

TELEVISER

Mail Order Television
Daytime TV Advertising
Overcoming TV Limitations

the journal of television

Alfred Roman
835 Riverside Dr.
New York 32, N. Y.



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.



Eye witness reports from a fiery furnace!

**A new television development which
adds to industry's efficiency**

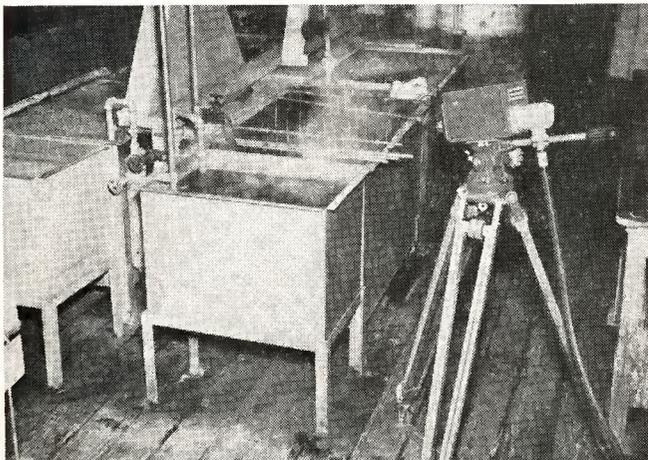
**No. 11 in a series outlining
high points in television history**

*Photograph and painting
from the RCA collection*



**Compact industrial television system—developed at RCA Laboratories—lets us
see the unseeable in safety!**

● Something's wrong in a big blast furnace, and it is too hot for engineers to approach in safety. But now, with the Vidicon camera of an RCA Industrial Television System focused on the flames, the furnace can be studied closely and carefully on a television receiver.



**Here's RCA's Vidicon system at work beside a steaming vat. Note
how the compact television camera is getting a safe "close-up"
of the action.**

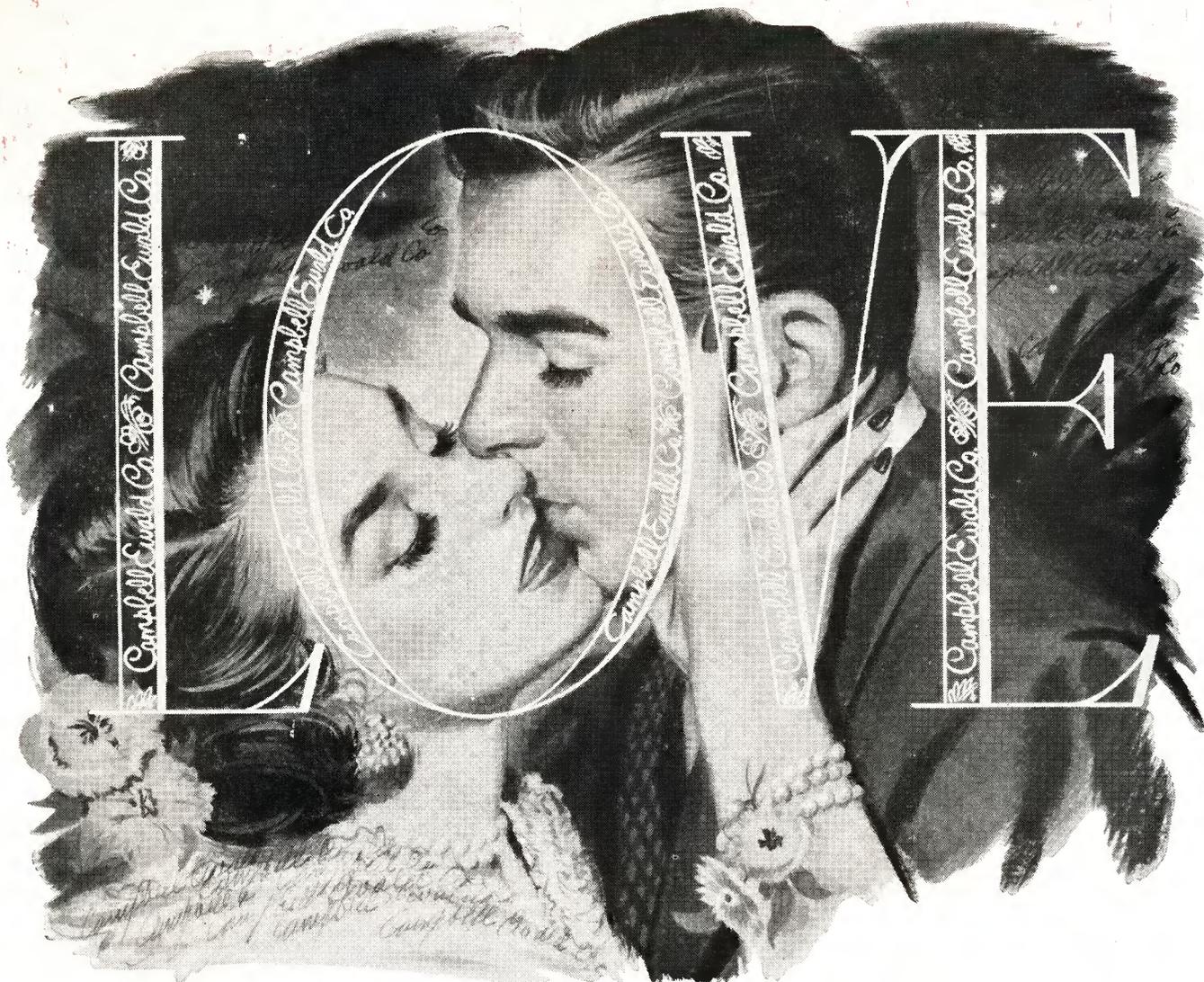
One of the great advantages of this system—other than its contributions to industrial safety—is its ability to save both time and money. No longer need engineers "shut-down" machines or processes to observe them. Normal operations can continue without waste, while the Vidicon System gathers information.

Key to the success of Vidicon is a tiny television camera—small enough to hold in one hand—and inexpensive. The camera's "eye" is the sensitive Vidicon tube developed by scientists at RCA Laboratories. The only other equipment needed is the Vidicon camera's suitcase-size portable control cabinet, which operates on ordinary household current, and *any* television receiver—on which to view the pictures.

Adaptable to many uses, RCA's Vidicon camera could be lowered under water to watch divers at work—or stand watch on atomic piles, secure from radiation. And this RCA Industrial Television System can also be arranged for *3-dimensional pictures . . . real as life!*



Radio Corporation of America
WORLD LEADER IN RADIO—FIRST IN TELEVISION



ADVERTISING



WELL DIRECTED

What's *love* got to do with Advertising? Plenty! Our business is promoting *sales*. Ever stop to think how many things are bought and sold because somebody *loves* somebody else? Well, it's astronomical. Take all those nourishing foods and warm clothes Mom and Pop buy for a couple of kids they love so much. And, of course, there's young love . . . romantic love! Now, you're really getting into big business. Wedding rings, trousseaus, honeymoons, furnished flats, pop-up toasters! Yes, things really start perking when Love comes along. Maybe it's because Campbell-Ewald Company has long recognized the importance of the

heart department that we have always tried to make our clients' advertising messages a little warmer and friendlier and closer to the target of Dan Cupid's arrow. We found out a long time ago that Dan is a very handy little fellow to have around in any kind of media. And in *television* (one of our specialties), he's terrific! You can't beat a good love story on the video. That's why Campbell-Ewald TV programs, such as TRIPLE FEATURE THEATRE, sponsored by Chevrolet Dealers on Los Angeles Station KECA-TV, have always been so popular. People *love* them, and we love producing them.

Love may laugh at locksmiths . . . but don't you laugh at *love*. It's *your* best salesman.

CAMPBELL-EWALD COMPANY

H. T. EWALD, *President*

DETROIT • NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA

FASTEST GROWING TV MARKET

Ownership of TV sets within the WLW-Television area has increased more than 600% in the last year. During a recent four-months' period, growth of set owners *more than doubled* the national rate—totaling 297,000 (unduplicated) as of August 1st. It's the 2ND LARGEST TV MARKET IN THE MIDWEST . . . 6TH LARGEST IN THE NATION.

REACHED MOST EFFECTIVELY

Videodex Reports for August prove that the three micro-wave-linked Crosley Stations—WLW-T, Cincinnati; WLW-D, Dayton; and WLW-C, Columbus—offer the best method of reaching this important TV market. WLW-Television has an average Share of Audience of 40.0% from 11 A. M. to 11 P. M. seven days a week, as compared to an average of 36.0% for the five other stations located in the WLW-Television area!

AT LOWEST COST

On a cost-per-thousand basis, WLW-Television reaches this large audience *at lower cost than any other combination* of the eight TV stations located in these three cities. For complete information, contact any of the WLW-TV Sales Offices in New York, Chicago, Hollywood, Cincinnati, Dayton, or Columbus.

ON WLW-TELEVISION . . .

WLW-T
CINCINNATI

WLW-D
DAYTON

WLW-C
COLUMBUS

NOW ON THE AIR DAILY FROM 7:30 A. M. UNTIL AFTER MIDNIGHT!

Television Service of the Nation's Station • Crosley Broadcasting Corporation



WSAZ-TV

Channel 5

West Virginia's only television station delivers EXCLUSIVE coverage of the rich*

HUNTINGTON-CHARLESTON

market



Now Interconnected



*THE 27th MARKET — \$601,425,750 in 1949 retail sales makes this the equivalent of the 27th ranking U. S. Market. Figures direct from Sales Management "Survey of Buying Power" May 10, 1950.

ABC - CBS - DTN - NBC

Represented Nationally by
THE KATZ AGENCY



WSAZ-TV

Televiser

THE JOURNAL OF TELEVISION

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IRWIN A. SHANE
Editor and Publisher

ROBERT E. HARRIS
Managing Editor

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

Lillian Spelar *Business Manager*
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

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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

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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.

LOCAL 644 I.A.T.S.E.

Affiliated with
American Federation of Labor
New York State Federation of Labor
Central Trades and Labor Council of Greater New York and Vicinity
Central Union Label Council of Greater New York

PROFESSIONAL MOTION PICTURE CAMERAMEN IN THE EAST SINCE THE INCEPTION OF THE INDUSTRY

FOR QUALITY AND WORKMANSHIP
Look For This Label



HAVE OUR MEMBERS SOLVE YOUR TELEVISION LIGHTING PROBLEMS

International Photographers
of the
Motion Picture Industries,
I.A.T.S.E.

1697 BROADWAY, N. Y. C. CI 7-2091

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

-Television At A Glance-

GENERAL

A NEW TYPE of image orthicon camera, smaller and more compact, which provides greater efficiency and speed in studio and remote operations, has been developed by General Precision Laboratory, Inc., Pleasantville, N. Y.

THE SIMPSON Electric Company, Chicago, has introduced a Television Field Strength Meter which will measure television signals in any locality and in all types of installations.

BRIG. GENERAL Telford Taylor, former FCC general counsel, has requested the FCC to allocate 20 per cent of the UHF spectrum for non-commercial educational TV stations and to revise its present VHF allocations to permit at least one educational station in every metropolitan market and every major educational center.

TELEVISION HAS caused a loss of 10 to 15% of the movie attendance in television areas, Charles Skouras, president of the National Theatre Chain, declared.

