. The uniform standard of signal strength is one-tenth millivolt which may be visualized as approximately a 60-mile circle.

Area—No. of Stations	Sets Installed	% of Total	Total Families	Population	Retail Sales	Food Sales	Drug Sales	Effective Buying Income
Albuquerque (1)	7,900	.07	36,400	133,100	\$ 138,872,000	\$ 26,220,000	\$ 4,732,000	\$ 188,633,000
Ames (1)	47,600	.40	195,200	642,600	717,717,000	139,798,000	18,970,000	911,051,000
Atlanta (2)	96,500	.82	311,300	1,128,600	899,169,000	167,035,000	27,856,000	1,194,325,000
Baltimore (3)	285,000	2.43	461,600	1,637,600	1,538,570,000	394,715,000	44,579,000	2,465,694,000
Binghamton (1)	34,400	.29	84,100	284,800	222,138,000	54,460,000	4,831,000	324,617,000
Birmingham (2)	46,400	.39	252,400	945,000	704,606,000	135,208,000	17,816,000	949,973,000
Bloomington (1)	15,000	.12	49,300	169,400	111,952,000	28,437,000	3,100,000	155,650,000
Boston (2)	701,000	5.96	1,084,000	3,890,300	3,270,669,000	947,731,000	89,668,000	5,180,741,000
Buffalo (1)	191,000	1.62	309,400	1,102,900	924,674,000	231,003,000	22,960,000	1,494,185,000
Charlotte (1)	61,400	.52	330,800	1,376,500	783,210,000	158,184,000	21,655,000	1,196,972,000
Chicago (4)	890,000	7.56	1,668,400	5,645,200	6,034,476,000	1,200,770,000	179,788,000	10,143,961,000
Cincinnati (3)	243,000	2.06	432,600	1,401,900	1,147,585,000	305,079,000	31,571,000	1,943,395,000
Cleveland (3)	454,000	3.86	804,800	2,742,000	2,442,624,000	610,763,000	64,155,000	4,130,493,000
Columbus (3)	137,000	1.16	327,300	1,079,700	913,981,000	214,890,000	22,061,000	1,341,355,000
Dallas (2) } Ft. Worth (1) }	109,000	.93	369,800	1,220,700	1,352,747,000	254,153,000	48,058,000	1,644,993,000
Davenport-Rock Isl. (2)	49,600	.42	205,100	661,100	596,053,000	136,046,000	14,449,000	993,349,000
Dayton (2)	120,000	1.02	275,500	908,400	715,798,000	174,873,000	19,019,000	1,139,574,000
Detroit (3)	437,000	3.71	907,200	3,244,100	3,655,257,000	756,324,000	122,270,000	4,769,568,000
Erie (1)	44,400	.38	84,800	288,000	248,944,000	61,719,000	4,411,000	383,299,000
Grand Rapids (1)	76,900	.65	194,500	655,600	622,603,000	145,168,000	20,336,000	788,708,000
Greensboro (1)	57,500	.49	162,100	643,700	424,829,000	84,260,000	12,350,000	678,064,000
Houston (1)	69,500	.59	307,500	1,042,300	1,061,675,000	225,767,000	32,428,000	1,482,380,000
Huntington (1)	38,000	.32	187,500	733,500	453,023,000	102,335,000	11,015,000	768,261,000
Indianapolis (1)	117,000	1.00	390,200	1,244,900	1,151,926,000	260,480,000	46,974,000	1,778,608,000
Jacksonville (1)	28,000	.23	113,800	402,600	338,648,000	73,101,000	12,380,000	453,896,000
Johnstown (1)	75,100	.64	310,100	1,184,300	802,174,000	226,568,000	16,828,000	1,213,490,000
Kalamazoo (1)	35,000	.29	153,700	493,300	481,659,000	109,590,000	16,060,000	641,199,000
Kansas City (1)	108,000	.92	471,900	1,442,700	1,639,887,000	319,194,000	72,140,000	1,996,344,000
Lancaster (1)	84,600	.72	215,900	735,000	626,753,000	138,142,000	14,256,000	1,027,583,000

4. Receivers

The information for this survey was obtained from 1880 questionnaires answered by the "Good Housekeeping Consumer Panel" which consists of subscribers to the magazine who have agreed to act as voluntary consultants. Some questions permitted more than one answer, therefore, some columns add to more than 100.0%.

If You Do Not Own a Television Set:

Have you seen a Television set in operation?

Quite a number of times	33.2
Several times	29.8
Only once or twice	23.2
Never	12.6
No Answer	1.2
Total	100.0
Base	1519

Where have you seen it in operation?

A public place	40.1
Someone's home	74.7
A store	29.3
Others	4.4
Total	148.5
Base	1309

What brand of television set do you think you will buy?

RCA Victor	13.1
Admiral	6.9
Philco	4.7
General Electric	3.6
Zenith	2.8
Magnavox	2.8
Motorola	2.8
Dumont	2.7
Stromberg-Carlson	2.0
Hoffman	1.5
Westinghouse	1.5
Capehart	1.0
All others	3.1
Don't know, No preference	40.0
No Answer	19.1
Total	107.6
Base	1080

Why would you choose this brand?

