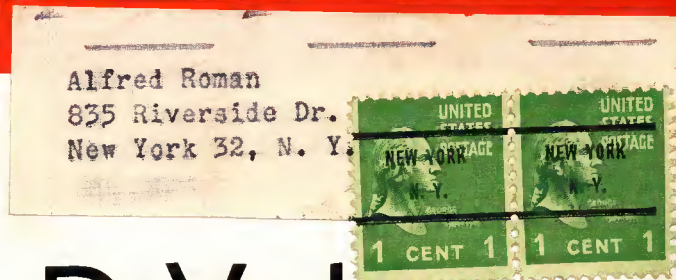


TELEVISER

The Year Ahead
Trends in Camera Design
Art for Beer's Sake

the journal of television



Do You Have **TV SPOTS** before your eyes?

Are you bleary at the prospect of what TV spots will do to your advertising budget?

Or, are you already on TV, and still rocking from your last film production bills?

Or, did you try to save, and find that your economy cut the vitality, sock and sales effectiveness out of your TV commercial?

NATIONAL SCREEN SERVICE is the remedy for many such problems.

NSS has everything it takes to produce the finest TV film commercials . . . the know-how of the veteran showman, the sales instinct of the hard-hitting, market-wise merchandiser.

And because of its volume, NSS produces these fine **FILM spots** at *low-budget prices!*

All the factors that go into a film commercial . . . the thinking, creative planning, the staff, the art, camera and optical facilities . . . are abundantly on hand at NSS. These are smooth-working, everyday functions of NSS's large-scale, more than 30-year-old operation for the motion picture industry.

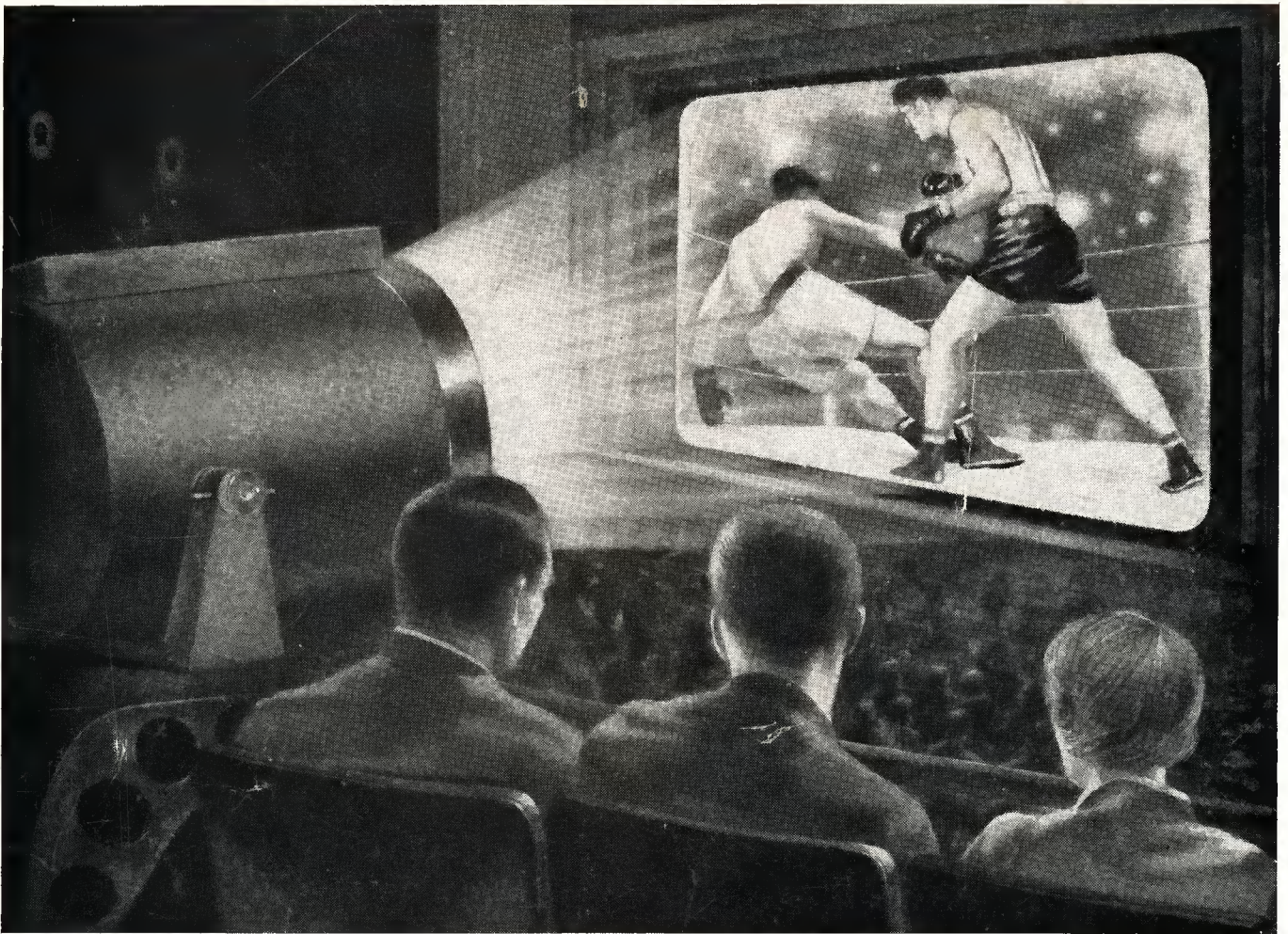
That is why top advertisers, agencies and TV stations have come to NSS, and keep coming back for more.

For master film-craftsmanship, plus economy, call on NSS. Phone **CIrcle 6-5700** . . . or contact any one of our 31 offices across the country.



The new Regent 8-second spots . . . hard-selling combinations of stop-motion photography and crisp audio. For Badger and Browning & Hersey, Inc., by National Screen Service.

NATIONAL SCREEN SERVICE
1600 Broadway, New York 19, N. Y.



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Giant size Television— “shot from a barrel!”

● You've seen television. Now you'll see it in its very finest form—giant projections of special events, transmitted *only* to motion picture theatres on private wires or radio beams to make movie-going *better than ever!*

Success of the new system comes from a remarkable RCA kinescope, and something new in projection lenses. The kinescope tube, developed at RCA Laboratories, is in principle the same as the one on which you see regular telecasts. But it is *small*—only a few inches in diameter—and produces images of extremely high brilliance. These are magnified to 15x20 feet by a “Schmidt-type” lens system like those

used in the very finest of astronomical telescopes.

Because of its size and shape, the new projector is referred to by engineers as the “barrel.” It's already going into theatres, where you'll be seeing giant television—shot from a barrel.