THE STATE DEPARTMENT is setting up a television unit within its International Broadcasting Division, which operates Voice of America programs, to furnish TV film material to foreign TV stations.

ADDITIONAL compensation for motion picture actors whose films are later released for television use will be sought in the next Screen Actors Guild contract negotiations with film producers, Ronald Reagan, SAG president announced.

TELEVISION AUTHORITY membership in New York, Chicago and Los Angeles have ratified the contract for wages and working conditions of live and kinescope performers hired by networks and agencies, which was agreed upon November 19.

A JOINT House-Senate committee has directed the FCC to make a study and investigation of the problem of setting aside TV channels in each state for "non-profit educational programming" by educational institutions.

STATIONS

PLANS TO increase NBC network television time charges from \$16,000 for a half-hour of evening time to \$21,780 effective January 1 have been announced by George H. Frey, director of the TV network's sales.

AN 8½% WAGE boost for regular weekly stagehands at ABC-TV, CBS-TV, NBC-TV, DuMont Television Network, WOR-TV, New York and WPIX (TV) New York along with other wage and working condition adjustments has been agreed upon by representatives of the companies and the Theatrical Protective Union, Local 1, of IATSE in New York.

OUT OF MORE than forty TV stations, networks and other groups who responded to the FCC's proposal for a "temporary" rule governing the amount of program time TV stations in one-, two-, and three-station markets may take from a single network, only ABC and DuMont—whose TV network programs were shown to have the least station acceptance in an informal FCC survey—came out in favor of such a plan.

THE FCC HAS granted the AT&T and certain Bell System associated companies permission to construct a coaxial cable with eight coaxial units and control pairs between Detroit and Toledo.

ADVERTISING

NATIONAL ADVERTISER during the first nine months of 1950 purchased more than \$20,000,000 worth of time at gross rates on three TV networks, ABC, CBS, and NBC, according to figures compiled by Publishers Information Bureau.

A PORTABLE screen projector which simulates a 14 inch television receiver, has been perfected by Bell and Howell for Teleflex, Inc., a Hollywood rear projection process concern. Teleflex will use the device, which it has named the Telejector, to show kinescope films to advertising agencies, so that account executives can see how a show will look to the home audience.

PET MILK CO., through the Gardner Advertising Co. of St. Louis, has purchased the hour long comedy program, "Four Star Revue" on NBC-TV starting Wednesday, January 17. Besides Pet Milk, Motorola and another company will sponsor the show.

COMPTON ADVERTISING, Inc., has been appointed by M. K. Goetz Brewing Co., of St. Joseph and Kansas City, Mo., to handle advertising.

THE TOTAL NUMBER of television advertisers in September rose to 3,380, a gain of 135 over the number reported for August. The largest increase was among spot advertisers which gained 83 for a September total of 801.

PERSONNEL

DANIEL T. O'SHEA has joined CBS as vice-president and general executive. O'Shea will supervise CBS business affairs of the network in both radio and TV program areas and will be responsible for various business activities relating to CBS program operations.

WALTER I. DUNCAN has resigned as sales manager of WPIX (TV) New York.

GEORGE WALLACH has been appointed director of news and special events for WNBC-WNBT (TV), while Jay. J. Heitin has joined the WNBT sales department as account executive.

I. E. SHOWERMAN has been named Television Sales Manager for Free & Peters, Inc., station reps. Formerly Showerman was with NBC as vice-president in charge of the central division.

WARREN FREBEL, formerly purchasing agent for Majestic Radio & Television, has been appointed purchasing director. W. R. Bobisink and Morris Siegal have been named as assistant purchasing directors.

MANUAL SACKS has been named Staff Vice-President of RCA, while Ernest B. Gorin has been elected Director of RCA Communications, Inc.

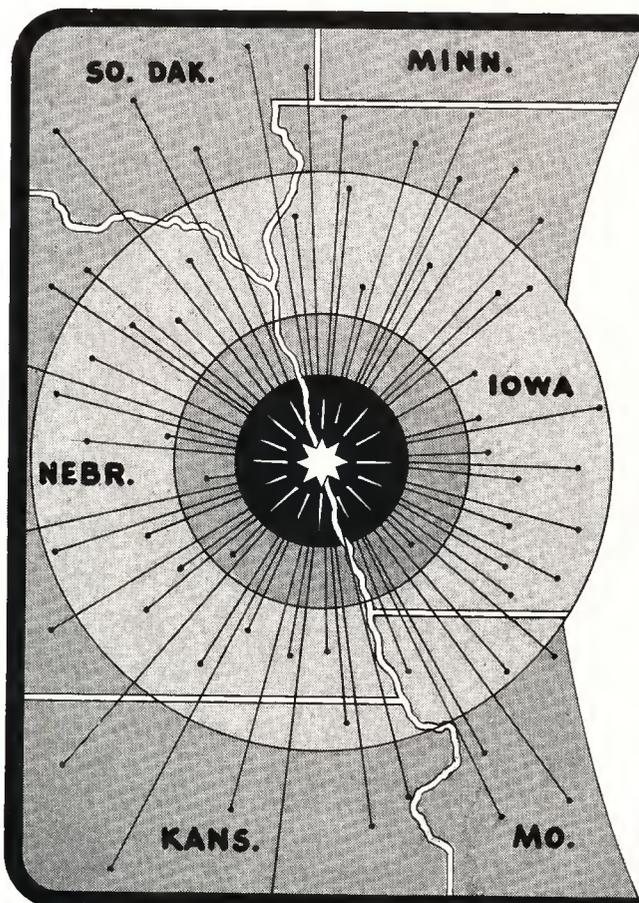
CAMPBELL-EWALD CO. Inc., has announced several staff realignments in the expansion of its

New York television department. Ray J. Mauer, writer-director, has been named director of television and radio creative services. Tom Hanlon has been made supervisor of commercial integration and programming. Jud Kinberg, formerly on the publicity staff, will take charge of all film productions.

SAMUEL M. SUTTER has been appointed vice-president and copy chief of William Esty Co., Inc. He was formerly vice-president and copy chief of Dancer-Fitzgerald-Sample, Inc.

GENE RICHERT, account executive and TV manager of G. M. Basford Co., has been appointed chairman of the special committee formed by American Television Society to study the problem of securing standardized specification forms for use by agencies in ordering film commercials for television from film producers.

DAVIDSON TAYLOR, former CBS vice-president and most recently special consultant to the State Department, will join NBC January 1 as general production executive for the TV network.



Talk About COVERAGE

Omaha TV Fans Know
"The BEST to SEE Is On KMTV"

KMTV blankets the rich Omaha market with its 30,000-plus television sets. Mail response also shows that KMTV reaches into Iowa, Missouri, Kansas and South Dakota.

TWO GREAT NETWORKS

With the top programs of two great networks, CBS and ABC, KMTV is recognized by viewers—and acclaimed by advertisers—as *Omaha's Number 1 Television Station*. When you're in Omaha, tune to Channel 3 for top network and locally produced programs. When your advertising is in Omaha, place it with KMTV where Omahans tune for television entertainment at its finest.

For All the Facts . . . Ask Your KATZ Man
National Representatives

KMTV Television
Center

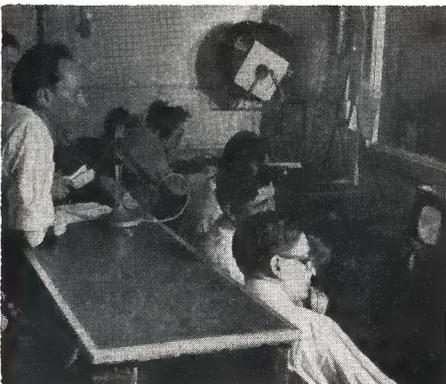
CHANNEL 3 — OMAHA



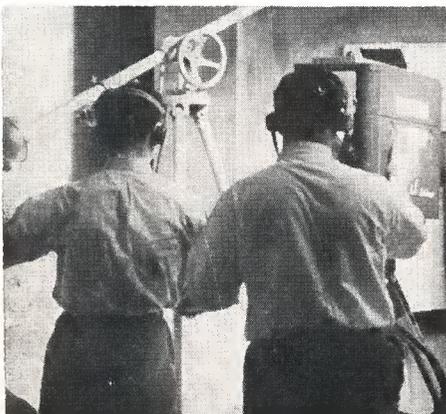
At a Night Club on a "Remote"



Floor Managing a Show



Gaining Control Room Experience



Mike Boom Operator and Cameraman



*Enroll
NOW
for
Winter
Term*

Television Cameraman & Technician Training

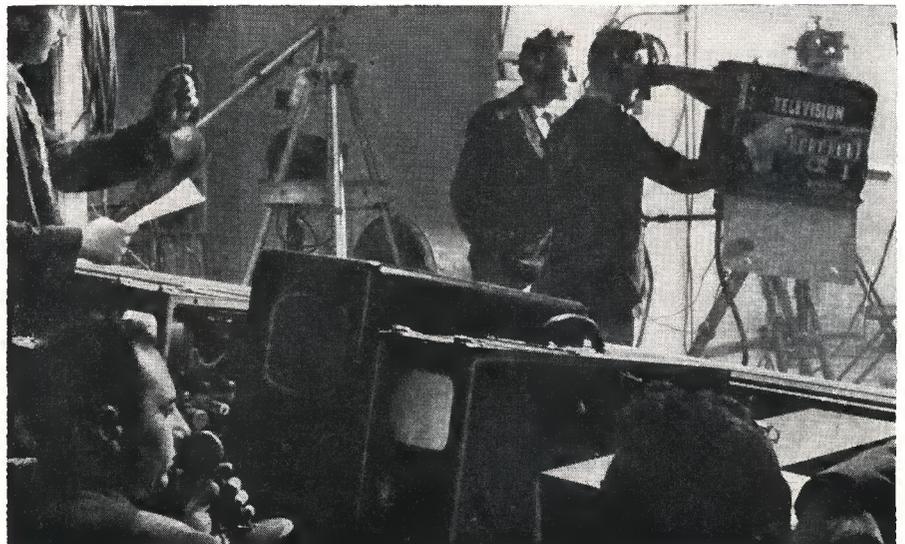
Starts

January 22, 1951

SEND FOR FREE BOOKLET T-1

TELEVISION WORKSHOP of N. Y.

1780 BROADWAY, N. Y. 19



Mail Order Television: —A Million Dollar A Month Baby!

By Harold Kaye
Harold Kaye Advertising

ON A recent Saturday afternoon, in New York, a 96-mile-an-hour hurricane busted loose and played havoc with the entire city. Hundreds of thousands of homes were cut off completely from telephone service and radio-television entertainment. Despite this, thousands of men and women who still enjoyed television reception, were willing to rush out into the teeth of this paralyzing storm to mail a postcard or letter. Why? They had just seen a plastic toy, a magic deck of cards or a kitchen gadget advertised over the television screen and they wanted to order one. Such is the impact of direct sales advertising through television.