Clear picture, good reception	8.6
Had satisfactory experience with other products of the manufacturer	5.8
Seen in operation & liked it	5.6
Recommended by family, friends	3.7
Well known, reliable manufacturer	3.1
Best I've seen, like them	2.2
Reasonable price, discount,	

wholesale	2.1
Have heard about it, (Radio, read, seen pictures, Consumers Union, experts)	1.5
Member of family, friend in business	1.4
Has good tone	1.1
Like style of cabinet	.9
Like style, appearance, beauty	.9
Like quality	.8
Better service—General	.8
To match radio & phonograph, furniture	.8
Best suited for area	.6
Has built-in aerial	.5

Like screen	.4
All others	2.2
No Answer	61.9
Total	104.9
Base	1080

What size picture screen would you prefer?

10"	.7
12"	19.0
16"	50.9
19"	18.9
Don't know	1.3
No Answer	11.5
Total	102.3
Base	1080

If You Own A Television Set:

When did you buy your first Television Set?

	Total	1950	1949	1948	1947	1946	Year Not Stated
January	10.2	22.6	3.7	1.7	11.1		14.2
February	8.5	16.1	6.1	1.7			
March	9.9	21.8	3.7	5.2			
April	11.6	18.5	10.4	1.7	11.1		
May	8.8	12.1	7.4	6.9		50.0	
June	4.7	6.5	3.7	3.4	11.1		
July	1.9		2.5		22.3	50.0	
August	4.4		8.0	5.2			
September	4.1		6.7	6.9			
October	9.9		16.6	12.2	22.2		
November	9.7	.8	14.1	15.5			28.6
December	14.1	.8	15.9	36.2	11.1		28.6
No Answer	2.2	.8	1.2	3.4	11.1		28.6
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Base	363	124	163	58	9	2	7
Percentage of the total purchased each year	100.0	34.2	44.9	16.0	2.5	.5	1.9

Is your set:

Portable	1.7
A Table model	40.5
A large Floor Model console	40.7
A Console (small console with legs)	16.0
No Answer	1.1
Total	100.0
Base	363

Originally, who was it in your family that most wanted a television set?

Man	62.0
Woman	16.0
Child	30.9
All wanted it	6.1
No Answer	1.1
Total	116.1
Base	363

5. The Network

List of Interconnected and Non-Interconnected Communities.

ONE-STATION COMMUNITIES

29 Interconnected

Connecticut

New Haven

WNHC-TV (A,C,D,N,P)

Delaware

Wilmington

WDEL-TV (D,N)

Florida

Jacksonville

WMBR-TV (A,C,D,N)

Indiana

Bloomington

WTTV (A,C,D,N)

Indianapolis

WFBM-TV (A,C,D,N)

Iowa

Ames

WOI-TV (A,C,D,N)

Michigan

Grand Rapids

WLAV-TV (A,C,D,N)

Kalamazoo

WKZO (A,C,D,N)

Lansing

WJIM-TV (A,C,D,N)

Missouri

Kansas City

WDAF-TV (A,C,D,N)

St. Louis

KSD-TV (A,C,D,N,P)

New York

Buffalo

WBEN-TV (A,C,D,N)

Rochester

WHAM-TV (A,C,D,N)

Schenectady

WRGB (C,D,N)

Utica

WKTU (A,C,N)

North Carolina

Charlotte

WBTU (A,C,D,N)

Greensboro

WFMY-TV (A,C,D,N)

Ohio

Toledo

WSPD-TV (A,C,D,N,P)

Pennsylvania

Erie

WICU (C,D,N)

Johnstown

WJAC-TV (A,C,D,N)

Lancaster

WGAL-TV (A,C,D,N,P)

Pittsburgh

WDTV (A,C,D,N)

Texas

Ft. Worth

WBAP-TV (A,N)

Houston

KPRC (A,C,D,N,P)

Rhode Island

Providence

WJAR-TV (C,N,P)

Tennessee

Memphis

WMCT (A,C,D,N)

Virginia

Norfolk

WTAR-TV (A,C,N,P)

Richmond

WTVR (C,D,N,P)

W. Virginia

Huntington

WSAZ-TV (A,C,D,N)

Wisconsin

Milwaukee

WTMJ-TV (A,C,D,N)

11 Non-Interconnected

Arizona

Phoenix

KPHO-TV (A,C,D,N)

California

San Diego

KFMB-TV (A,C,N,P)

Florida

Miami

WTVJ (A,C,D,N)

Louisiana

New Orleans

WDSU-TV (A,C,D,N)

New Mexico

Albuquerque

KOB-TV (A,C,D,N)

New York

Binghamton

WNBTV (A,C,D,N)

Oklahoma

Oklahoma City

WKY-TV (A,C,D,N)

Tulsa

KOTV (A,C,D,N,P)

Washington

Seattle

KING-TV (A,C,D,N,P)

TWO-STATION COMMUNITIES

9 Interconnected

Alabama

Birmingham

WAFM-TV (A,C,P)

WBRC-TV (D,N)

Georgia

Atlanta

WAGA-TV (C,D)

WBRC-TV (D,N)

Illinois

Davenport (Ia.)-Rock Isl.