* * *

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



Radio Corporation of America

WORLD LEADER IN RADIO—FIRST IN TELEVISION



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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

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TV SHOW

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SO ... You Put It On WSYR-TV

*and it shares FREE in WSYR-TV's Unrivaled
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- ★ Listings in 10 area newspapers
- ★ Listing of complete week's schedule in both Syracuse papers
- ★ Close association with local dealers in TV receiver sales

Promotionally, there's ALWAYS Something Going On at WSYR-TV

Cash in on it!

WSYR ACUSE
AM • FM • TV

**The Only COMPLETE Broadcast
Institution in Central New York**

NBC AFFILIATE • Headley - Reed, National Representatives

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

Televiser

THE JOURNAL OF TELEVISION

CONTENTS

THE YEAR AHEAD By Robert E. Harris	8
MODERN TRENDS IN TV CAMERA DESIGN By Scott Helt	10
ART FOR BEER'S SAKE By Joseph Dermer	11
1467-FOOT TV TOWER By Richard W. Hubbell	12
OVERCOMING TV LIMITATIONS—PART II By Irwin A. Shane	13
EFFECTIVISIONS By John DeMott	14
10 COST FACTORS IN TV FILMS—PART II By Milton Schwartz	15
FILM FACTS By Jerry Albert	17
SELLING TIME IN A ONE-STATION MARKET By Larry Israel	18
RECEIVER DISTRIBUTION	20
PROGRAMS AVAILABLE TO SPONSORS	21

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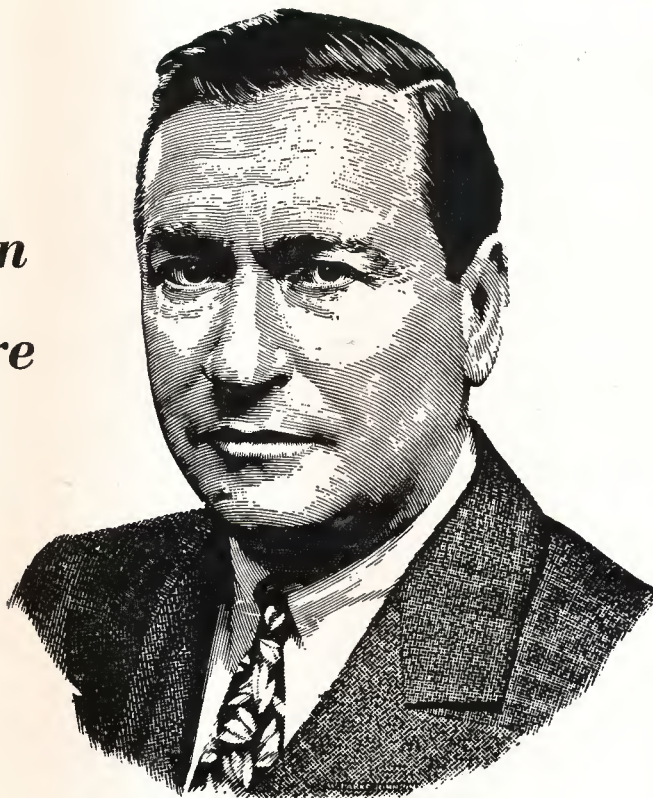
12 CHARLIE CHAPLIN COMEDIES
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*“You Build for your own
and your country’s future
when you save . . .”*



BENJAMIN F. FAIRLESS

President, U. S. Steel Corporation

“A free economy, such as ours, is built on the savings of the people. And the future security of America depends on the initiative and the growth of every citizen. We in U. S. Steel encourage our employees to join the Payroll Savings Plan, and we are proud that the National Tube Company, one of our subsidiaries, was the first of the large industrial companies of the nation in 1950 to have more than 80% of its employees participating. Remember, you build for your own and your country’s future when you save.”

Mr. Fairless is not expressing a personal opinion, nor is he speaking for other far-seeing executives when he tells you that our economy is built on the savings of the people and a man builds for his own and his country’s future when he saves.

Actually, Mr. Fairless is merely putting in words the thoughts and action of the millions of employed men and women who *now hold* more than 50 billion dollars in U.S. Savings Bonds.

\$50,000,000,000! Who *sold* all those bonds to millions of people? The answer is, nobody sold them.

80% of the employees of the National Tube Company . . .
75% of the employees of Carnegie-Illinois Steel Company . . .
thousands of employees of other U.S. Steel subsidiaries . . .
more than 8 million employees of other companies

bought U.S. Savings Bonds and are buying them every month on the easy, automatic Payroll Savings Plan. Their employers merely offered these men and women an opportunity to save for their future. There was no pressure, no emotional appeal.

How does employee participation in *your* Payroll Savings Plan match up with the 80% of National Tube, the 75% of Carnegie-Illinois? Or, perhaps you are one of the relatively few large companies that do not have a Plan? In either case, wire or write, Savings Bond Division, U.S. Treasury Department, Suite 700, Washington Bldg., Washington, D.C. Your State Director is ready to help you with a package plan—application blanks, promotional material, practical suggestions and all the personal assistance you may desire.

The U. S. Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the G. M. Basford Company and

TELEVISER

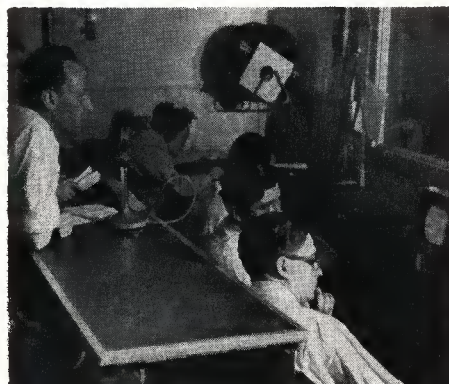




At a Night Club on a "Remote"



Floor Managing a Show



Gaining Control Room Experience



Mike Boom Operator and Cameraman



*Enroll
NOW
for
Winter
Term*

Television Cameraman & Technician Training

Starts

February 26, 1951

SEND FOR FREE BOOKLET T-1

TELEVISION WORKSHOP of N. Y.

1780 BROADWAY, N. Y. 19



The Year Ahead

industry experts forecast a fruitful year
for television despite production cutbacks

by Robert E. Harris



MOST industry leaders expect 1951 to be a big year for television. Despite the many uncertainties caused by the grave international situation, television executives questioned by TELEVISER feel that the next eleven months will see increased advertising activity in television.

Stations and networks should have a particularly good year. With the FCC freeze and the shortage of materials, no new TV stations will go on the air this year. Therefore, present broadcasters need not worry about additional competition and can instead devote their energies to expanding present advertising schedules. It has long been said that TV stations will only be able to show sizeable profits when they operate their studios both day and night. 1951 should see almost all TV stations doing this.