This week, more than 100,000 New Yorkers will reach for their telephone or mail a postcard, ordering one of more items that we will demonstrate for our clients over the television screen. They'll order a vegetable slicer or an ironing board cover for \$1. They'll order 3 pairs of nylon hosiery for \$4.47. They'll order infra-red broilers for \$29.95 and a famous brand watch for \$39.75. Those televiewers will spend \$250,000 on merchandise they would not otherwise have bought from advertisers they would not otherwise have heard of. \$250,000 a week, \$1,000,000 a month...with seasonal adjustments, over \$10,000,000 a year. And that is just in New York. To get a true picture of this entirely new and still growing facet of mail order advertising, you must multiply these figures tenfold. This is the tremendous national volume waiting right now for those alert manufacturers and retail outlets who take advantage of television's amazing ability to by-pass the usual detours of jobbers, store salesmen, and other links between the buyer and the manufacturer... an amazing ability to go calling on custom-

ers right in their own homes and consummate sales within a few short minutes.

Television is the Sears, Roebuck catalog come to life, breathing fire.

But not every advertiser knows how to use television. Television is not a billboard on a highway; it is not a store window; it is not a radio commercial with a few supporting pictures tossed in for good measure. Television is the demonstrating metier... the "show me" medium. Yet, demonstration is neglected by the welter of general television advertisers, while mail order, which must go out and get the business, or go out of business, proves that the television audience likes demonstration techniques, and more important, responds to demonstration techniques. One of the nation's biggest advertising spenders supports a television commercial which actually shows the door of a refrigerator swing open—to reveal an absolutely empty refrigerator. The commercial for an internationally known manufacturer's electric iron merely shows the product surrounded by attractive tinsel; it makes a pretty picture. As a mail order pitch, it would have died on

its feet. Our method would be to demonstrate the iron a dozen different ways, showing the housewife looking on from her living room chair, how much faster and how much easier she could do her ironing. When we offer an infra-red broiler, the television audience sees exactly how the product is used. The demonstrator broils the meat and then bites into it and you can just see how delicious it is. The demonstrator moves the broiler around very easily, and we do not have to say the broiler is light; you see that it is light and easy to handle. If one picture is worth 10,000 words, one moving picture showing a product in action is easily worth 50,000 words. Perhaps everyone in the television audience is not interested in seeing how a broiler works; perhaps they would be more highly amused at a singing commercial with a broiler that dances. But in that audience are prospective purchasers, and our job is to overwhelm them with the mass of facts about the product and turn them into immediate customers. Demonstration, that is, *proper* demonstration does the job. We have tangible records, in dollars and cents, that prove it.

Every manufacturer knows the value of a hot demonstration in a store. But the usual store demonstration is beamed to 20 or 30 people at a time. It is not economical except during intense, but short-lived, promotions. Now television gives those manufacturers and the stores which represent them an opportunity to talk to millions of prospects at once.

One of America's largest department stores carried a kitchen gadget in its bargain basement for years. It was a slow seller, but it occupied only a small space, so it remained on the counter for over



TV PITCHMAN demonstrating a vegetable slicer to home viewers.

20 years. That same kitchen gadget sold at the rate of 50,000 a week in the New York and Washington areas alone . . . all direct television sales. Why? *Proper television demonstration.* But as a direct result of our efforts, that large department store found it was selling the same gadget hand over fist, and it had to dust the item off and bring it to light with a store demonstrator.

Another item, which had been "dead" for years, even on the boardwalk at Atlantic City, came to life again after we advertised it over television. This was the MAGIC TOWEL. It was not new, by any means. It had been dramatically promoted in the newspapers some years before. But the response to proper demonstration techniques was unheard-of. In less than 6 months, more than 476,588 of these MAGIC TOWELS were sold. And during the same period, one large New York department store found that its sales of this item had increased 550%. The electric infra-red broiler, normally a slow-moving store item, was sold with success on television. One store reported its sales increased tenfold as a direct result, and almost every one of their customers asked if "this was the same broiler they saw advertised over television."

Every product sold over television has tremendous repercussions in the department store. Here is an amazingly economical way for the manufacturer of a novel product, or a product which is not getting a "fair shake" to literally force distribution.

Success Or Failure

Merely because a product is displayed on television does not guarantee an astonishing sales record. Of course we have had our share of flops. But careful study and analysis of successes and failures has produced rules of thumb whereby the proportion of failures is constantly being reduced.

We know that for merchandise to be sold successfully, in quantity, it must represent a *genuine value*. You can always fool somebody, but you cannot fool enough people enough of the time. Besides, if you *could* fool them, you are going to fool yourself right out of business.

Secondly, we know that the product must be competitive in price.

Sometimes, people will pay a few pennies more for the ease and convenience of doing their shopping from the parlor, but generally, the item should sell for no more than the same item sells in the store.

Merchandise should be priced, if possible, in round figures. There is no limit on the cost of items, it may be anything from \$1 to \$50 or higher; but if the price is low, the weight of the merchandise should be under 8 ounces. Otherwise, your mailing costs may get out of hand and make the cost of fulfilling orders prohibitive.

Naturally, products should be demonstrable. The easier it is to show the product in use, the greater the sales potential. However, there are ways and means of taking a non-demonstrable item and building it into a fascinating demonstration. Because so few, if any, other advertisers have stumbled on this formula, we keep it under wraps . . . but, there it is, on the television screen, accessible to any alert, analytical advertiser. We do not have to guess at the demonstration technique which any particular product should use. Hundreds of case histories, representing millions of dollars worth of testing, locked in our files, provide the answer for us.

If merchandise offers a genuine value, if it is competitive in price, priced in round figures, and demonstrable, it has many of the requisites for a successful television sales record. Next, we want to know that the available quantity is not limited; volume, as usual, is the key to big profits. We also want to be sure that the advertiser is equipped to ship within 24 hours on a cash or COD basis. After our commercial has whipped the televiewer into a frenzy of action, it is not desirable to make him wait or let his ardor cool.

We do not believe that a proper demonstration can be made in less than 3 minutes; and four minutes is preferable. The more you can say, the more you can show, the more you will sell. However, if the commercial is padded or highly repetitive, the sales story loses its impact and results will flag. Verbal copy is keyed to the demonstration and to the particular demonstrator we are using. For example, take a good toy for kiddies. Parents are keenly interested in the "indestruc-

tibility" of such an item. But how many words would it take to put over the idea that a plastic inflatable toy animal will take plenty of punishment . . . and would they tell the story half as well as having a 200-pound demonstrator bounce up and down on the toy!

Although the television mail order pitch is related to the "carny" pitch . . . it is not a first cousin. It has its jacket and tie on. The demonstrator or pitchman must gain the confidence of the people who invite him into their living rooms. The demonstrator, first last and always, must be completely at home with his product. He must be genuinely sold on it. We have found that an item will succeed with one type of pitchman, and fail miserably with another.

Advertising Cost

When it comes to spending money, the mail order television advertiser is a different breed than his colleague who buys space. He does not buy "small space" . . . he does buy big blocks of time. He splurges on hour-long shows, and will often carry 14 commercials in one week, for weeks at a time. Naturally, he will not buck big name time, and he will buy fringe time when he can . . . in the early morning or late evening. He is willing to buy time that non-mail order advertisers reject. He does not require a big rating show, with a Milton Berle or Eddie Cantor, and a cast of 50 glamorous dancing girls. We have discovered that the moving picture film is a fast way to build a big audience. And you can even exercise some pre-selection of your audience by controlling the type of picture to be shown. *Stagecoach*, starring John Wayne, will bring you in one type of customer; *The 39 Steps*, with Robert Donat, will attract quite another. The history of our Starlit Playhouse is a case in point. On WOR-TV daily from 11 P.M. until approximately 12:30, it consistently gets high rating . . . more important, it constantly sells products for our clients. The film is interrupted at low points so as not to annoy viewers with the old cliffhanger technique, and the commercial is injected. To ease the break from the movie to the commercial, we have pleasant, easy-going masters of ceremonies who talk to viewers as if

(Continued on page 23)

daytime TV as an ADVERTISING MEDIUM

OUT of the confusion of material restrictions, governmental delays, court battles and allocation disputes, one cheerful note has emerged to brighten the television picture. Stations and networks are moving into daytime TV in a major and permanent fashion. This is good news for it means *additional*: revenue for stations; availabilities for advertisers; commissions for agencies; business for TV film producers; hours of entertainment for set owners; set sales for manufacturers; and employment in all phases of the field.

What are the facts and figures on daytime TV's development? Advertising agency BBDO recently compiled a comprehensive study of the subject. The project was supervised by John A. Thomas, head of the agency's Television Account Service with the help of their TV research, time buying and programming departments.

The main points indicated by the report are:

- The trend in daytime programming is *up*, with more stations doing more programming in more markets for longer hours.

- Network daytime programming will also increase markedly, and the caliber of programs is due for improvement, with "name" talent entering the picture.

- The potential TV market in existing TV areas alone represents more than half of the total U.S. population, more than 61% of total U.S. retail sales—and TV ownership in this area is already almost 33%.

- Even with the sketchy programming to date, daytime TV has shown that it can increase its share of audience each month, and this trend should increase strongly with more programming available to the housewife to choose from.

- Daytime TV offers the advertiser flexibility in the type of commercial treatment, integration, selection, selection of audience, and timing of the commercial message to reach the housewife during household and shopping hours.

- With the present and future scarcity of evening program time and evening spot availabilities, daytime TV represents a new and important potential for any advertiser now considering TV. The establishment of good

times and franchises now may turn out to be an invaluable investment that may not be available later.

- The report points out that only a comparative handful of TV stations had daytime programming in 1948, and not many more in 1949. But in 1950 daytime TV started to grow on an appreciable basis. (An illustration of the growth that has occurred in a few months time is shown on Chart #1).

Not only are more stations scheduling daytime television operations this fall, but the hours of programming are increasing. Some stations that previously came on only in the evening have moved their sign-on-time up to the afternoon. Other stations that are already doing day-timing programming are now signing-on earlier in the day. More than 25% of the country's stations now begin their television programming in the morning. The hours at which TV stations came on the air during October are as follows:

Chart # 1

Stations that start Telecasting in morning



Stations that start Telecasting in afternoon



Total stations doing Daytime Telecasting



Total stations not Telecasting in daytime



Hours	No. of Stations
6-6:59 a.m.	1
7-7:59 a.m.	1
8-8:59 a.m.	0
9-9:59 a.m.	8
10-10:59 a.m.	10
11-11:59 a.m.	10
12-12:59 p.m.	13
1-1:59 p.m.	13
2-2:59 p.m.	15
3-3:59 p.m.	10
4-4:59 p.m.	8
Not on air before 5 p.m.	18

**COMPARATIVE ANNOUNCEMENT COST
DAYTIME & NIGHTTIME - TOP 20 MARKETS**

Rank	Market	Highest-Cost One-Minute		Highest-Cost Chainbreak	
		Daytime	Nighttime	Daytime	Nighttime
1	New York	\$ 150.00	\$ 525.00	\$ 150.00	\$ 525.00
2	Chicago	100.00	200.00	84.37	175.00
3	Los Angeles	80.00	200.00	63.00	150.00
4	Philadelphia	70.00	160.00	70.00	160.00
5	Boston	110.00	150.00	110.00	150.00
6	Detroit	110.00	160.00	110.00	160.00
7	San Francisco	28.00	56.00	28.00	56.00
8	Pittsburgh	45.00	75.00	30.00	60.00
9	St Louis	54.00	100.00	54.00	100.00
10	Cleveland	45.00	100.00	45.00	90.00
11	Washington	40.00	100.00	40.00	100.00
12	Baltimore	40.00	80.00	40.00	80.00
13	Minneapolis	50.00	100.00	50.00	100.00
14	Buffalo	30.00	60.00	30.00	60.00
15	Cincinnati	37.00	100.00	32.00	100.00
16	Milwaukee	40.00	80.00	40.00	80.00
17	Kansas City	30.00	60.00	30.00	60.00
18	Seattle	27.00	55.00	22.00	45.00
19	Houston	24.00	48.00	24.00	48.00
20	Providence	40.00	50.00	40.00	50.00
		\$ 1,151.00	\$ 2,459.00	\$ 1,093.37	\$ 2,349.00

The total daytime station hours reported by all TV stations in the spring of 1950 was 2,269 as compared with 3,114 hours in the fall of 1950. This represents an increase of 37.2% in daytime television.