WHBF-TV (A,C,D)

WOC-TV (N,P)

Kentucky

Louisville

WAVE-TV (A,D,N,P)

WHAS-TV (C)

Massachusetts

Boston

WBZ-TV (N)

WNAC-TV (A,C,D,P)

Minnesota

Minn.-St. Paul

KSTP-TV (N)

WTCN-TV (A,C,D,P)

Nebraska

Omaha

KMTV (A,C,D)

WOW-TV (N,P)

New York

Syracuse

WHEN (A,C,D)

WSYR-TV (N,P)

Ohio

Dayton

WHIO-TV (A,C,D,P)

WLW-D (N)

TWO-STATION COMMUNITIES

3 Non-Interconnected

Texas

Dallas

KRLD-TV (C)

WFAA-TV (A,D,N,P)

San Antonio

KEYL-TV (A,D,P)

WOAI-TV (C,N)

Utah

Salt Lake City

KDYL-TV (N,P)

KSL-TV (A,C,D)

THREE-STATION COMMUNITIES

6 Interconnected

Maryland

Baltimore
WAAM (A,D); WBAL-TV (N,P); WMAR-TV (C)

Michigan

Detroit
WJBK-TV (C,D); WWJ-TV (N)
WXYZ-TV (A,P)

Ohio

Cleveland
WEWS (A,C); WNBK (N)
WXEL (A,D,P)

Cincinnati
WCPO-TV (A,D,P)
WKRC-TV (C)
WLW-T (N)

Columbus
WBNS-TV (C,P); WLW-C (N)
WTVN (A,D)

Pennsylvania

Philadelphia
WCAU-TV (C)
WFIL-TV (A,D,P)
WPTZ (N)

1 Non-Interconnected

California

San Francisco
KGO-TV (A); KPIX (C,D,P)
KRON-TV (N)

FOUR-STATION COMMUNITIES

2 Interconnected

District of Columbia

Washington
WMAL-TV (A); WNBW (N)
WTOP-TV (C,P); WTTG (D)

Illinois

Chicago
WBKB (C,P); WENR-TV (A)
WGN-TV (D); WNBQ (N)

SEVEN-STATION COMMUNITIES

1 Interconnected

New York

New York
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX (P)

1 Non-Interconnected

California

Los Angeles
KECA-TV (A); KFI-TV;
KLAC-TV; KNBH (N) KTLA (P) KTSN (C); KTTV (C)

Revised Proposed TV Channel Assignments By States

STATE	Commer- cial VHF	Educa- tional VHF	Commer- cial UHF	Educa- tional UHF	No. of Commu- nities	No. of Assign- ments
Alabama	6	2	34	3	32	45
Arizona	12	2	15	0	22	29
Arkansas	8	2	27	1	26	38
California	28	2	44	6	41	80
Colorado	7	3	25	1	23	36
Connecticut	2	0	11	1	10	14
Delaware	1	0	2	1	2	4
Dist. Columbia	4	0	1	1	1	6
Florida	18	5	29	4	29	56
Georgia	13	2	35	3	37	53
Idaho	14	1	12	1	22	28
Illinois	9	2	42	3	36	56
Indiana	5	1	33	6	28	45
Iowa	10	2	42	4	38	58
Kansas	10	2	35	2	36	49
Kentucky	5	0	26	1	25	32
Louisiana	11	1	28	2	27	42
Maine	8	1	18	2	20	29
Maryland	3	0	8	1	7	12
Massachusetts	3	1	19	0	13	23
Michigan	17	0	42	6	40	65
Minnesota	12	2	34	0	35	48
Mississippi	7	1	27	4	28	39
Missouri	14	3	34	2	30	53
Montana	17	5	16	1	26	39
Nebraska	12	1	20	1	19	34
Nevada	13	1	7	1	16	22
New Hampshire	1	1	10	0	11	12
New Jersey	1	0	8	0	8	9
New Mexico	12	3	20	0	25	35
New York	16	0	31	8	30	55
North Carolina	11	1	32	7	36	51
North Dakota	14	2	13	4	17	33
Ohio	13	0	37	7	35	57
Oklahoma	9	2	39	4	38	54
Oregon	8	3	20	1	21	32
Pennsylvania	8	1	40	3	31	52
Rhode Island	2	0	1	1	1	4
South Carolina	6	1	18	2	20	27
South Dakota	10	2	16	2	17	30
Tennessee	11	2	36	2	33	51
Texas	43	7	115	11	114	176
Utah	8	1	8	2	10	19
Vermont	1	0	8	1	8	10
Virginia	8	0	24	5	25	37
Washington	10	3	27	1	24	41
West Virginia	6	0	13	4	16	23
Wisconsin	8	1	31	4	27	44
Wyoming	9	1	17	0	23	27
Totals	484	73	1230	127	1239	1914
TERRITORY						
Alaska	15	4	0	0	6	19
Hawaii	16	4	0	0	4	20
Puerto Rico	8	1	0	0	5	9
Virgin Islands	3	0	0	0	2	3
Grand Totals	526	82	1230	127	1256	1965