At that, 1951 will have to go some to outdo 1950 as a year for stepped-up TV advertising. N. C. Rorabough reports the following increases in the number of TV Advertisers:

	Net	Spot	Local	Total
# Nov. 1949	78	420	1,697	2,195
# Nov. 1950	170	939	3,723	4,832
% Increase	117.9	123.6	119.4	120.1

(The number of advertisers refers to the number of individual advertisers. General Foods, for example, had five network shows in November, but was counted as only one advertiser.)

The excess profit tax law and the possible shortage of newsprint will also mean additional advertising

revenue for broadcasters. However, not all the ad agencies will benefit. Agencies whose principal accounts are heavy goods (automobiles, refrigerators, etc.) will be adversely affected by cut backs in civilian production. Although many of TV's top program sponsors will have to drop out because of defense imposed shortages, stations will be able to offset the loss by finding new advertisers among package accounts (cigarettes, soaps, foods, etc.).

Programs

Ernest Walling, Program Manager of NBC, Television, gave us the following New Year's analysis:

"While the last year was characterized by superlatives in the number and calibre of entertainers and creative producers who joined television, by vast expenditures of money in expansion of engineering and staging facilities and by new programs of mass appeal, I think that 1951 will see a leveling off in everything except constant improvement of the shows themselves. That is, I think the industry now has the tools and much of the know-how, and will use these to attain higher program values and even greater audience interest.

"I look forward to:

1. Shakedown of schedules, talents and formats.
2. Increased production efficiency to offset costs.
3. Greater programming in the fields of cultural arts and public service."

Alexander Stronach, Jr., National Director of Television Programming for ABC, expressed his point of view by saying: "To the networks, 1950 was the year when, at long last, the operating pattern of financial success began to take shape. System and economical short cuts were sought and found. We had grown like Topsy. Now, on the basis of experience, we could take a hard second look. If set production is seriously curtailed and the industry's growth is brought to a virtual standstill, every possible way to make television a better and more economical buy must be explored."

Films

Films will become an increasingly important part of TV programming. With increased minimum scales for live TV performers, as established in the recent TVA contract, film producers will be able to provide, for the time being at least, film programs at prices that compare favorably with live network costs.

Jerry Fairbanks, leading West Coast Producer of TV films, said:

"Four filmed shows were regularly on the air at the start of 1950. Today there are fifteen regularly telecast in addition to such special presentations as Disney's Christmas program, Edgar Bergen's Thanksgiving day show and "The Triumphant Hour." This number will be doubled and may even be tripled by the end of the new year.

"There has been a 200 per cent growth in filmed commercials during the past year. Sponsors now use film almost entirely for spot announcements and are using it extensively in programming. We contemplate a continuance of this rate of growth.

"Technical advancements made by film producers during 1950 are largely responsible for the ever-growing stature of film in the new medium. An hour show on film once cost hundreds of thousands of dollars. Now we can produce programs at costs competitive to "live" presentations.

"We now photograph in a day what once took a week or two. Today the video film industry films quality feature-length productions in four or five days. Three years ago Hollywood averaged two to three months for pictures of the same length.

"Although the national emergency is certain to slow the growth of the video audience it will not drastically effect the new and fast-growing stature of video films. Television now serves more than 40 million viewers—almost a quarter of the entire population. Taking into consideration sets in public places and big screen television, the new medium undoubtedly will be used to instruct half the population in civilian defense measures.

"Most of these instructional programs will be done on film and will be used many times not only for telecasts but for showings at theaters, organizational meetings, civic clubs and at factory employee gatherings.

"Film producers will play a vital role in the preparedness efforts by making training and informational pictures for the armed forces and for the public. Hundreds of films of this type will be made during the new year."

Production

The number of TV sets installed rose from 3,497,000 as of December, 1949 to 9,845,300 as of December, 1950. During this last year a billion and a half dollars was spent for new TV sets, 100% more than in 1949.

However, shortages of nickel, copper, cobalt, and aluminum in addition to the requirements of defense production will mean a great reduction in the production of TV receivers and other electronic equipment for civilian use.

Allen B. DuMont points out that "The year 1950 witnessed a phenomenal expansion of the television industry. Over 7,500,000 sets were produced, the number of stations grew to 107, with 80 interconnected, thousands of new jobs were created in TV and associated industries such as advertising, and revenues increased tremendously.

"Due to the national emergency, 1951 will be a year of drastic production cutbacks. Indications are that production in the latter part of 1951 will be between 25 and 50 percent of what it was in 1950.

"Because of defense production, there will be fewer technicians working on civilian TV sets and fewer installation and repair men left to service sets in homes. However, there will be enough replacement parts to take care of sets already in existence."

Will Baltin of the Television Broadcasters Association predicts: "TV stations will play a vital role in the mobilization program, serving to educate and inform the public and help build a strong morale. The industry stands ready to do its utmost to preserve the freedoms which are the nation's heritage. Once these freedoms are safeguarded and peace is again secure, television expansion will roar into high gear."

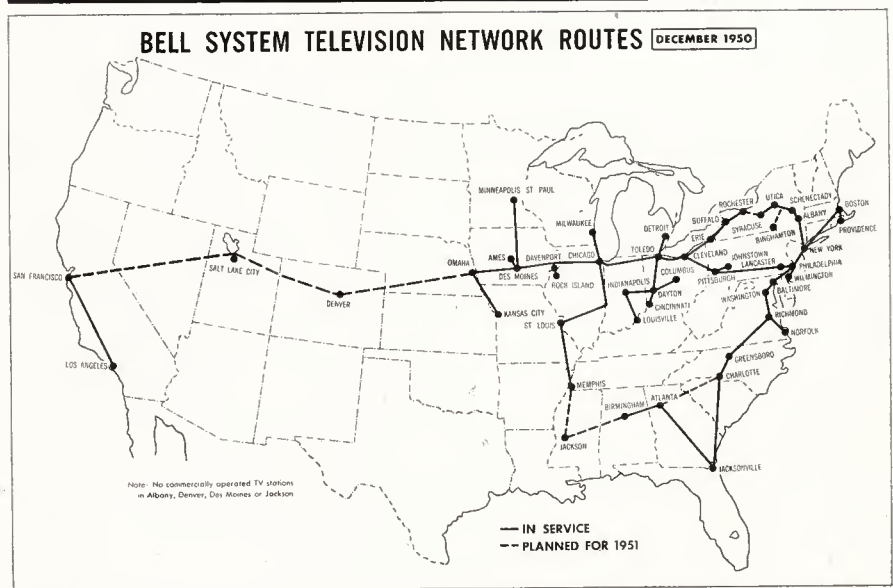
AT&T's network plans for 1951 include the extension of the radio relay system from Omaha to San Francisco. It also plans the linking

of Binghamton, New York, to the network by means of radio relay from a point near Schenectady; the building of a direct relay route connecting Charlotte and Atlanta; the equipping of an existing coaxial cable from Memphis to Birmingham and the addition of several new circuits on existing routes.