Daytime Costs

On the budget side, daytime TV represents a smaller outlay for time and programming. Here is a comparison of daytime and nighttime rates for network time costs on a half-hour segment:

Network Stations	No. of	Daytime	Nighttime
ABC-TV	59	\$7,462	\$14,925
DuMont	61	7,290	14,580
NBC-TV	62	7,677	15,354
CBS-TV	60	7,740	15,480

On a cost basis, daytime TV announcements cost roughly about 45% as much as nighttime TV spots. Chart # 2 shows how they compare in the major markets of the country.

Television's share of the total U.S. broadcast audience (non-television homes as well as television)

is increasing steadily as daytime programming increases. Audience viewing (Monday through Friday, 12-6 p.m.) jumped from 13.1 in July, 1949 to 29.0 in July, 1950. In Chicago the increase was from 5.6 to 26.0; in Los Angeles, 5.5 to 20.4; in Philadelphia, 5.6 to 32.8; in Boston, 2.4 to 20.7; and in Detroit 4.1 to 17.2.

An Advertest research study of daytime TV revealed the most convenient viewing hours selected by the housewife. Preferences range in ascending order from 12:30 p.m., the least preferred, to 4:45 p.m., with the last period selected by 55% of the respondents. Times chosen by the fewest were 10:00 to 11:00 a.m. and 12 noon to 12:30 p.m.

Commercial Treatment

One difference between daytime and nighttime television lies in the greater flexibility of daytime TV's handling of commercials. During the evening hours, the television spot advertiser is mainly restricted to one-minute films, 20-second chain break films and even briefer station-identification announcements.

In daytime TV, all these are available to the spot advertiser, but in addition there is considerably more "live" handling of commercials. In addition, the commercial timing allowed the advertiser in the daytime hours is up to 100% greater than that allowed at night (for the same length program).

Integration of the commercial into the show is also much more easily accomplished in many of the daytime programs. Since many of these shows present home-service information, domestic science, cooking, fashions, etc., the weaving in of the commercial message is made easy and can thus be made more a part of the program itself.

For an advertiser looking for the perfect setting in which to talk to the housewife about a product of interest or service to her, and about which she can take some action at that time, daytime TV offers certain advantages not readily available in the evening.

Add up the following factors and you get a sound reason for the current development and interest in daytime TV:

a) The TV market itself is potentially a big one—accessible to more than half the country's population, in areas that do three-fifths of all U.S. retail sales.

b) The number of TV sets within that market is already more than 7½ million—a coverage of almost one family in three.

c) The number of advertisers after this market has increased to more than 3,700.

d) Good evening time is rapidly becoming unavailable.

e) Daytime TV currently can offer time periods, spots, lower expenditures for time, lower expenditures for talent, direct access to a primary audience of women, a strong upward trend in both programming and audience.

To all intents and purposes, the opportunity to purchase good nighttime periods on TV is almost a thing of the past and the advertiser hoping to enter television now, or who has products of interest to the woman and housewife audience, had better start looking at daytime TV while it is still here to look at.

Overcoming TV Limitations

... lack of a "captive audience" presents problems to be licked by producers

by Irwin A. Shane

TELEVISION has many basic showmanship and technical limitations, which the producer of today's programs must recognize and learn to compensate through a realistic modification of production techniques. Some of the technical "limitations" discussed in this article may be eliminated at a later date through improvements of equipment, studios, and receivers. On the other hand, television's severest "limitations" cannot be relieved by technological improvements since they exist at the point of reception, the *home*, and in the millions of individuals who make up the home-viewing audience. Here improved techniques of television showmanship are required.

Since it is the home viewers we are straining to reach with our programs and commercials, it is this audience which should receive our first probing attention. It is here that the limitations of television as a showmanship medium are most painfully obvious.

Although the program producer has complete control of all factors that go into his production, and the people who are directly and indirectly responsible for getting the production on the air, he has no personal control whatever of his home viewing audience: its viewing habits, size of viewing screen, home distractions, competition for attention, and other factors that result in a staggering loss of audiences nightly.

What are some of these home "limitations" and how can they be overcome? How can the producer "control" the home situation?

(In addition to being *Televiser's* editor and publisher, Mr. Shane is also Executive Director of The Television Workshop of New York, and a pioneer producer-director of television programs.)

PART I: LIMITATIONS IN THE HOME

I. Home Distractions:

Problem: How to overcome the usual home distractions so that the home viewer's attention will be focussed upon your program the moment it hits the air. Among the problems involved are such seemingly insurmountable distractions as people entering and leaving the viewing room, lights being turned on, talk by one or more "non-watching" viewers, changing locations and chairs, discussion of program just completed, etc.

Solution: Competing with home distractions for audience attention is not as difficult as it may first appear. The solution lies in allowing time for your audience to get "settled" before the opening scene. This can be accomplished by following these three steps: 1) Allowing sufficient time for opening titles (approximately 40 seconds) by running full cast and technical credits; 2) Adding interest to the titles by superimposing them over an interesting background, preferable one of limited action or one with strong picture symbolism (i.e., scales of justice for a courtroom drama; 3) Backing up the titles with suspenseful music.

Such titles, when properly handled, will not only "settle" and relax your audience, and virtually eliminate distraction, but should put them in a highly receptive viewing mood. Extended titles, musically backed, often make for a suspenseful opening.

Once your viewer's curiosity is skillfully stimulated, he will want to get himself and others around him "settled" as quickly as possible and eagerly await the opening scene.

II. Television's Small Screen

Problem: With a majority of the 10,000,000 receiver sets now in use in this country possessing screens of 12½", 10", and less, the small screen represents a restrictive limitation to the television producer.

Solution: Shots must be planned around a maximum use of close-ups, medium close-ups, and medium shots. Long shots, other than for establishing shots and pan shots, are a strain on the viewer and will cause him to lost interest in your program. *Nothing refreshes and satisfies a viewer more than good close-ups, especially of the feminine sex, or good reaction shots (in close-up).*

III. Dial Twisting

Problem: In any community with more than one television station, "dial-twisting" represents a real threat, a definite limitation of the television medium. (Motion pictures and legitimate drama play to what is tantamount to "captive" audiences. Not so, unfortunately, with TV). If the program is not immediately appealing, the dial is turned to the next station . . . and the next . . . and the next . . . and thousands of dollars of production values are instantly lost (as is the sponsor's precious message!) at the turn of millions of unseen wrists.

Solution: To prevent dial twisting, the producer must *satisfy* his audience, and keep him coming back for more.

Dial twisting results from:

- 1) Boredom with any part of a program;
- 2) Eye fatigue due to poor lighting, jolting camera movements, too many long shots;
- 3) "Program - shopping" habit ("Let's see what's on other stations" sort of thing).

Boredom is produced by: 1) poor story content; 2) lack of pace; 3) inadequate acting; 4) lack of good visual qualities; 5) lack of interpretive camera work; 6) poor direction.

The solution lies in planning shows which are dynamic in content, visually appealing to the eye and tightly paced; directed with verve and imagination; and abounding in meaningful, attention-arresting close-ups.

Combine this with dramatically lighted stage sets, smooth camera work, skilful musical integration, and good visual continuity—and you have a show which will capture and hold attention for the full duration of the program.

Dial twisting results in the loss of millions of viewers nightly. It is a symptom of poor television showmanship. *Improve your showmanship—keep your audience, and raise your Hooper!*

IV. Varied Audience:

Problem: America's 10,000,000 TV set owners represent a wide cross-section of population, of all age groups, varied education and cultural interests, and varied economic status (from very poor to very rich). How can you reach the widest number in any special group?

Solution: Through surveys, it has been shown that women can best be reached during the afternoon hours; children during the late afternoon and early evening; a general male audience from eight p.m. to eleven p.m. Variety shows rate highest in general appeal, dance programs rate lowest. Among films, Westerns rate highest. Important sports events, especially prize fights, attain the largest of all viewing audiences, of which 80% are male.

Mr. Shane will continue this three part series in the next issue. Limitations in the Studio, Limitations in the Control Room and General TV Limitations will be covered. Readers are invited to send in various television problems they have encountered and explain how they were solved.

Effectivisions

by John DeMott

John DeMott is the Manager of Special Effects for CBS-TV. Drawing on his extensive motion picture background, he was the first to establish a great many production techniques in television.

* * *

We have had letters inquiring about rear screen projection known in television as RP system. There are several companies that make rear screens, and rear projection equipment, slide machines, etc. As you know, these screens and projectors are used for projecting background effects behind action or scenes in any dramatic or variety show. This is not a new idea at all. It has been used for years in the making of major motion pictures. Motion picture projection is used to simulate a moving background such as a background behind a train, or looking out the back window of a taxi-cab, or a scene out a window overlooking a New York skyline. Television, to date, has not explored the unlimited possibilities of RP projection.

Because of the present system of lighting on most television shows rear screen projection has suffered. The lack of controllable light in the general screen area is responsible. In motion pictures, time is taken to properly light the action in front of an RP screen so that no spill light or stray light ever touches the surface of the screen, other than the projection machine itself. If it were possible for the lighting departments of the separate networks and studios to concentrate on proper lighting, they would find that the use of RP would save them fortunes scenically, not to mention more realistic effects.

In the event you find that you do not have ample space for a legitimate projection, try placing a 5" x 7" or 3" x 5" mirror behind the screen at approximately a 45 degree angle. You will then be able to project to this mirror on a parallel base with the set line. You can count on at least 12 to 15 percent loss of light in projection when using a mirror. The most important factor in any rear projection in television is that the lowest possible key of front light is touching the RP screen and the area in front of the screen. It is vitally important that practical set pieces and action are not placed in the darkened area in front of the screen but in a lighted area so that true video information is equally balanced in foreground and projected background. They must also be in the proper perspective to the RP scene.

There is an appreciable fall-off of existing light readings from the center of the screen to the outer edges, therefore we suggest that you try and plot action so that camera-wise you can be straight on with your shots; in other words a 90 degree angle to the screen. However, the proper slides for projection will allow you to wander off this 90 degree vertical position to some fairly good angle shots. This column suggests that you consult either "Background Engineers" or the "Bodde Screen Company," both of Los Angeles, for accurate information as to quality of slides and screen densities.

We wish to take this space to thank our readers for their mail and inquiries into special effects and hope we can be of service to you in the future. Please address all requests for information to "Televiser Magazine," 1780 Broadway, New York 19. See you next month!



Video Comedy

TOP comedians and television have finally gotten together. NBC-TV has the corner on these high priced comics with their comedy hour and Four Star Revue.