Kefauver hearings prove tv to be
an outstanding reporting medium

TV Reports on Crime

by Robert E. Harris

“OUR objective was straightforward reporting,” said Ted Esterbrook, the man who directed the telecast of the Kefauver hearings held in New York. “There were plenty of temptations to take certain camera shots solely for their dramatic possibilities. One of the Senators, for example, appeared to be dozing during Ambassador O’Dwyers long opening statement. We, however, avoided all horseplay and purposely refrained from picking up various enticing scenes.”

G. Bennett Larson, station manager of WPIX, instructed Esterbrook and his crew to stick to straight camera reporting when the station got the necessary permission to cover the hearings. These rights were obtained through the Daily News office in Washington, and with the help of crime reporter, Harry T. Brundige. One problem that had to be overcome was the ban on any cameras being used in the Federal Courthouse.

Although WPIX had the only TV crew at the sessions, all New



HARRY BRUNDIGE, in an exclusive video interview with Frank Costello, persuades the gambler to smile for the TV cameras.

York stations aired the proceedings at various times and it was networked to a good many out-of-town cities. WJZ-TV, New York was one of the few stations to sell the pick-ups to a sponsor. *Time* magazine paid them a reported \$1500 a day for the package. The majority of stations carried the hearings as a public service, cancelling many hours of commercial time.

The policy of straight reporting was abandoned on only two instances, both of which involved camera-shy, Frank Costello. Commentator Brundige asked Costello at the conclusion of his testimony, to look up at the TV cameras and smile. He did so. At another time, when Virginia Hill Houser was testifying, Esterbrook directed his cameramen to pick up Costello who was sitting in the corner of the courtroom straining to hear her words.

One of Esterbrook’s major visual problems was not being allowed to televise Costello during his testimony. He got around this the first day by simply showing Costello’s hands as they graphically portrayed his nervous tension. On two occasions, Costello’s shadow on the wall of the courtroom was picked up. To avoid any criticism, Esterbrook later refrained from this practice also, contenting himself with picking up Costello only before and after his appearances on the witness stand.

Another problem for the director was to determine when to cut from the investigators to the witnesses during the interrogations. Esterbrook tried to figure out what the witness might answer in each case. If it was a short yes or no



RUDOLPH HALLEY (left), Chief Counsel of the Kefauver Investigating Committee, congratulates Ted Esterbrook for the job done by his video crew.

reply, he would stay with the interrogator. If he felt a longer response was forthcoming, he would put the camera on the witness. This naturally demanded that he pay close attention to the testimony all the time.

Esterbrook stated that Senator Kefauver and Chief Counsel, Rudolph Halley, were extremely cooperative at all times. Halley, for example, would let him know whether the witness would be accompanied by a counsel or whether a debate or a certain action might take place. In this way, Esterbrook would be ready with the right lenses on his cameras to cover the action.

The pick-up equipment included two cameras, each with four lenses, and nine microphones. The cameras were placed on a platform along with the movie cameras, parallel to the witness stand and in front of the investigator’s table. Esterbrook had the red lights taken off his cameras so that no one would know just when he was being televised. The WPIX crew

consisted of three camera men, (with the alternate men helping out by adjusting mikes etc.), one audio man, one video man, one technical director, one announcer, Commentator Brundige and Esterbrook as director.

It is estimated that on March 19th, about 600,000 TV sets and some 2,400,000 New York viewers, plus uncounted thousands in bars and public places were tuned in for former Mayor O'Dwyer's appearance. Unlike some of the other witnesses who complained about the television pick-ups, O'Dwyer leaned into the microphones and directed many of his remarks at the TV cameras.

Actually, the telecasts presented a more revealing presentation of the proceedings than it was possible to obtain by being personally present in the courtroom. After spending the entire day at the hearings, it was not until viewing the kinescopes of the sessions did this writer get to see what Virginia Hill Houser looked like. Her face had been practically hidden from courtroom view by a large hat. We strained with the rest of those in attendance to hear the testimony of the various witnesses. Much of it was inaudible. Yet, the television microphones picked it all up loud and clear. The telecasts were the major topic of conversation wherever people congregated. Newspapers and the radio repeatedly commented on the role television was playing in the hearings, and the impact it was having on the public.

The New York Times, for example, stated "There is broad agreement that the Committee has proved television a powerful instrument for personal politicking. Observers point out that Mr. Ke-fauver, only a few months ago a little known freshman Senator, is now a national figure. He is even being mentioned in connection with the Presidency."

That television is an outstanding advertising medium is by now an indisputable fact. That it can be a wonderful medium of entertainment has been shown many times. Last month television proved itself to be the most powerful reporting medium yet devised.