Wayne Coy, Chairman of the FCC, in response to our query, outlined the plans of the Commission. He states: "Realizing the importance of our TV system for the most effective dissemination of information and for many civilian defense measures in the preparedness program, the Commission will also make every effort to speed the completion of its plans for the general development of the medium subject to the demands of the emergency.

"The opening of 1951 finds us with an impressive collection of testimony gathered in comprehensive hearings which should enable the Commission to make further decisions based on the best available factual data. This includes testimony on the feasibility of adding 42 channels in the Ultra High Frequency Band, on the disposition of the 470-500 mc band, on a system of priorities, on allocation methods, on polycasting, stratovision, interference, and on the requests for non-commercial educational channels.

"The format of our new system of national television will emerge in 1951."



TWENTY-TWO STATIONS in sixteen cities were connected to the Bell System's television network last year, covering an additional 8,390 interconnected miles. Plans for 1951 include linking the east and west coast.

Modern Trends In Television Camera Design

by Scott Helt

THE evolution of the television camera and camera chain has been fairly rapid, considerable improvement in design having been achieved during the past ten years. The trend has ever been towards smaller physical size of the camera and other associated units of the chain, more simplified circuitry, a reduction in the weight of the equipment, and more practical and convenient design.

In the first instance, one has but to recollect the size of the early Iconoscope studio and field cameras, and to compare them with the much more compact Image Orthicon cameras of today, to see the remarkable improvement in weight reduction and size. There must still be ever greater reduction in the camera weight, since any improvement in this direction results in greater camera mobility—particularly in the field—and makes for greater ease of operation. The more freedom with which the cameraman may move about, and the more unencumbered he is, the better his work in producing pictures of greater artistic value. The weight of the camera, in considering its necessary transport from one location to another, particularly out in the field, is of the greatest importance.

Much weight reduction can be achieved through the use of light weight metals such as aluminum, magnesium, or alloys of these metals. Of course, much weight

can be eliminated through camera simplification and the elimination of superfluous components and circuits. The simplification of the television camera is now going forward at a great pace, and many economies will be effected in the near future.

The circuitry of the modern television camera can be greatly improved and simplified through a careful study of its present limitations, and the application of a few well known principles which have already been made use of in other fields. Through the judicious application of inverse feedback, for instance, considerable improvement may be had. Video amplifier operation can be greatly improved through its application. This is also true of the deflection circuits associated with the camera.

British television engineers have applied inverse feedback to deflection circuits for some years, and with rather striking results. A carefully controlled feedback system, applied to deflection amplifiers, can do much to insure good picture linearity (less geometric distortion), regardless of incremental changes in applied line voltage, ambient temperature gradient surrounding components in the deflection system, and in the changes of values of components with temperature and humidity changes at the camera. Such changes are apt to take place at the camera (changes in scanning saw linearity) due to the heat in which the equipment is operated in the studio.

The camera circuitry and location of components can also be judiciously arranged for greater ease

in servicing. That is, the physical layout of components and circuit wiring can be made such that servicing in the field can be achieved with dispatch and with a minimum of effort. Great strides are being made in this direction, also. This is simple of achievement providing the camera design engineer can place himself in the position of the cameraman, or if he can consider himself in the position of the maintenance technician who must service and maintain the equipment.

The axiom in modern camera design seems to be to develop the equipment as several sub assemblies, each of which is physically independent of the other, except for interconnecting wiring and cabling. The designer can develop (1) a pre-amplifier, (2) a sweep or deflection system chassis, (3) a camera tube chassis, (4) an electronic viewfinder, and (5) a lens turret and mechanical system to provide operation of the camera. These are the principal parts of the system.

These several chassis can be arranged to "swing" outward and away from the general camera assembly at will when desirable. This will tend to ensure ease and dispatch in effecting necessary repairs when required. If desired, each of the several sub assemblies can be arranged for removal from the complete camera assembly for work on the bench—to be replaced with spare units of identical type. Some manufacturers have already developed equipment of this type, and most modern cameras are quite easy to service because of this type of construction.

It should be a cardinal principle

(Continued on page 22)

Mr. Helt is the author of "Practical Television Engineering," Rinehart Books, Inc., and is a member of the Research Department of the Allen B. DuMont Laboratories, Inc.

Art For Beer's Sake

subtle approach in Schlitz commercials prove highly successful

by Joseph Dermer

COMBINE the talents of a top notch copywriter with a progressive eager-to-experiment agency. Add an intelligent forward-looking sponsor. Mix well with a program in which good taste and high-caliber entertainment are the main criteria, and you're liable to wind up with a commercial which is distinctive and as different from the run of the mill blurb as day is from night. This is what has happened on the Schlitz Pulitzer Prize Playhouse, the commercials of which are written by Sylvia Dowling of Young and Rubicam.

In the Schlitz commercials, all of which are on film, the accent is on visualness and normality. The spot following Act I embodies the usual amount of audio. However, the "pitch" is kept on a restrained, adult level and is delivered in an easy, conversational manner. No attempt is made to overpower or irritate the viewer into buying the product.

The same restraint and good taste characterize the visual elements of the commercial. For example, the stage directions for one scene in which Schlitz Beer is consumed state, "There should be no rhapsodic expression on their faces after they drink—just their normal expressions as they converse with each other."

The commercial following Act II almost entirely eliminates all audio elements, except for the musical accompaniment. There is perhaps a very brief opening statement by the announcer and then at the end of a one to three minute filmed "incident" in which Schlitz Beer may not have appeared until the final few seconds, the announcer softly says, "I think you'll like Schlitz best, too."