The Comedy Hour alternates Eddie Cantor, Dean Martin & Jerry Lewis, Fred Allen, Bobby Clark and Bob Hope, all making their TV debut as stars of a regular series.

Four Star Revue presents Ed Wynn, Danny Thomas, Jack Carson and Jimmy Durante on alternating Wednesdays.

With other names in the picture like Garry Moore, Burns & Allen, Groucho Marx, Sid Caesar, Milton Berle, Jerry Lester, Allan Young, Jack Carter and Jack Benny, TV is certainly not suffering from any lack of comic talent.

How to make the best use of these showmen is still a major problem for NBC and other televisers. So far most of their TV efforts have presented modifications of material originally done in another medium—vaudeville, burlesque, night clubs and radio. Routines needed either new timing, visual additions, cleaning up, or a combination of all of these. At the rate which television eats up material, it is evident that this backlog of routines will not last forever.

Not only is new and fresh humor needed, but it must be really top notch. It is considerably more difficult to make two or three individuals sitting at home laugh than it is to get favorable mass reaction from the theater, night club or studio audience. An example of how the humor on theatrical comedy films fails to come through on television serves to prove this point.

Then, too, while comic material can not be expected to please all viewers, it must not offend any segment of a wide and diversified au-

dience. This will put no small crimp in the style of many gag writers.

Three different approaches to comedy have thus far met with great success on television are:

Visual antics—The modern slapstick styles of Dean Martin & Jerry Lewis have made their segment an instantaneous success on TV. The viewer hesitates to turn his eye from the screen for fear of missing a Jerry Lewis contortion.

Friendly warmth—Jimmy Durante doesn't have to make his fans laugh out loud. They are content to bask in his sunny personality.

Informality—Jerry Lester isn't always funny on Broadway Open House, but viewers don't expect him to be. They are satisfied with the unrehearsed and spontaneous quality of the humor.

The shortage of comedy material will have to be met by the development of new writers. A theatrical or film background is the best training for writing for the TV medium. Radio writers frequently find it difficult to make the jump since there is a definite difference in writing for the ear and in writing for the ear and eye. However, the beginning writer is more likely to find his first opening in the AM field, as perhaps a junior writer. The television writer's salary may range from \$75 to \$2,500 depending on the nature of the program and his experience.

Television shows are generally broken into spots, with a different writer usually assigned a particular spot. Prior to the writing there is usually a rough agreement on ideas.

On a Friday show, for example, the first meeting between the writers and the comic takes place on Tuesday. Usually 30% of the material is outrightly rejected, with minor changes being made in the remaining portion. On Wednesday about 70% of this material is given approval by the comic. Unless major changes are still required (in which case the writers and the comic will meet on Thursday) the next meeting is on Friday, when the first full rehearsal takes place. Any re-writing necessary at this time has to be done on the spot.

Should the problem of securing adequate comedy material be successfully met, one more problem might still exist. Will the TV audience get tired of laughing?

season's
greetings
and
a
peaceful
new
year
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TELEVISER

Viewers with a Viewpoint

This article is an analysis of two typical television programs and their commercials in relation to the varying tastes of the viewing audience. The information is excerpted from a special television report just published by Social Research, Inc., Chicago, a private research firm of psychologists and sociologists.

AMERICAN society can be divided into six groups or classes, which are different from each other in their ways of life. The people within any socio-economic group tend to show similar personality traits, molded by meeting identical problems in job, depression, community affairs, homemaking and self-realization—and having the same resources and obstacles to achievement of their goals.

The two largest groups, both numerically and in terms of receptivity to “mass advertising,” are the Upper-Middle Class and the Middle Majority. The Upper-Middle Class makes up about 12% of the population, and forms the market for “quality goods.” The Middle Majority is much larger—about 65% of the population—and is the group whose consumer activities constitute the backbone of our economic body. Moreover, these two groups make up the total television audience to an even greater extent than their absolute numbers would indicate—as they also do in movies and reading.

Advertising addressed to one of these groups is sometimes regarded with indifference or dislike by the other: appeals which activate the Upper-Middles may be unheard or rejected by those of the Common Man level, the Middle Majority—and vice versa. While they use

many of the same products and brands—automobiles, Rinso, carpets, and Kodaks—they frequently regard them in different ways and they are stimulated to buy them by different reasons. From the point of view of the advertiser on television, this difference begins at home with the TV set itself.

Viewing Habits

In entertainment, as in travel, education, and intellectual interest, Upper-middle class people are eager to acquire a broad experience of the world. They look for sophistication, cosmopolitan poise, individuality in character and taste.

In the upper-middle class home, TV is a medium for relaxing, even “killing time” when there is nothing else to do. Except for very special programs—as Kukla, Fran & Ollie, and intellectual discussions—a TV program will not set off a rearrangement of activities, dinner times, social affairs and bed times, but will be watched largely in “idle time” . . . and even there, TV must compete with other media on the basis of “varied interests” which are carefully protected in the upper-middle class person.

The middle majority people, on the other hand, spend a large part of their free time watching television—and with sufficient devotion to “make time for it.” It is not at all uncommon to find a middle majority family watching television from five to six hours a night almost daily, and also Sunday afternoon. Middle majority viewers tend to become more involved in the programs they watch than upper-middle class people; they are less detached and critical. They are also more enthusiastic about television—per-se, and it is regarded as a great boon to the family. Their other entertainment activities have been curtailed to a greater extent; watch-

ing television is the *expected* thing to do when the day's work is finished.

The middle majority couple has largely been confined to radio, magazine, neighborhood movies, corner tavern, and small social groups. Now television can be substituted for most of these, and in such a way as to reduce their worries (such as “Who will take care of the children?”). In short, TV relieves them of the effort they feel in personal contact with real and semi-strangers.

Two analyses are given in order to demonstrate how different TV programs attract and build particular audiences. The appeal of a show is created out of the living patterns and needs of the audience—their actualities and their dreams. We chose Kukla, Fran & Ollie and Kate Smith because they clearly and obviously represent different worlds, and deal with different hopes in their viewers. Their audiences appropriately enough are different.

Kate Smith Show

The show has an audience composed primarily of Middle Majority housewives, *as do all Kate Smith shows*. The growth of an audience will be aided by her status as a “beloved national institution” and especially by the established popularity of her morning radio show. Kate Smith does not appeal to upper-middle class women because of her lack of, indeed, rejection of, “sophistication,” and the simple and blatant way she caters to the inclinations of the Middle Majority.

Kate Smith, for middle majority women, has the following characteristics:

1. *She is Sincere.*
2. *She's Just Plain, Stout, Kate Smith.*
3. *She is Real Motherly.*
4. *She's Successful, But Not Snooty.*

In short, Kate Smith is a person who in herself *represents* all of the highly-valued, moral qualities dear to the Middle Majority, and at the same time appeals to them as a friendly equal. Her public personality is designed to make Mrs. Middle Majority feel comfortable, secure, and worthwhile in her presence.

A viewing of the Kate Smith Show reveals the following as some of the symbolic characterizations of Kate Smith's behavior:

1. *She is the Complete Mistress of Her World.*

2. *She Emphasizes Strongly Middle Majority Familial Values.*

3. *She Tells the Middle Majority Housewife How to Keep Her Man.*

4. *She Tells The Middle Majority Housewife How to Enhance Her Status as Homemaker.*

Audience Reactions

The busy housewife feels she cannot usually watch the TV screen for a full hour. Neither the exigencies of her work nor the dictates of her conscience will allow it. She may be able to watch off and on without getting behind or losing the sense of being busily occupied, but even that makes her somewhat anxious lest she be seduced to immobility before the TV set.

In view of such expressed feelings of most middle majority housewives concerning daytime TV programs—"I don't have time," "They aren't interesting enough yet,"—their willingness to listen to Kate Smith in the first month and a half the show was on is rather striking. In contrast to night programs, which middle majority watchers may view almost automatically, a daytime program must be regarded as really worthwhile to justify the housewife taking the time to watch it.

The Kate Smith Show is one which she does not feel constrained to watch throughout, nor every day, as she feels she would "have to watch" a televised soap opera. Few of the housewives interviewed had watched the whole show on any one day; most of them had watched only parts of the show on two or three afternoons out of the week. They move back and forth from the kitchen to the TV set in the parlor. They sit for awhile watching whatever is on the screen and then leave to do some more work.

The hour of the show is one when most daily chores are done, an hour when the housewife has time to watch for 15 or 20 minutes. Actually, she may have time to watch the whole program, but to do so is to admit to herself that her job is not as exacting and important as she conceives it. It is a problem of the producers of the show to make

it interesting and "educational" enough for housewives to forget they should be working (even if there is in reality only "busy work" to be done.)

Commercials

The commercials introduced by Kate Smith during the show may be expected to have a good chance for success because of the good will which the Middle Majority feels for her. This means that such commercials will be successful as long as they are not irritating to the viewers and are not made completely dependent on Kate Smith's prestige, in which case a reaction against her "sincerity" would start.

The Minute Maid commercial, for instance, is handled rather well in that Kate Smith gives her blessing to the product and to the sales line (Minute Maid is vitamin rich, easy to prepare, and is cheaper than oranges) and the sales line itself is appealing to the practical and dietary concerns of the housewife.

One danger inherent in the way commercials are presented on the show lies in the overloading of a given show with commercials so that the housewife is quite likely to decide that she should get back to work. In general, the appearance of commercials is a perfect stimulus for getting the housewife out of her chair and sending her back to the kitchen. Unless the commercials are spaced well, the housewife will watch the non-commercial part of the show and then leave as soon as the commercials come on, perhaps to return later.

Kukla Fran & Ollie

The audience of the show is significantly weighted with upper-middle class adults; children constitute another group which cuts across class lines; it is possible that a third audience of lower class adults is quite large. The meaning of the show for the different groups is quite different:—this discussion deals mainly with the appeals of the show to upper-middle class adults. Two of the sponsors aim at adults—RCA and Ford; Sealtest probably capitalizes on the child audience. Lower-middle class adults seem to be significantly disinterested in Kukla, Fran, and Ollie.

The popularity of Kukla, Fran, and Ollie among many groups which

reject variety shows and amateur hours indicates that there are basic symbolic appeals which operate to create its fans, appeals which do not appear on many other shows. Some of the appeals lie in these symbols and characteristics:

1. *It is fanciful.*

2. *The World of Kukla, Fran, and Ollie is sophisticated.*

3. *It is a world without hostility.*

4. *The characters are adults, independent, but intimate friends.*

5. *Ollie is the problem child.*

6. *Kukla is the failure in all of us.*

7. *Fran is an idealized mother figure.*

The symbolic analysis, the emotional appeals of Kukla, Fran, and Ollie are closely geared to the values and needs of the upper-middle class, insuring considerable impact in that group.

The audience is not "compelled" in any sense—thus people respond to it as "amusing," "delightful," "fun"—that is, with pleasant but not intense feelings. The world of action is very small, but the audience feels that the wit and conversational range more than makes up for that—it is more accurate to say that the viewers like the substitution of personableness for dramatic experiences.

In sharp contrast, many middle majority adults have relatively little use for the show. The mixture of phantasy and reality is not their dish. The emphasis on subtlety of allusion and feeling leaves them uncertain as to what is going on; they regard the antics of the puppets as just childish.