Effectivisions

by John DeMott

BECAUSE we feel that in past months we have covered a great deal of the general effects for any television show, we are just going to add a few more suggestions which might help to embellish what has already been discussed.

We have discussed how to make the special effects of rain, snow, sleet etc. During a particular scene which let us say, is being shot outside a doorway of a building or a home, you might want to show a close-up of a damp wall. To secure the effect of damp walls, we suggest that you first paint the backgrounds with either your scenic paint or an oil paint with a dull finish. Spray this with either a thin varnish or a solution which contains plenty of any water soluble glue. Utmost precaution should be taken to spray or paint only the areas that require a damp appearance. When the above mentioned solution is sprayed on your background, it will not only darken the area you have sprayed but you will also get a shiny, wet-looking surface. If in the same scene you have props that you want to appear wet, we suggest that you spray them with, oddly enough, water!

Another effect that is used quite often, is that of smoking guns. You know, of course, that using blanks for gun-shots is extremely hazardous because of either flash burns or flying residue. To overcome any danger we suggest you use a toy gun which is on the market, and whose appearance can be changed without damaging the working parts by cutting off part of the barrel. The name of the gun is the Roy Rogers Smoker and it is a .45 calibre revolver model. These guns come equipped with a small portion of milk of magnesia powder with all instructions for loading. When you want more smoke, we suggest you add common corn starch.

We suggest you refer to our earlier column on smoke for further details on how to produce smoke.

Supposing that your script calls for furniture to be smashed or broken and you want to make sure that it collapses on schedule. Here's what we suggest: take any ordinary chairs, tables, or whatever article of furniture you want to break-away and saw through legs, back posts, etc. on a diagonal. Then drill a hole through each section big enough to receive an ordinary round toothpick. If this is done properly, you will find that even though the chair or table is being held together with just a toothpick, it will hold properly distributed weight until the time arrives to apply extra pressure to the furniture.

When you wish to show windows on your set but you find that real glass windows cause too much reflection which cannot be eliminated, we suggest this way to make a window that looks real but isn't. Take one-inch strips or one-quarter to one-eighth inch plexiglass and apply these strips to the inside edge of your window frame on all four sides at the points where real glass would normally make contact. This thin edging of plexiglass will pick up the light and will give the illusion of solid glass without producing troublesome reflections.

Commercials of the Month

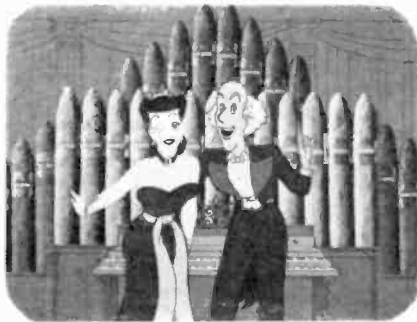
an advertising directory of film commercials

Gray-O'Reilly Studios

480 Lexington Avenue
New York, N. Y.
PLaza 3-1531-2

James Gray, Vice-President in charge of sales.

Producers of film commercials, both animation and live; complete facilities for complete production under one roof.



Van Dyck Cigars

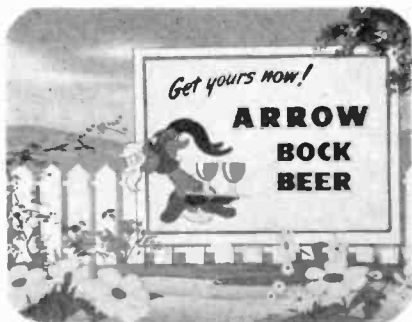
Van Dyck cigars' 60-second commercials are full animation with musical jingle and singers. Federal Advertising Agency handles the account.

Gray-O'Reilly Studios

480 Lexington Avenue
New York, N. Y.
PLaza 3-1531-2

James Gray, Vice-President in charge of sales.

Producers of film commercials, both animation and live; complete facilities for complete production under one roof.



Arrow Beer

These 20 second spots for Arrow Beer feature animated goat and live action. Agency is Joseph Armstrong Co.

Gray-O'Reilly Studios

480 Lexington Avenue
New York, N. Y.
PLaza 3-1531-2

James Gray, Vice-President in charge of sales.

Producers of film commercials, both animation and live; complete facilities for complete production under one roof.



Benrus

Betty Ann Grove, singing and dancing star, with vocal background and music. One-minute and 20-second spots produced for J. D. Tarcher and Co.

Seaboard Studios, Inc.

157 East 69th Street
New York 21, N. Y.
REgent 7-9200

Animated and live action TV commercials, programs and business films of highest professional standards. . . . Largest independent studio in New York.



Py-Co-Pay Toothbrush

Cecil & Presbrey, Inc. are building an enviable reputation for hard-hitting, product-selling commercials. The new PY-CO-PAY Toothbrush commercials rank with their recent Tintair and Ammident commercials for real selling punch.

the story behind live television's
only one-man repertory company

Electrical Ventriloquism

by Walter Covell

• • •

“WHY hasn't anyone thought of this before?”