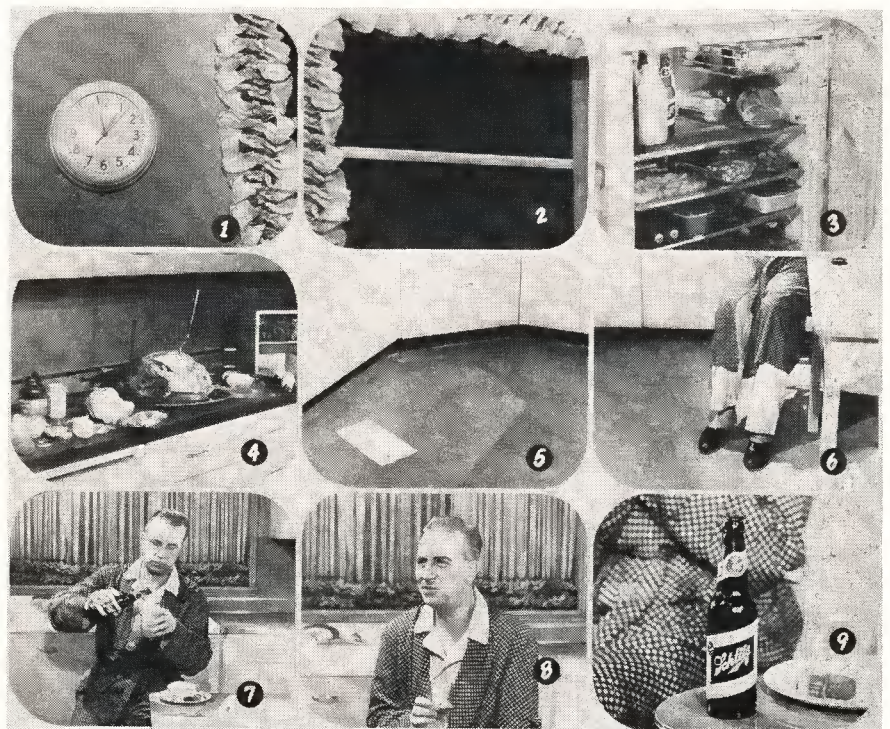
The word "incident" is used advisedly. For Miss Dowling attempts to create human, everyday situations in which beer (Schlitz

or any other kind) does not figure as a life giving nectar, but merely as a pleasant addition to a meal or as an aid to a few moments of relaxation.

For example, one commercial

shows a man returning home from golfing. He opens the refrigerator, takes out a bottle of Schlitz and some crackers, shoos his dog from the living chair, sits down and

(Continued on page 22)



Words "Pulitzer Prize Playhouse end of Act Two" are seen. As they fade into background, letters spelling "Schlitz" fall out of above words and fall into Schlitz trademark.

Announcer's voice: (Quietly) "I don't think I should say a word."

1) Face of clock as it strikes one.

2) Pan pass clock to window. It is dark.

3) Pan pass window to open refrigerator. On floor in front of refrigerator are a couple of oranges which have evidently tumbled out. Pan pass refrigerator door to kitchen cabinets. As you pan across cabinets, you see a loaf of bread—then an open butter plate—then a pickle jar with a plate of pickles in front of it.

4) Pan to what was a big roast, but is now cut up until it's almost a skeleton. It is topped off with a kitchen fork stuck in it. Next to it are a various assortment of knives, a half cut onion.

5) Pan down to floor. A package of paper napkins have obviously fallen on floor.

6) Pan across floor until you see feet of a man in bedroom slippers. Pan up man. (He is in pajamas and bathrobe.) He is a very jolly looking fellow and seems very pleased with himself. On table in front of him is a great big fat sandwich and a bottle of Schlitz.

7) As camera gets him he is pouring beer into glass.

8) He takes a bite of his sandwich, a drink of beer and settles back in chair completely satisfied and content.

9) Pan to closeup of bottle.

Announcer's voice: "I think you'll like Schlitz best, too."

Film dissolves into Schlitz trademark. Letters scramble back into "Pulitzer Prize Playhouse Act Three."

1467 - Foot TV Tower

Five video station transmitters to be located atop of Empire State Building

by Richard W. Hubbell

IN 1931, RCA and NBC leased the Empire State Building tower as the site for their new electronic television transmitting service in New York. The 1250 foot building is the highest point on the Atlantic Seaboard south of Maine, and the highest point within fifty miles inland of New York.

The most desirable site for a television station in the city, it is now shared by two TV stations and soon will be the home of five TV stations and several FM transmitters. To accommodate these new tenants (who together will pay around half a million dollars a year rental) the world's tallest building has grown taller by some 217 feet. Now its red airplane warning beacon towers 1467 feet above the pavement of Fifth Avenue and 34th Street.

Early in 1949 the managers of the Empire State Building began to wonder if they could not make their tower yield a real profit. This meant asking a higher rental, more than one TV station alone could bear. Could more than one station transmit from there? If so, how many and how to do it?

To answer this question, they consulted their lawyers, the firm of Cadwalader, Wickersham, and Taft, and in turn with the consulting firms of Kear and Kennedy, Richard W. Hubbell and Associates, and with the architects who designed the building. Encouraged by the answers received, the Empire State Building made ar-

rangements with four additional television companies to share the tower with NBC. These are DuMont, CBS, WPIX and ABC. After more than a year of planning, construction of the new tower began last summer and was completed at the end of November. By the early part of 1951 the five new antenna systems will be installed and a new standard of TV service will be available within a radius of 100 miles from New York.

Thousands of viewers will send in a vote of thanks, for much

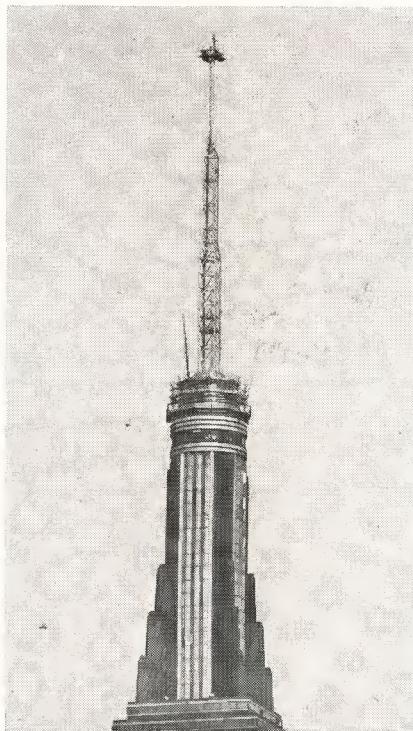
of the troublesome problem of "ghost" images in the TV picture will have been removed. In most areas where elaborate outdoors antenna installations were required, TV set owners will be able to get good reception with built-in antennas.

New type transmitting antennae were designed by RCA to specifications suggested by NBC, the other broadcasters, the architects and consultants. Entirely new problems had to be met. To plant a 217 foot tower on top of a 1250 foot building was a major engineering feat in itself. To design antennae which must be mounted on a broad-based mast with the radiating elements spread out from each other, posed a problem in electronics design. And to keep five different TV transmitters from interfering with each other gave birth to still another set of problems. Dozens of seemingly minor details had to be thrashed out. One such detail, the finding of a truly waterproof covering for cables feeding the antenna elements, delayed the project for two months at the end of 1950.

Originally the new tower was planned as a gleaming, stainless steel structure, but stainless steel had to give way to regular carbon steel. Stainless steel, and stainless steel bolts, may not be riveted without losing their anti-corrosive properties. Stainless steel must be fastened together with Dardet bolts, and these may not be used at high elevations under the New York building code.