In the lower class, the Kukla, Fran, and Ollie show seems to pick up another audience, which feels that it is "good entertainment," "very funny," "silly! you know. . ." and enjoyable. This group certainly does not approach it with the aesthetic taste of the Upper-Middles, but does not have any barriers to projecting themselves into ridiculous phantasies, nor any axes to grind for being continually realistic, ambitious, and untouched by the feathers of autistic fun. The lower class audience is not particularly gratified, either, to know that they like something which the artistic critic tells them is likeable—but they like it just the same.

Commercials

The use of Kukla, Fran and Ollie as a vehicle for commercials is strongly influenced by its unusually-composed audience.

Material objects are too important to the Middle Majority to be endeared by such slighting, and a "ribbing the product" approach needs to be quite broad-sided humor for them to get the point of *that*.

At the upper-middle class level, almost the reverse is true. Upper-Middles feel it genteel to devalue their possessions, and further are likely to become hostile when exposed to long sales talks. They are likely to bear advertising-per-se some slight grudge, and their sales resistance drops when the selling is done in a discomfited way.

At all levels, the informality of the advertising on Kukla, Fran and Ollie is a strong point. It is pertinent here not only that the products are discussed by the actors, but that they are handled in a line which merges with the drama. Fun about phonographs, Fords, and food serve to fixate these products with very positive feelings in the minds of the viewers, and the Upper-Middle sales resistance almost disappears.

One final point on the current commercials should be made, regarding the uncertainty with which the RCA phonograph and the Ford model are handled by the puppets. Neither of these products gains anything, from being fumbled—a phonograph because it is conceived as a "precision" instrument, only too breakable when stably settled on a table, the Ford because of its long tradition as a flivver. Our interviews are not conclusive, but comments that "We don't have a phonograph—the kids would tear it to pieces" and "Oh, yes, they advertise Fords. That station wagon is cute . . . of course, everyone knows that Ford is a light car" suggest that there may accrue some undesirable learning from the present commercials. It is the more significant because neither of these sponsors uses the (probably necessary) awkwardness to advantage—for example, RCA might well throw in a line about the demonstrated sturdiness of their phonograph. On their second thoughts, many respondents "forgive" the puppets by commenting that "those are only models,"

thus underlining their uneasiness on this score.

More than any other medium, television is experienced as a private thing, and a television program is likely to be literally gulped down with a cocktail or cup of coffee by its viewers. This intimacy makes possible a degree of rapport and agreement between advertiser and audience, that has not previously been attainable. BUT it carries too

the potential boomerang that in intimate circumstances distaste and revulsion are also heightened. In radio and magazine, the indifferent audience simply waits—in television, they get up for another errand, unless both the visual and the auditory senses are pleased. It seems certain that "irritant advertising" will not get the results in television that it gets when confined to a single bodily sense.

Recent Television Publications

Television Programming and Production, by Richard Hubbell, published by Rinehart and Company, 254 pages. College text edition, \$3.25, Trade edition, \$4.50.

This is the latest, revised and enlarged edition of the book which has had an important influence on the development of the television art. Many basic theories and techniques of modern program production were formulated for the first time in the original (1945) edition of this important book.

Treated in detail are such essentials as: camera techniques, montage, picture composition, subjective camera handling, shooting scripts, video and sound effects, acoustic perspective, music, ballet, how a program is produced and directed. A novel feature is the inclusion of a new, original television play in complete shooting script form, ready for use by stations and student groups.

Since this book provided the foundation upon which much of modern television practice has been built, this new edition should be of great interest to professional television people as well as for students of television and related arts and sciences.

Movies for TV, by John H. Battison, MacMillan Co., 376 pages, \$4.25.

Here is a comprehensive guide to techniques of TV broadcasting involving the use of film, providing information on both

technical equipment and program planning.

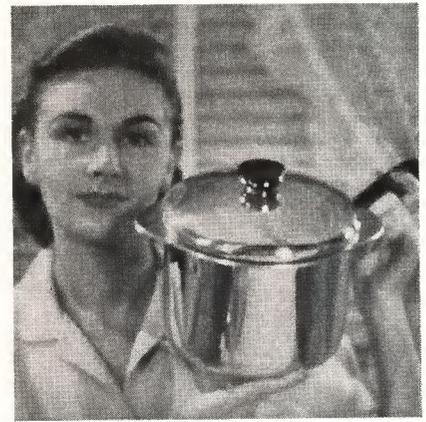
The material covered in the book includes characteristics and operation of all leading film projectors and cameras, methods and equipment for sound and kinescope recording, lighting and lighting accessories, lenses and filters, still and moving titles, and making fades, dissolves, etc.

The book also discusses the basic characteristics of movies that make them suitable or unsuitable for use on TV, gives practical suggestions for the use of film clips, discusses the production of news reels and commercials, deals with the use of good and bad scenery, and gives specific examples of successful and unsuccessful commercials.

Your Career in Television, by William I. Kaufman and Robert S. Colodzin, Merlin Press, Inc., 206 pages, \$3.50.

Written in a lively and interesting style, this book examines the requirements necessary for a career in television. Acting, directing, producing, writing, stage-managing, studio operating, scene designing, lighting and other phases of television are all discussed in some detail. The book may prove of considerable use to vocational guidance counselors as well as those interested in developing a career in television.

Is Your Pan Telegenic?



THE goal of the television film producer is to give the manufacturer's product the same look that the shopper sees at the point of sale. And this can only be accomplished by extensive pre-testing of the product for its telegenic qualities.

A case in point is the way Gray-O'Reilly handled the Revere-Ware commercial. Before it went into production at all, it worked on the lighting and filter problems. It studied Revere Ware's advertising as seen in the magazines and newspapers and worked to capture this feeling on the motion picture negative.

After this had been done, Gray-O'Reilly had a fair idea of the problems inherent in transferring Revere

Ware to film. It also knew how to solve them.

For example, the picture of the girl holding the Revere Ware skillet meant setting up over 100 square feet of white paper so that the necessary overall stainless steel and copper bottom effect could be obtained. When this paper was set in place to avoid the ugly and massive blacks that destroy the satin finish, Gray-O'Reilly's sound problems increased. The mike directed by the sound engineer had to be placed at different angles to avoid the bounce created by the "tenting process."

At the same time, Gray-O'Reilly had to cut holes in the paper in various places and lights were poked through to give the picture necessary highlights and third dimen-

sional effects. No matter how difficult the problem may be, good lighting is a prime requisite.

Revere Ware posed other photographic problems. In another instance, for example, it was necessary to somewhat reverse the "tenting process." Certain blacks had to be carefully allowed to enter into the picture in order to give the product roundness and depth.

The important point to remember is that the most visually appealing product whether it be a salad, ice cream, beer, kitchen utensils, etc., may not appear so on film. It must be tested as carefully as any star in a major motion picture because in a television film commercial the advertiser's product is the star.

The Revere Ware Spot



"Ah! Kitchen magic."

"You think that's magic. Just see what this Revere Ware Double Boiler with six lives can do."

"First, you see it as a double boiler. Now you see it as a mixing bowl."

"Now you see it used as an ice bowl."

"Now it's a sauce pot."



"Or, it can be used as a casserole so sparkling and attractive that you can serve from it right at the table."

"And it's just the thing for storing foods safely in the refrigerator."

"How's that for kitchen magic! The double boiler is only one of a complete line of 23 Revere Copper-Clad Stainless Steel Cooking Utensils."

"When hung on this Revere Rack they give your kitchen new sparkle and life. Join the happy millions of women who have brightened their kitchens, lightened their chores with Revere Ware."

"This trade mark in the copper bottom identifies genuine Revere Ware. Insist on it."

10 cost factors in TV film production

The author has acted as the television director of an advertising agency. He has written and directed scores of film commercials for several motion picture producers as well as produced commercials independently. He has experimented in pioneering low cost film production methods. In addition to his film activities he has acted as production supervisor of live programs. He is completely independent of any film production company and is television advisor to several advertising agencies.

WHAT are the actual costs involved in producing a film for television? What are the factors which determine costs, and are there any specific techniques which can reduce the cost factors?

The answers to these questions vitally affect three groups within the television industry. The first of these is the advertising agencies who are subject to a bewildering variance in the bid prices submitted by different producers for the very same script. Group two consists of the motion picture producers. Reputable concerns have suffered greatly from the malpractices of some members of the industry. Advertising agencies, once stung by these unscrupulous concerns, are reticent about further dealings with the film industry. The final group is made up of the television writers. Their greatest problem is not the creation of decent scripts for television, but the creation of effective scripts that can be produced with limited funds.

Film can still be the safest, most effective and most economical method of presenting a message. An agency's understanding of the problems which the honest producer must face will not only encourage that agency's use of film, but will ease considerably the misunderstandings which might arise between both parties.

There are ten major factors affecting the production of films for TV use. They are:

1. Scripts and Directors

Writing on "spec" rarely pays off. Amateur scripts usually lose contracts and make the producer look shoddy as well. Proper script costs should be 10% of the production costs. Staff writers of some organizations receive salaries of \$125 and up per week. However, such payment, in the absence of union scales, is often out of the question for the writer. \$25 per script is not an uncommon remuneration for the script writer. Sometimes the writer is the director and this is included in his fee price. A director's fee varies from 5% to 20% of the cost of production depending on whether or not he has made client contact and rendered other services. Some directors have a base pay of \$125 per week.

The present tendency is for the agency to supply the script to the motion picture producer for the following reasons: It has been found that only those writers who are fully acquainted with agency policy, copy, confidential production budget considerations, and the clients whims and psychology, can turn out acceptable scripts in a normal amount of time. When the film producer sends a writer to the agency, research consumes valuable time—all of which the agency must consider as a part of the producer's production cost estimate.

Agencies which hire television writers with film production experience have found their commercials more effective and cheaper in the long run. Efforts to convert radio writers to television have proven very costly to many agencies. Because a few agencies "borrow" script ideas submitted by film producers, a charge of \$25 to \$350 may be made for the submission of orig-

inal scripts by the producer. This cost is absorbed should the producer obtain the contract.

Finished story boards contain little pictures which adjourn the script and cost a minimum of \$.50 per picture. A minimum of eight pictures and not more than twice that number are needed to visually give the reader an idea of how the sequence will appear on film. Finer story boards costing \$1.00 per picture not only help the client get a pictorial idea of the plot, but later serve as a guide to the director, cameraman and propman in the actual filming. Photostatic copies of story boards can run about \$.75 to \$1.00 per page. Some concerns have staff story board artists, whose salaries may start as low as \$40 per week.

2. The Salesman

Film commercial or live package salesmen generally receive 10% of production costs from which expenses may or may not be deducted. Industrial film salesmen may receive 15% of production costs. Some very large organizations pay their salesmen a base pay of, say, \$150 per week and give a small initiative percentage as well. Others pay salesmen only \$10 expenses a week and give a higher commission. Some salesmen have stock in the parent company and work on a profit-salary percentage deal. The function of a salesman is an important one. Every salesman is a walking advertisement of the company, and it is surprising to see how much free advertising some companies receive.