A writer covering the New York entertainment field for some Canadian newspapers put the question to me. She had just seen electrical ventriloquism at work, making possible another of my *Backstage Stories*, aired every Thursday evening from 7:15 to 7:30 over WJAR-TV, Channel 11, Providence. The answer to that question requires a prior answer to another: What is electrical ventriloquism?

One Actor Play

“Electrical ventriloquism” is a term which I have taken the liberty of coining to describe the technique by which a single actor may play all the parts in a continuous drama, including the role of narrator. It is used to create the illusion for the viewer that he is sitting in at a complete dramatic presentation, although, perhaps without realizing it, he has never seen on the screen at any time more than one character from the total cast involved in the story. In essence, electrical ventriloquism is the recording of dialogue by a vocal acrobat . . . dialogue which, when played back, seems to be the voices of actors just out of camera range, talking to the only performer visible to the audience in any given scene.

Simple, isn't it? Then why hasn't anyone thought of it before? Because, by the same reasoning that the cart should follow the horse, electrical ventriloquism had to wait for the invention of magnetic recording and television, which haven't been with us long. The actor who is forced to depend on the mechanics of acetate recording must

wind up in a straight jacket. He must be letter-perfect and tempo-perfect in his live lines, or he will run into cues from the spinning disc and come out mumbo-jumbo. The brakes of the wire or tape system are his rest cure, giving him air on the long live lines. He holds his own with the short ones, if he is fortunate, while the recorded snatches between which he speaks run relentlessly on.

Television is electrical ventriloquism's only ideal medium. In radio the ingenuity of the technique would obviously be lost and unnecessary. The legitimate stage presents the problems both of balancing the live and recorded sound, and of creating the illusion that the performer is talking to anyone except himself. Film offers freedom of movement, but makes electrical ventriloquism pointless since only live television demands virtually the continuous presence of the talent before the camera if he is alone.

As soon as television and magnetic recording became robust infants, a happy union of the two could be arranged even before they came of age. Who would be the matchmaker? Someone with certain specialized qualifications. Most likely candidate must have a considerable experience as a character actor, for the most successful user of electrical ventriloquism is the talent who is able to obliterate his own personality at will, and divide it, both vocally and visibly, by the hundreds. In addition, he must have a deep-seated desire to entertain. And finally, he must be earnestly interested in creating a technique which is patterned almost exclusively to suit the requirements of

television production. Let Dame Fortune single out such a man from the relatively limited number of his kind, and you have the logical choice for matchmaker. For some reason, peculiar to the intuition of this most fickle of women, she appointed me.

In the basic concept of electrical ventriloquism there is nothing really new. Dialogue has been recorded with hiatuses where live speeches may be interspersed. Radio and the theater have offered you many fine examples of one-man shows. Actors have donned and doffed make-up before an audience, and have voiced-over themselves as they pantomimed. With the assistance of television and magnetic recording, I have combined these elements into a distinct art form.

Electrical ventriloquism is no mere novelty gimmick, like the hat-switcher's bit. Its use is limited only by the ability of the actor who relies on it as a showcase of his virtuosity. The recording tape or wire is the skewer upon which the shish kebab of his impersonations is spitted. The lucky camera hog need share his time with nobody. He is the whole show from intro to finale. He can play all the characters in every scene of his script. He can be the live hero in the first sequence and the recorded villain; the live villain and recorded hero in the next. He works mostly in close-up, exploiting the manifold interpretive powers inherent in the human face. His clearly established and identified voices are free to run live or recorded as the situation suits, just as his make-up and costume can change with the setting. He can act empty-handed to a curtain or brick wall, or bust the budget for marble halls and a boatload of props if the sponsor will let him. He can narrate on record while visibly changing make-up, while the scene dissolves to the background that follows, or while the camera lingers on a significant prop. He can narrate live if he feels like it, establishing only vocally the situation for the next patch of dialogue that advances the story. He can open and close the show using

his best announcer's English. He can even spare a voice for a puppet to represent the sponsor and sell his products, just as I have been doing for twenty-six weeks in behalf of the Old Stone Bank of Providence.

The Format

As a technique for story presentation, electrical ventriloquism requires no precisely defined format. Let the pattern be dictated by the average viewer's sentiment for the familiar. In Providence, electrical ventriloquism has been identified with the title of a quarter-hour, once-a-week series — *Backstage Stories*. Generally speaking, each program at the outset finds the actor at his dressing table, making up for the night's chief role. He may change that make-up later for a second or third make-up. No matter what changes in voice or visual impersonation are involved, the audience is prepared for it in advance by narration or dialogue. And, at the end, the viewer meets the performer back in his dressing-room, removing his false hair, wigs, glasses, or what have you, and bidding good night. The two or three gathered together in their living rooms have seen an illusion patently drawn before their very eyes. For a brief span of time the illusion has breathed reality. And then the make-believe dissolves. The moving finger of television has written and moved on.