The new tower 57 tons of steel, begins at the 103rd floor level, where its girders are riveted directly to the heavy beams of the original tower. (The two story

(Continued on page 20)



TOWERING 1,467 feet above the ground, the Empire State Building tower will serve as a transmitting point for five New York TV stations. A sixth station, WATV, Newark, N. J., may be added.

Mr. Hubbell is author of "Television Programming and Production," soon to be published in a new, revised, and enlarged edition by Rinehart and Company, and of "4000 Years of Television," published by G. P. Putnam's Sons.

Inadequate Studio Space, Time & Equipment

. . . and Suggested Ways to Overcome Them

by Irwin A. Shane

THE problems that baffle most television producers, especially those who are new to the medium, arise from the limitations imposed by many of today's television studios . . . limitations resulting from inadequate studio staging areas, strictly rationed (and highly expensive) facility rehearsal time, insufficient cameras, obsolete lighting equipment (and often inadequate lighting standards), make-shift scenery, and below standard operating personnel.

Many of these limitations are unavoidable at the present time, and in view of present conditions, it appears that they will be with us for some time to come. The wise producer utilizes production techniques which help him overcome the limitations he faces from day to day and week to week.

A few of these basic limitations have been licked by NBC, CBS, and ABC in their owned-and-operated stations, and by a few non-network stations. In general, however, they exist throughout the fabric of television in some degree or other.

The television producer must be aware of his studios limitations and to lick them through advance planning—or the limitations will lick him.

I. Small Studios

Problem: In view of the small studios in which one is generally required to work, with their limited staging areas, how can one produce television shows successfully?

Solution: This disturbing form of claustrophobia may be largely overcome and turned to advantage by: 1) Making full use of every available foot of usable studio space; 2) Limiting one's production to a few sets, the fewer the better, and preferably only one if at all possible; 3) Careful advance planning, involving a minimum of camera movements (i.e. switch to a close-up lens instead of dollying in your camera to a close-up position,

etc.); 4) Re-writing the script so that there are not more than three or four characters on the set at one time.

Discussion: 1. One often finds that as much as 40% of a studio's space is not immediately usable because of poor planning or because of wasteful space utilization. Portions of a studio's space may be found cluttered with so-called "permanent" sets (such as kitchen settings, orchestra stands, etc.), grand pianos, or sets from previous shows not yet cleared out. Since you are paying for the use of the whole studio, it is only fair to assume that this means the entire studio, unencumbered by someone else's baggage. If you tactfully insist upon making use of every available foot of studio space (in order to assure the success of your show) the studio manager will likely find ways and means to accomplish this for you.

2. Where the studio is small (even when cleared completely) it is wise to limit one's show to a basic set of approximately 12 ft. by 12 ft., and one or two smaller "box" sets flanking the main set. If necessary, the "box" sets can be rapidly changed by a simple decoration change.

3. Due to a studio's small size, there may be little opportunity for extended camera movement. This is no serious handicap as most television cameras are equipped with four-lens turret mountings. By careful planning of shots, you should be able to achieve a variety of picture angles by a change of lenses, rather than by dolly movements.

4. Where the staging area is small, it is unwise to have large casts spilling over the sides. It is far wiser to limit your cast to three or four characters. Maids, butlers, delivery boys, and other supernumeraries should be eliminated. You will be amazed how

compact your production can be without losing its effectiveness!

Once you get attuned to working in a small studio, you will prefer it to the cavernous types. What is more, you will effect savings of many thousands of dollars in facilities rental charges and other production costs. The larger the studio, the greater is the basic charge, and the more personnel are required for sets, props, lights, etc.

II. Insufficient Camera Rehearsals

Problem: One of the biggest complaints of producers is the lack of sufficient rehearsal time. What can be done to compensate for this severe limitation of the television medium?

Solution: Rehearsals are of two types: 1) "Dry"—to acquaint the cast with lines, movements and stage business;

2) "Wet"—to acquaint the technical crew with the show and for them to practice the shots desired by the director. (The "wet" rehearsal also gives the director an opportunity to test his shots and correct his blocking of actors' movements.)

To make fullest use of allotted facility (wet) rehearsal time, the producer should plan his show so thoroughly that no time is wasted with anything that can be done on the outside. There is no imposed limit on outside "dry" rehearsals (others than actors' salaries) and may take place in any available space. The "dry" rehearsal should be utilized to whip the show into shape. Every performer should know his lines, where, how and when to move and at what pace, with every movement planned with the television camera in mind.

The director, meanwhile, should have every camera shot notated in the video column of his script, cued to key words (underscored), stage movement or important bits of stage business. All should have been "tested" with a shot-plotter

to determine the technical feasibility of the shots desired.

Every aspect of the show should be minutely analyzed to make certain that: 1) Sufficient and proper lights are requested; 2) Adequate floor plans and elevations are submitted far enough in advance; 3) Copy for title cards are sent to the art department; 4) Costumes are available when needed; 5) Turntable records are cued properly.

During the previous facilities rehearsal the director should concentrate on his key shots and transitions, and not spend too much time on routine shots. Above all, he must know his script thoroughly.

Discussion: The facilities rehearsal, because of the very limited amount of time available and high cost, requires the utmost advance preparation on the part of the director and cast. To facilitate matters, it has proven very helpful to some directors to meet their cameramen and technical director on an informal basis several days before the facilities rehearsal. Leisurely the show is discussed. Suggestions are made and technical flaws are eliminated before they occur. The few dollars that may be dispensed to these men for their extra time often pays huge dividends.

III. Lighting

Problem: What can be done to improve the lighting of television productions?

Solution: The basic reason for poor lighting, it has been found, is due to a general lack of interest or knowledge of lighting among engineering personnel. Whenever a station has taken the trouble to add a lighting man to its staff, lighting improved materially.

Secondly, many stations are still without adequate lighting fixtures and equipment. If a sufficient number of movable incandescent lights are installed, much can be done to properly light a set.

Some of the basic errors in lighting are slowly being rectified through the addition of more and better lighting units, through the installation of dimmer boards, and by men who have been trained in theatrical and television lighting.

Mr. Shane will conclude this three part series on "Overcoming TV Limitations" in the next issue.

Effectivisions

by John DeMott

* * *

This past month we were swamped with requests for snow, rain, frost and hail effects, principally in our dramatic shows. So it might be of value to treat this subject in some detail.

SNOW: On "Suspense" we used an exceptionally large area, about half of one of our larger studios, for snow drifts and falling snow in a street scene. We tried a new system for simulating falling snow which worked very effectively. We used an old fashioned cane clothes-basket and filled it with maize corn products (corn flakes or pablum). Then by rocking these baskets, which were hung in a series of at least three, over the designated areas, and by applying a small breeze obtained from a common electric fan just under the baskets, the snow was dispersed very evenly over the entire area.