3. Actors

Every silent actor written into the script adds \$22.15 to the cost of production. Every actor with lines adds a minimum cost of \$55 to the script. Crowds cost \$15.50 per member. The actor receives this

payment whether he works for 15 minutes or eight hours of the day, although for work above eight hours per day, he receives standard SAG rates which are time and one-half for the next two hours and double time thereafter. Silent actors who are featured in the script and who are an integral and repeated part of the story receive the same rates as actors with lines.

All rates are minimum—with even the best actors rarely receiving more. Sometimes model rates are paid the performers. These model rates run from \$10 to \$40 an hour. However, if the model is needed for just a short scene, this might be cheaper than paying the daily SAG rate. Models receive half their hourly pay if they must go out and be fitted for costume. Rehearsal time is included in all these rates.

Up to the present time it has not been uncommon for actors and producers to co-operatively ignore these low minimum rates. Performers have accepted as low as \$5 per job just because they needed the work desperately. Film producers, forced to accept low payment from low budget agencies, have found themselves losing money on the film because of unforeseen emergencies or the necessary reshooting of scenes. The actors have usually suffered as a result. The problem is one which cannot be remedied solely by closer union supervision—it can be remedied only by more careful agency appropriations and more careful bids from the film producer.

For featurettes and a series of commercials which may require production schedules well over a week's duration, actors are permitted to work with a \$175 weekly minimum salary. Hiring an actor on such a basis would not only give steadier employment to the actor, but would enable some savings on the part of the producer. At the present time, film salaries for actors are less than they would receive for equivalent work on a live commercial or program.

4. Music

Up to now, Petrillo's requirements for the use of musicians on television films or commercials have been prohibitive; nor has ASCAP come to terms with the film producers for the rights to music not in the public domain. However "cleared" records and recordings

are available for background music at costs of \$25 to \$35 and up per recorded selection. Original music or jingles may be used provided that they are not accompanied by a musical instrument. "Human instruments" are permitted. One performer makes a very good living imitating two base fiddles; another a saxophone. Jingles set to public domain music (music which has been copyrighted more than 56 years ago) cost less than original jingles for which a composer must be paid. \$300 is a fair charge for the creation and recording of a jingle. As much as \$1,000 per jingle is asked by a firm noted for its outstanding work. The value of a good jingle to a company may prove to be incalculable.

5. Titles

Titles can be obtained for as low

as \$3 each. Titles printed on glass cost \$15 each. Titles on glass are used when we wish to superimpose a name price or a slogan over another scene. Ornate artwork on glass can cost \$25. Good art houses produce lettering that will compensate for television distortions. Slides can be made for as low as \$1 each. For \$2.50 many concerns will reduce a photograph to size and make a slide of it. 35mm film strips are available for \$10 and up per frame.

NEXT MONTH Mr. Schwartz will conclude this article with a discussion of cost factors relating to: Studio, Equipment and Crew; Film, Developing and Editing; Special Effects; Sound Recording; and Profits.

RECEIVER DISTRIBUTION ...

November 1, 1950

New York	1,825,000	Seattle	50,100
Los Angeles	735,000	Houston	49,700
Chicago	710,000	Wilmington	48,900
Philadelphia	695,000	Tulsa	48,200
Boston	580,000	Richmond	47,400
Detroit	356,000	Dallas	46,600
Cleveland	349,000	Johnston	45,000
Baltimore	240,000	Omaha	42,000
St. Louis	207,000	New Orleans	41,100
Cincinnati	196,000	Miami	40,000
Washington	189,000	Norfolk	38,700
Pittsburgh	180,000	Charlotte	36,200
Milwaukee	177,000	Fort Worth	36,000
Minn.-St. Paul	163,000	Erie	35,000
Buffalo	149,000	San Antonio	32,200
Schenectady	116,000	Salt Lake City	31,500
San Francisco	115,000	Greensboro	30,500
New Haven	110,000	Lansing	30,000
Columbus	104,000	Birmingham	28,700
Dayton	98,000	Davenport-Rock Island	28,000
Providence	95,600	Utica	27,900
Indianapolis	84,000	Huntington	27,500
Syracuse	80,900	Kalamazoo	27,500
Kansas City	73,600	Binghamton	26,100
Lancaster	68,500	Ames	24,500
Atlanta	66,700	Jacksonville	21,000
Grand Rapids	65,400	Phoenix	21,000
San Diego	62,000	Nashville	12,600
Louisville	60,300	Bloomington	11,000
Memphis	60,200	Albuquerque	5,400
Toledo	57,000		
Rochester	56,200	Total	9,169,300
Oklahoma City	54,600		—NBC estimates.

— 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.

WAGA-TV, Atlanta

Show: "Memo for Milady"

Description: Homemakers show featuring Shirley Krayble. Miss Krayble demonstrates new ideas in home decoration, sketching, sewing, cooking and associated home pursuits. Format also includes interviews with outstanding Atlanta visitors, artists.

Days: Monday, Wednesday, Friday

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

Time & Program Cost: On request

WBKB, Chicago

Show: "INS Telenews"

Description: A complete International News Service—Telenews newsreel with sound, with Ulmer Turner. The commentator opens the show on Camera in Studio "C" with a hi-lite resume of news to be shown. The commentator then leads into the commercial which can be done live or on film. From the commercial directly into INS news reel for eight minutes of national and international news events, together with locally integrated late wire flashes. Second commercial and back to commentator on camera for more local news and short closing commercial.

Days: Monday through Friday

Time: 12:00 noon to 12:15 p.m.; 12:00 midnight to 12:15 a.m.

Total Cost: \$1878 (Commissionable)

WCPO-TV, Cincinnati

Show: "Coco the Clown"

Description: A show for children, played by Ed Weston, program director and chief newscaster for WCPO-TV in Cincinnati. Coco stresses the important precepts of religion, cleanliness, politeness

and education. He teaches his young audience to tell time, the days of the week, the months of the year, and to count. He stresses important dates in history. Although he points out no particular religion, he recommends his young listeners follow the Golden Rule.

Days: Monday through Saturday

Time: 7:00 to 8:00 a.m.

Time Cost: \$250 per hour, \$37.50 per spot.

Program Cost: Talent: \$100 per week, \$5 per spot. (Commissionable)

WBNS-TV, Columbus

Show: "Crazy Quilt"

Description: Johnny Winters serves as master of ceremonies for both sections of the "Crazy Quilt," an afternoon variety feature. Mary Teichert is Winters' youthful assistant, and Edna S. Saum creates a nostalgic mood through her piano-organ interludes. "Crazy Quilt" is everything the name implies, with contests, fashion tips, news highlights, and a bit of Winters philosophy, all backed by music of today and yesteryear.

Days: Monday through Friday

Time: 3:00 to 3:30 p.m.; 4:30 to 4:45 p.m.

Time & Program Cost: On request

WLW-C, Columbus

Show: "Your Shopping Guide"

Description: A lively one-half hour of exciting shopping news for the ladies, featuring Jeanne Shea, director of Women's activities at WLW-C.

Days: Monday through Friday

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

Time Cost: \$20 per participation. \$75 per ¼ hour segments.

WFAA-TV, Dallas

Show: "Teen Canteen"

Description: Teen-Age talent show with emcee.

Day: Thursday

Time: 7:00 to 7:30 p.m.

Time Cost: \$180 (Subject to frequency discount)

Program Cost: \$100 (Commissionable)

WICU-TV, Erie

Show: "Hy-Lights"

Description: Happenings in and around Erie by Hy Yople, Society Editor, Erie Dispatch. She is extremely popular and has a large audience. Outstanding guests (Margaret Truman, Melvyn Douglas, etc.) and also local guests with human interest appeal.

Day: Tuesday

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

Time Cost: \$210

Program Cost: \$10

WBAP-TV, Fort Worth

Show: "Time for Terry"

Description: Terry telephones viewers (who have sent him a card for his file) and asks that they identify pictures, musical numbers, styles in dress, authors of songs, and other items. Prizes to the winners. Terry is assisted by Songsters Ted Norman and Betty Brockwell and Organist William Barclay.

Day: Tuesday

Time: 9:30 to 10:00 p.m.

Time Cost: \$180

Program Cost: \$90 (Commissionable)

Film Facts

by JERRY ALBERT

FILMS have long been the poor relation in TV programming . . . in spite of the fact that in some cases they represent up to 84% of station program material! Ancient relics of Hollywood glory . . . uneven productions from other countries . . . cast-offs from the home movie market . . . these have, until lately, formed the bulk of the film fare seen on our TV screens.

Gradually, however, we have seen a change effected, and today the production of films made especially for TV is in a stage of zooming expansion, with such stalwarts as Bing Crosby, Jerry Fairbanks and Hal Roach Jr. leading the field.

TV film techniques have improved swiftly, with the stress now on a combination of quality and economy. Complete half hour shows are being filmed in as little as one day's time. To effect this, Jerry Fairbanks uses a multiple camera system, with three units operating simultaneously, in much the same way as TV cameras on a live telecast. The final production is made up of the best scenes edited from each camera version. While wasteful of film, this method offers tremendous savings in time and production costs.

Cameras have recently been developed with electronic viewers that transmit the lens pick-up to a monitor screen, enabling the film director to pick his shots as the video director does, with considerable film economy as a result.

Latest development is *cinemascope* photography. After a complete show is rehearsed as though for live presentation, the actual performance takes place in front of TV cameras instead of film units. Each set-up is made separately, as in a standard film production, with individual lighting arrangements and camera placement—but an iconoscope is used, not a movie camera. The image is carried over a closed circuit to a receiver tube, from which it is filmed in standard kinescope style.

And the new video recorder announced by General Precision Laboratory should do much to improve the picture quality afforded by the *cinemascope* method. This recorder provides an electronic control which turns the cathode tube of the receiver off and on in perfect synchronism with the movement of the film in the recording camera, thus eliminating the surplus lines of the TV image which usually degrade the filmed picture.

Also relevant to the question of TV film economics is the recent settlement between the television networks and the talent unions represented by the Television Authority. Since the new pay scales may increase live show charges as much as 25% or 50%, film makers are now in a superior competitive cost position vis-a-vis live show producers . . . and they are expected to take full advantage of this turn of events.

PRACTICAL-SUGGESTION DEPT.—With TV availabilities ever more scarce, and the clamor of advertisers ever more urgent, station and network officials might well consider the radical step of restricting sponsored time to a half hour (or even 15 minutes) per advertiser. This would make possible the admission of many additional eager sponsors, at the same time providing the stations with increased revenue, since shorter time periods command higher unit rates than larger segments.

Such a course need do no injury to programming. Participating, rotating and split-sponsor programs have already proved the workability of such an arrangement.

(Continued from page 10)

they were both sitting in the same parlor. With a deft sentence or two, they pave the way for the commercial.

By using the same demonstrators or pitchmen again and again, the audience gains a friendly familiarity with them, and they refer to these "announcers" by their first names.

At the present time, we are supervising the production of as much as 139 hours of television programming a week for our clients. That is more time than companies like Camel Cigarettes or Colgate Palmolive Peet may use in the course of an entire year. That is more time per week than any one television station is on the air!

The history of all advertising, by and large, is the history of the mail order pioneer. He must develop new methods when old methods wear thin. When he finds the formula, he hits it with everything he has. Finally, the general advertiser follows suit. When the non-mail order advertiser was showing, in publication advertising, a pretty illustration, and a fancy slogan . . . the mail order advertiser was in the back pages of the same magazine with a hard-hitting ad that had a strong, selective headline and copy that was informative, packed with the product details. It took years for the general advertiser to catch up. In television again, the mail order technique is proving that the *proper demonstration technique* is the best way to get impact—and results!