And so it is that with a couple of cameras, some imaginative lighting, an average sixteen feet of studio space, a prop-handing floorman, an engineer to stop and start the recorder on word or visual cues, a studio speaker leveled a few DB's below feed-back deadline of a directional mike, a writer such as Virginia Rooks Turner who has tailored her scripts so neatly to the specifications of the technique in my present series, the entire production and engineering staff of WJAR-TV whose cooperation has been whole-hearted during this experimental period, the T. Robley Louttit advertising agency which sold it, and the Old Stone Bank which sponsors it . . . electrical ventriloquism provides one of the fastest quarter-hours in television today. Yet the fullest exploitation of its possibilities remains to be made. *Suspense* or *Lights Out* might reasonably use it, to mention a couple. The technique has arrived.

Film Facts

by JERRY ALBERT

WHAT, if anything, is going to come of the recent warning from the Federal Communications Commission that the Hollywood movie companies had better make their stars and films available to television—or face unfavorable consideration of their own bids to enter video?

As you know, the FCC feels that a movie company which opposes release of its best product for TV use today, in fear of the theater exhibitors' dire wrath, is not going to change tomorrow merely because it acquires a TV station of its own. Its primary source of revenue will still be theatrical distribution and the TV public will continue to be deprived of the top-quality program fare which Hollywood can provide.

The film moguls' position is, of course, clear and simple. The nation's movie theaters furnish them their bread and butter. It takes at least a million dollars at the box office before a Hollywood production begins to show a profit . . . but the best that can be hoped for from TV today is between fifty and eighty thousand dollars. If release of their product to television brought upon their heads the threatened wrath of the theatermen, they would have nowhere else to turn for equivalent revenue. So they don't play ball with TV.

The TV industry, naturally, takes a divergent view. Its insatiable need for a constant flow of new—and better—material would be greatly eased if the thousands of sound films stockpiled by Hollywood over the past ten or fifteen years were offered for telecasting. (Older productions would probably be too definitely "dated" to be widely acceptable.) The small trickle of feature films that has found its way into television through back-door deals, from independent producers, or from abroad, has only served to whet appetites. The need continues great.

Where does the public interest come in? Broadly speaking, it would seem that the television air waves, which are public property and which provide the least expensive entertainment for the (potentially) greater number, should be entitled to primary consideration. On the other hand, inflicting serious—possibly fatal—injury to an important American industry could hardly be considered of public benefit, either.

Is there a solution? I have one to offer . . . not of earth-shaking proportions, but perhaps of reasonable practicality. It involves a compromise.

If, during 1951, all the Hollywood companies (by "tacit" consent) released to television all the feature films produced by them during 1936 and 1937, TV programming would be enriched to the tune of some thousand additional hours of motion picture entertainment. Films produced in 1938 and 1939 could then be made available in 1952. And so on . . . until 1964, by which time all past releases would have been exhausted (except for re-use, of course), with production and release on a strictly current basis.

If all the Hollywood companies "yielded" to the FCC together in this way, their common action would make retaliation by the theater exhibitors impossible. A great many of the theater men face technological unemployment sooner or later, anyway. This plan would not speed the process materially. For some years to come, the films offered for TV use would still be definitely old product, and those viewers who want to see today's big stars in their current hits would still attend their favorite movie houses. By the target date, 1964, the unavoidable readjustment will have certainly taken place, in any case; no undue injury will have been dealt the theater interests; and Hollywood will have firmly established its inevitable integration with the mighty new medium, TV.

TV Station Revenues

Top \$100 Million

TOTAL revenues for the television broadcast industry topped the \$100 million mark in 1950, and half of the 107 television stations reported profitable operation, according to preliminary estimates submitted by all networks and stations to the Federal Communications Commission.

Aggregate industry revenues of \$105.8 million were more than triple the \$34.3 million for 1949. Although the four networks (including their 14 owned and operated stations) accounted for more than half (\$55.0 million) of the total industry revenues, they reported a loss of \$9.0 million, which resulted from a \$10.5 million deficit from network operations and a \$1.5 million income (before Federal income tax) from their owned and operated stations. Ninety-three

other stations reported an aggregate income (before income tax) of \$1.1 million. The industry as a whole thus had a \$7.9 million loss in 1950 as compared to a \$25.3 million loss the previous year.

Majority Show Profit

Fifty-four of the nation's television stations reported profitable operation during 1950 with better than half of these reporting income (before Federal income tax) of \$100,000 or more. Eight stations reported earnings in excess of \$400,000. Stations in communities inter-connected for network programming generally fared better than those in non-interconnected communities. Forty-seven out of 79 stations in the interconnected group reported profitable operations as against only 7 profitable out of 27 in the non-interconnected group. Profitable station operation was most prevalent in the interconnected one-station communities where 20 out of 29 stations reported a profit status.

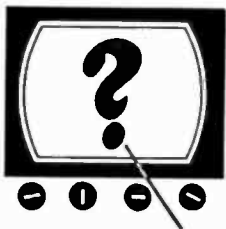
Average income (before Federal income tax) of the 29 stations in the one-station interconnected communities was \$90,000. However, the average income of 15 of these stations which were on the air and interconnected for the full year 1950 was \$174,000, whereas, 11 full-year stations in non-interconnected one-station communities reported losses averaging \$29,000 per station. Similarly, 5 stations in operation and interconnected for the full year in two-station communities reported profits (before income tax) averaging \$105,000 as compared to an average loss of \$143,000 for 6 full-year stations in non-interconnected two-station communities. Overall, the 79 stations in interconnected communities reported profits (before income tax) of \$5.7 million while the 27 stations in non-interconnected communities reported an aggregate loss of \$3.0 million.