Naturally, we dressed the set first with fallen "snow," namely, the door knobs, window sashes, steps, garbage can tops, lamp posts, etc. By using a low key of light through the snow, we were able to get a most realistic night effect. Kick back light from white corn flakes gives sufficient key light, and with proper placement of incandescent spot lights, the illusion of ordinary street lights was created.

FROST: Using plexiglass for window panes, we applied a solution of stale beer and epsom salts. This solution is applied by stippling and patting with a rag soaked in the epsom salts and beer. When the solution dries, it crystallizes and forms a very realistic frost. Experiment with the amount of salt until you get the proper consistency for application. This frost can be removed from the window with no damage to plexiglass by washing with hot water and a few drops of ammonia.

There are other ways of frosting glass such as powdered Bon Ami and stippling thin shellac with a rag or stiff brush. These applications, however, will not crystallize.

RAIN: When it is necessary to obtain a rain effect in a large scenic area, try this: Set your camera against a solid background of black velour. Between your camera and the black velour, spill "rain" just in front of the lens from a garden spray can. Now superimpose this rain over your scenic area. Be sure that the rain drops are cross lit with the proper amount of light. Also be careful that no water touches your camera. It is also wise to wet down the clothing and the faces of your actors so that they will appear to be getting wet from this rain effect.

If it is necessary to show the splashing of rain on hats and umbrellas, etc., run water over the desired area through sprinkling cans and shower heads. We advise the use of fans blowing into the rain for proper dispersion. Also it is a good idea to have a large tarpaulin or cloth to cover the ground.

HAIL: The best hail effect is common old-fashioned ice cream salt dumped through a galvanized quarter-inch mesh screen. The salt will bounce and also create the sound of hail. Naturally this salt can be used over and over again, if you are careful not to crush pellets that are on the floor. If you do re-use this salt, we strongly advise that you sift fine salt from the coarser grains before re-using. A fine salt mist can be injurious to the eyes. Do not apply wind to this effect.

10 *cost factors in TV film production*

NO MATTER how fair the quoted price—there is always someone who'll claim he could have produced the commercial for less. In every field there are also those who consistently do reliable or superior work and demand higher payment than prevailing standard rates. Prices quoted here attempt to give the range of prevailing rates—rates that are generally paid by producers under ordinary circumstances.

Well-trained agency personnel can readily ascertain whether higher bids will return relatively higher quality products. Agencies should investigate the character of the producer and his ability to financially absorb unforeseen expenses. All bids must be permitted to include wide margins for normal film risks inherent in the motion picture production business.

6. *Studio, Crew and Equipment*

Studios which are in continuous production find that they can stock certain equipment and maintain permanent staffs and permanent studios. Costs shrink to insignificance when it is possible to amortize these over numerous productions. But idle studios and sparse production days have nullified profits of more than one producer. Producers with permanent studios tend to minimize these studio costs in tight bidding situations. We'll discuss this aspect further under the heading, "Profits."

Some independent producers find that they can save money by renting studio space as they need it. If the film is to be completely narrated without dialogue among the actors, a sound-proof studio is not required. Large hotel rooms with their built in props may be rented for as little as \$10 a day. However, if the actors have dialogue, a sound-proof studio must be rented.

Rates are dependent upon the size and location of the studio. They are quoted on an eight-hour day with overtime costs based on a straight hourly rate of $\frac{1}{8}$ of the daily charge. Some small studios are available for \$75 per eight-hour day. A 20'x20' sound stage may cost about \$125 per day. \$200 per day will rent a 35'x55' studio. These sound studio prices include all available facilities such as lights and stock sets.

Scenery and set expenses can skyrocket the cost of a production. Antique dealers charge 10-20% of the sales price for one day's rental of items. Set designers charge \$500 or more for elaborate sets. Carpenters earn \$25 for a day's work. \$125 per set would be a very low price indeed if you wanted a scenic designer to whip up a special series of painted flats for you. Many producers use props supplied free of charge by the advertising agency. Writers who are aware of cost and production problems can save an agency many hundreds of dollars by an understanding of what scenery can be obtained at low cost, what is standard scenery, or what construction problems a proposed set would entail.

Average costs for rental of a 16mm or 35mm cameras with synchronous, noiseless motor and blimp for sound work are \$50 a day. Good cameras for silent work cost \$30 per day. Superior cameramen, however, have been known to turn out acceptable work on a Kodak Ciné Special renting from \$7.50 to \$10 per day.

Labor or crew wages also add a sizeable chunk to the cost of a television film production. The exact wage situation is complex. Several unions claim jurisdiction. Some unions are more strict than others. Wage rates quoted here are only approximate.

In the East, Documentary Union cameramen are usually employed. They receive a minimum of \$62.50 for an eight-hour day. Hollywood concerns often pay a minimum of \$200 a day for their cameramen. 16mm cameramen are not unionized and, consequently, their pay scale is much less. This is one of the reasons 16mm production costs can be lower than 35mm productions.

If the production is to be 35mm, the union might require the employment of an assistant cameraman at a minimum rate of \$45 a day. If any dolly movements are written into the script, it might be necessary to employ an assistant cameraman.

Electrician's wages are approximately \$22 per day. To assist the cameraman and to save time, a "grip" man must be employed at about \$20 per day. Other workers such as a mixer, boom man, prop man, make-up and costuming personnel each add around \$22 a day to the production costs.

Many economies can be affected in this personnel set-up. Few concerns today operate with a full crew compliment. A cameraman, soundman, and a few low-salaried weekly payrolled assistants might suffice. Proper planning permits a minute commercial or even several related commercials to be shot on one day. However, it is difficult to escape without paying time and one-half for overtime for every one of your workers. Since the above rates are all approximately union minimum, they apply to each eight hour day.

If a play is to be shot using the Multicam or newer Videcam process, many days of camera time may be saved. Unofficial estimates place the cost of a day's use of Vidicam facilities, studio and crew at \$4,500.

7. Film, Developing, and Editing

Film, developing, and editing costs vary in direct proportion to the intended running time of the production, the ability of the director to restrict the number of takes on each scene, and whether 16mm or 35mm film is used.

Costs of raw film stock and development charges depend on the footage of the film consumed. The running time of 1000 feet of 35mm film is the same as the running time of 400 feet of 16mm film. For one minute of 16mm we use only 36 feet of film. In 35mm we need 90 feet of film for one minute's running time. Baring extreme mishaps the average director will shoot five minutes worth of film for every minute of final running time.