**Be Tele-Wiser
Read Televiser**

**Subscribe Now!
\$5.00 per year**

**Televiser
1780 Bway, New York 19**

Washington Local

THERE are a lot of busy people in Washington, D. C., these days. The busiest one on television, however, is Ruth Crane. Miss Crane is on seven half-hour TV programs per week in addition to a heavy radio schedule.

She is doing an important job in furthering local programming for station WMAL-TV. Her *Shop by Television* is on Tuesday and Saturday evenings and *Modern Woman on Television* is seen Monday through Friday 3:00 to 3:30 in the afternoon. The latter show is the counterpart of her morning AM stint *Modern Woman on Radio*, also on five days a week.

Shop by Television, sponsored by the Hecht Company, Washington department store, had its beginnings in November of 1949. It started as a fifteen minute Christmas shopping program. The immediate response Hecht derived prompted it to expand the program to an all year round half-hour show.

Shop by Television, a demonstration type program with no conventional entertainment features, sells merchandise because it gives customers a knowledge of the store's products and services and creates impressions that bring more business into the store.

The Hecht Company's experience with the program has proven that the best way to get results from this type of television advertising is to select and feature merchandise that is, a) best in value, b) most in demand, and c) backed by sufficient depth of stock.

As quoted in a BAB report on this program, James Rotto, sales and publicity director of the Hecht Company, states, "Buyers who have many items featured on one program, or have several items featured regularly on all programs, see such a substantial increase in their sales that they are enthusiastic in their endorsement and analysis of television as a sales force."

Ruth Crane's newest venture, *Modern Woman on Television*, started October 16, 1950. This daytime show is currently sponsored on a participation basis by United Fruit Co., General Electric, Miss Filbert's Mayonnaise, Vicks Vapo-rub, and William E. Miller, a local furniture store. An indication of the pull of this new program is shown by the fact that 304 requests were received for a banana cook booklet mentioned on only two United Fruit participations.

Unlike the evening telecasts, *Modern Woman on Television* has basically an entertainment format. Miss Crane secures interesting guests for each show who have a definite specialty which they perform. She is very much against the straight type of talking interview. Typical of her guests is Maurice Dreicer, a voice analyst, who demonstrated his ability to determine the background and activities of various ladies, simply by listening to them speak. Viewers can see both Mr. Dreicer and his subjects, who are seated side by side, but are separated by a partition.



RUTH CRANE and Jackson Weaver, with the help of a local gendarme, graphically caution viewers of modern pickpocketing techniques.

The fact that the program originates in Washington enables Miss Crane to secure guests of international prominence who reside in the city. However, a great many people have come in from various parts of the country specifically to be her guest. The fact that they can appear on more than one of her shows is a special inducement for making the long trip. Miss Crane and her staff constantly search the press for interesting and different personalities, not necessarily well-known, who are invited to appear on the show.

To add additional variety to the format, three specific features have been incorporated. The first "That's My Baby," features children under four years of age utilizing their natural visual appeal. The children are chosen from the letters and snap-shots sent in by mothers. The second feature is "The Invention of the Week," which is put on with the co-operation of the National Society of Inventors. Such things as a heel guard that prevents splashed stockings, and a turkey turner for browning the holiday bird may soon appear in the nation's stores due to the fortuitous meeting of inventor with capital via the TV show. The third feature is the AAA award to the most courteous driver of the week, who is selected by an AAA committee and receives a special plaque. Ruth Crane is assisted on both her radio and television broadcasts by Jackson Weaver, who doubles both as announcer and comic.

Miss Crane not only presents her AM and TV shows, but does the overall planning for them, and in addition is working on a new program for TV that she insists is a sure fire success. "On this one though, I'll get someone else to appear," she says. "It wouldn't be too much for me to do from a physical standpoint with my other programs, but it might be too much Ruth Crane for the public to stand."

ABC of the FCC



THE Federal Communications Commission is probably the most powerful single force affecting the television industry today. Yet many aspects of its operations, make-up and functions are not generally known. Here are the answers to some of the most common questions asked about the FCC:

What is the FCC?

It is the Federal agency charged with regulating interstate and foreign communication by means of electrical energy, including radio, television, wire and cable services.

How is the FCC administered?

By seven Commissioners appointed by the President, subject to confirmation by the Senate. One of the Commissioners is designated Chairman by the President. Not more than four Commissioners may be members of the same political party.

What is the term of a Commissioner?

Appointment is for seven years, except in filling an unexpired term. The salary of a Commissioner is \$15,000 a year.

Who are the seven FCC Commissioners?

They are Wayne Coy, Chairman; Edward M. Webster, Robert F. Jones, George E. Sterling, Frieda B. Hennock, Rosel H. Hyde, and Paul A. Walker.

Wayne Coy—Coy was appointed by President Truman on December 26, 1947 to fill out the unexpired term of Charles R. Denny, resigned as of November 1, 1947, which expires June 30, 1951.

Edward M. Webster—Appointed by President Truman in 1947 to fill a vacancy, Webster was reappointed in July, 1949 and confirmed for a full term of seven years.

Robert F. Jones—Jones was sworn in as a member of the FCC on September 5, 1947.

George E. Sterling—Sterling was appointed an FCC commissioner in 1948 to fill a vacancy. In July, 1950 he was re-appointed for a full seven-year term.

Frieda B. Hennock—The only woman on the FCC, Miss Hennock was sworn in June 20, 1948.

Rosel H. Hyde—Hyde was appointed to fill out the term of the late Governor William H. Willis, who died on March 6, 1946. His term expires June 30, 1952.

Paul A. Walker—Walker has served longest with the FCC, and now holds the position of vice-chairman. He was appointed to the Commission at its formation in 1934 by President Roosevelt and reappointed in 1940 and 1946. His term of office expires in 1953.

What is the object of FCC regulation?

To provide for orderly development and operation of radio broadcasting and telecasting service, to make available a rapid, efficient, nation-wide and world-wide wire and radio communication service with adequate facilities at reasonable charges; to promote the safety of life and property through improved communications systems; and by such means to strengthen the national defense.

Is the FCC under any Government department?

No. It is an independent Federal establishment created by Congress and, as such, reports directly to Congress.

Under what authority does the FCC operate?

The Communications Act of 1934, as amended.

How did the FCC come into being?

Jurisdiction over electrical communications was formerly shared by the Commerce Department, Post Office Department, and Interstate Commerce Commission, and, later,

by the Federal Radio Commission. Developments necessitated consolidation of supervisory and regulatory functions in a single agency. The Communications Act, signed June 19, 1934, created the FCC for this purpose.

To what does the Communications Act apply?

To all interstate and foreign communication by wire or radiated signals and all interstate and foreign transmission of energy by radio, which originates and/or is received within the U.S., and to all persons engaged within the U.S. in such communication or such transmissions of energy by radio, and to the licensing and regulation of all radio and television stations.

Are intrastate communications included?

The Commission does not regulate purely intrastate wire service. However, the commission does license all radio and television operation since it has been demonstrated, and courts have held, that radio and television transmission has effects beyond state borders.

Is the Communications Act limited to the 48 States?

No. It applies also to Alaska, Hawaii, Puerto Rico, and other possessions, but not to the canal zone.

What are the major activities of the FCC?

Allocating frequencies for all licensed radio and television stations; licensing and regulating radio and television services and radio and television operators; regulating common carriers engaged in interstate and foreign communication by wire, cable, radio or television.

How does the FCC function?

The Commission functions as a unit, directly supervising all activities, with delegations of responsibilities to boards and committees of Commissioners, individual Commissioners, and staff units. The Chair-

man is responsible for the general administration of the internal affairs of the Commission. Policy determinations are made by the Commission as a whole. Its rule-making is in conformance with the Administrative Procedure Act.

How many persons does the FCC employ?

About 1,300, of which number some 450 are in the field.

Is FCC personnel under Civil Service?

Yes, with the few exceptions provided in the Communications Act.

How many field offices has the FCC?

Including territories and possessions, there are 23 engineering district offices, 6 sub offices and 3 ship offices, 20 fixed monitoring stations, and a field engineering laboratory. Field duties include monitoring and inspecting all classes of radio and television stations for technical compliance. In addition, there are 4 accounting, 1 law, and 3 common carrier engineering field offices.

How are FCC orders enforced?

By administrative sanction, such as action on licenses, and by court action, through any United States District Court.

Are broadcast stations common carriers?

A broadcast station is not deemed a common carrier by the Communications Act; hence the FCC does not regulate charges for program time.

What does FCC regulation of television embrace?

Consideration of applications for construction permits and licenses; assignment of frequencies, power and call letters; authorization of communication circuits; modification or revocation of licenses; inspection of equipment and regulation of its use; guarding against interference; reviewing service; licensing television operators; regulating television common carriers, and otherwise carrying out provisions of the Communications Act.

Does the FCC charge for licensing?

It exacts no fee or charge of any kind in connection with its licensing and regulatory functions.

Must all television transmissions be licensed?

Since only a limited number of television transmissions can be on the air at the same time without causing interference, the Communications Act requires all nongovernment radio operation to be licensed. Courts have held that television transmission anywhere within the United States or its possessions necessitates licensing both the transmitter and its operator.

How does the FCC police the ether?

By means of field stations. Transmissions are monitored to see that they are in accordance with treaties, law and regulations. Ten primary and 10 secondary stations comprise a monitoring network for this purpose. If necessary, mobile equipment can trace illegal operation or sources of interference.

On what basis are broadcast stations licensed?

To serve the "public interest, convenience and necessity." Because television channels are limited and are a part of the public domain, it is important that they be entrusted to licensees who have a high sense of public responsibility. Hence, broadcast stations are licensed for limited periods.

What qualifications must broadcast applicants possess?

The Communications Act sets up certain basic requirements. In general, applicants must be legally,

technically and financially qualified, and show that operation of the proposed station will be in the public interest.

Are aliens denied television station licenses?

The license privilege is limited by the Communications Act to citizens of the United States. It is denied to corporations wherein any officer or director is an alien or of which more than one-fifth of the capital stock is owned of record or voted by aliens or their representatives or by any foreign corporation or government or their representatives.

What is the broadcast application procedure?

Application is made in triplicate on forms furnished by the Commission. These forms require information as to the citizenship and character of the applicant, as well as his financial, technical and other qualifications to construct and operate a station, plus details about his proposed service. The current "freeze" prohibits construction of all television stations.

Can the FCC censor radio programs?

No; the Communications Act prohibits this.

What has the FCC said about free speech on the air?

The Commission has held that freedom of speech on the air must be broad enough to provide full and equal opportunity for the presentation of all sides of public issues.

What matter is barred from the air?

The United States Code prohibits broadcast of information concerning lotteries and similar schemes, and utterance of obscene, indecent or profane language. The Communications Act specifically bans transmission of false distress signals.

Does the FCC license networks as such?

No; it licenses stations individually, putting responsibility for their operation directly upon the person, corporation or other group obtaining the license. Certain regulations govern these individual licensees in their network operations.

TELEVISION

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Apply Daily 9-9: Sat. 9-2
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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.
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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.