Income Up 50 Percent

Networks including all owned and operated stations reported an aggregate income from combined AM and TV operations of \$9.6 million (before income tax) during 1950, an increase of 50 percent over the \$6.4 million income for 1949. The networks' income from AM operations remained substantially the same (\$18.6 million) while TV losses were reduced from \$12.1 to \$9.0 million. Revenues from network AM operation increased from \$105.3 to \$106.5 million at the same time network TV revenues rose from \$19.3 in 1949 to \$55.0 million in 1950.

In Los Angeles with 27 aural and 7 TV stations, TV accounted for 39.7 percent of the total revenues of the metropolitan district. In Columbus, Ohio, with 4 aural and 3 TV stations, the comparable percent attributable to TV was 38.5. Other areas where TV obtained about one-third of the total community broadcast revenues were: Baltimore, 37.7 percent; Philadelphia, 37.2 percent; New York, 33.5 percent; and Chicago, Cleveland, and Washington, D. C. between 30 and 33 percent. Overall, TV revenues in the 63 markets with operating TV stations were better than one-fourth (26%) of total aural and TV revenues in those communities. In 1948, the comparable figure for TV in 28 TV areas was 4.4 percent; in 1949, in 58 TV areas it was 10.7 percent.

Despite the sizeable gains in TV revenues in 1950, increases were also indicated in the revenues of aural stations in the TV communities. A 6.6 percent increase in revenues was reported by the 505 aural stations located in the 63 TV markets.



Live action?

Sync-sound?

Semi-animation?

Mechanical animation?

Full animation?

Stop-motion?

Slidefilm?

Animatic strip?

Slides?

Telops?

Let us help you take the question-marks out of any TV commercial problem you have.

We invite you to inspect our complete facilities and see a sample reel of our film spots.

Depicto Films, Inc.

254 W. 54TH ST., NEW YORK 19, N. Y.
COLUMBUS 5-7621

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, Essential Industry or Own Business.

TOTAL TUITION \$450. NO EXTRAS
Morn., Aft., or Eve. Small Weekly Payments.
Free Placement Service. State Licensed
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

TELEVISER has always presented the **FACTS**.

Now here are some **FACTS** about TELEVISER.

Only TELEVISER offers your advertisement these result producing features.

- **CREAM READERSHIP**—TELEVISER reaches executives who purchase time, services, equipment.
- **LOWEST RATES**—TELEVISER's advertising rates are the lowest per thousand of any television magazine.
- **LONG LIFE**—Your ad works for you 12 months out of the year. TELEVISER's information-packed and historically valuable articles bear constant re-examination.
- **REPUTATION**—TELEVISER was the first standard size magazine in the field and has grown with the industry.
- **LOYAL READERSHIP**—Many of our subscribers have been with us since our first issue in 1944. They have learned that TELEVISER is the one television magazine they can believe in.

Televiser

monthly journal of television
1780 Broadway, New York 19, N. Y.
PLaza 7-3723

Dear Sirs:

Yes, we are interested in learning more about the way advertising in TELEVISER can work for us.

- Send rate card and more detailed information.
- Have space representative phone for an appointment.

NAME _____ TITLE _____

FIRM _____

ADDRESS _____

PHONE _____

Act now!

Fill out this form.

Return it to us.



Music's immortals play again, sing again, in RCA Victor's "Treasury of Immortal Performances"

A treasury of Music's Immortals

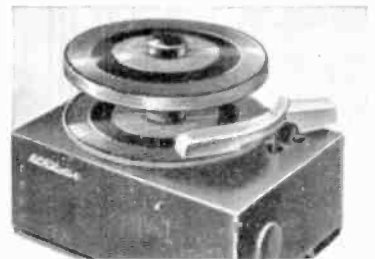
Now artists whose names are musical legend live again for the modern listener. You can hear them, at their finest, in RCA Victor's "Treasury of Immortal Performances."

In recreating these performances on both 33 and 45 rpm, acoustical engineers drew on a vault of master records guarded for posterity by RCA Victor. But new electronic techniques, developed through RCA research, give the new records a quality far surpassing that of the originals.

Because RCA Victor could draw on so vast a storehouse of the past, there is something in the "Treasury of Immortal Performances" for listeners of every age and taste. Caruso sings light and serious music—as do Schumann-Heink, Mary Garden, and others . . . Paderewski is here . . . and, if your taste is for popular music, such greats as Berigan, Armstrong, Waller, in rare early records.

* * *

See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 49th St., N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, N. Y. 20, N. Y.



The magic of RCA Victor's "45" system—as an independent unit, or combined with radio or television receivers—has already led 55 record-makers to adopt it.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television