We may figure that our raw picture stock and raw sound track stock will each cost \$.305 a foot. These films are developed at a cost of \$.025 a foot. The first print of picture or sound each cost \$.035 a foot. Later the first combined picture and sound track print will cost us \$.04 a foot. If we shoot in 16mm, we will need two one-hundred reels of film. Using 35mm we could possibly manage with one 400 foot reel of film. Prices would run as follows:

	16mm	35mm
Raw picture stock.....	\$6.10	\$12.20
Raw sound track stock	6.10	12.20
Picture negative development	5.00	10.00
Sound negative development	5.00	10.00
First picture print.....	7.00	14.00
First sound print.....	7.00	14.00
Cost thus far.....	\$36.20	\$72.40

This will give you an idea of how raw film and development costs start to add up. After the film has been edited, combined and subsequent prints must be made. Certain labs have \$5.00 to \$10.00 minimum charges for each operation. When dissolves and wipes are incorporated in the film, additional lab costs of about \$.042 a foot must be incurred for fine grain duplicating prints.

Editing cost is a labor cost and again we may find it more expensive than materials. Machines such as Movieclax are available to facilitate editing, but even with the finest equipment, it can take competent editors two or even three days to edit a single one minute commer-

cial. Anyone can cut and splice film, but you must know how to get the maximum impact from each scene. Matching the sound to the picture and editing the negative require definite skill. It goes without saying that poor editing can ruin a commercial.

Good editors receive a minimum of \$8 per hour. Editing costs for a one-minute commercial generally cost a minimum of \$50. Some firms offer a service which affords complete supervision of editing—opticals, recording, negative matching—for \$100 per minute-commercial. Because the smallness of 16mm film makes it more difficult to work with, an additional charge of \$10 may be made for editing such film.

8. Special Effects

We are using the term "special effects" very broadly. This category includes prices for the unusual in a commercial or anything which does not involve the straight photographing of live objects. In this category we will mention animation, stop motion, puppets, wipes, dissolves, zoom shots, superimpositions, matting and the use of stock shots.

Animation is an expensive item. High-salaried artists must draw twenty-four individual pictures for every second of running time. Writers have discovered certain tricks that can reduce the complexity—even the number of individual drawings. Semi-animation, cyclical animation, and partial animation can reduce picture cost from \$120 a second to \$30 a second. If the animated characters do not talk or move in strict conformity to a sound track, you might be able to animate a sequence at \$40 a foot or \$60 a second.

Stop motion is merely a series of photographs of inanimate objects which are moved frame by frame to simulate continuous motion. It is more risky than animation and therefore more expensive. One error and the entire sequence must be re-photographed. An error in animation requires the re-shooting of only a few frames.

Rates vary according to the complexity and frequency of motion of the objects, with \$60 a foot a reasonable figure for stop motion. Remember that this runs high when you consider that there are 90 feet of running time.

Puppets are more expensive than

one might suppose. A moderate price for an original puppet or marionette is \$500. It's hard to get a fine puppeteer to work for less.

Wipes and dissolves are cheaper than most people suppose. Dissolves run about \$3.75 each. Wipes average \$5.25 each, although some complex ones for 35mm run as high as \$15 each. Any additional lab costs will be covered by about \$5. Zoom shots are around \$25 each. The superimposition of an object over a different background is usually treated as a laboratory technique with the charge about \$10 per superimposition.

The superimposition of one picture on another picture without either photo showing transparency is called "matting." Matting has occurred when we notice motion in a roomful of people watching a television picture. Whenever you see an animated character talking to a live person, that, too, is a matted effect. Many firms make a minimum charge of \$200 for four seconds of a matted shot.

Stock shots are used as atmosphere or background. They are standard films found at special libraries. Some of these libraries will not sell stock footage to television. Others have a \$200 minimum charge. Some New York concerns charge only \$2 a foot for some shots and have no minimum charge. The Army Signal Corps and other government agencies have excellent stock shot libraries of film available free of charge.

9. Sound Recording

We have already covered costs for sound. It has been found that using a high quality 35mm magnetic tape recorder is the best way to handle sound for a film. This recorder gives expert fidelity and permits you to hear the play-back immediately after recording. The sound shooting studios usually charge \$40 per day for the services of a man and the machine. An additional payment of \$10 covers the cost of the tape. The services of a sound man and machine for one-of-doors or location shots costs a minimum of \$75 a day. There are many sound studios where a narrator's voice may be recorded while the film is projected on a screen. Competent studios officially charge a minimum of \$50 per hour for a 16mm film sound recording. Large

concerns may charge as much as \$75 for an hour of 35mm recording.

Jingles must be recorded prior to making the picture. Exact timing requires lengthy recording sessions.

10. Profits

For many producers of films for television there have been no profits. Firms have taken on contracts for the production of a commercial knowing full well that they would suffer financial loss. On the other hand, we know of other producers who have exacted profits of 400% from unwary advertising agencies.

Some producers have incurred losses because they wanted to add a certain type of film technique to their sales reels. Some have accepted losses just so that they could retain clients or maintain their reputation for superiority in certain photographic fields, while other producers with fixed facilities often give low bids solely in order to keep the plant busy.

Lower bidding by a producer does not necessarily mean that the agency is going to get a bargain. The higher priced producer may be capable of doing the commercial with the quality and reliability which the agency desires. Sometimes established, trustworthy producers may bid high in order to compensate for their lean years or to pay for activities and overhead that a small producer would not encounter. On the other hand, the combination of skills and the lack of fixed expenses of the small producer sometimes enables him to do excellent work at substantial savings.

The motion picture business is extremely risky. A profit margin of 25% above cost plus his salary of \$150 is about the least a producer can accept and remain in business. Some agencies arrange to do commercials on a cost-plus basis. In this way they are more certain of receiving satisfaction—the producer needn't worry about losing money on a commercial and consequently can do a better job. It is ludicrous that some agencies are willing to overpay thousands of dollars for a package production and then scrimp and ruin the commercial for lack of a few hundred dollars of extra appropriations.

But in the final analysis, profits can reach a reasonable level *only* when agencies and producers come to a fuller understanding of each other's problems.

Film Facts

by JERRY ALBERT

LAST month's discussion of new film techniques designed to produce maximum quality, at minimum cost has evoked so many comments that it seems worthwhile now to take up other aspects of economy in TV film production.

Most important is advance planning. This includes considerations of cast economies, such as the elimination of non-essential group scenes, and reduction of the number of performers in every way reasonably possible. Very often plot functions assigned to two or three players can legitimately be carried by one.

A multitude of cost-cutting devices suggest themselves in the preparation of sets—including the use of natural backgrounds, when possible, instead of expensive indoor scenery, and the use of close-ups in place of medium or long shots. Thus, in a well-planned production, a CU of a man and girl, talking *tete-a-tete* over a damask-covered table ornately set with fine glass—and silverware, may create the same effect as a complete and costly restaurant scene.

Expenses for sets and personnel can be pared in another way, too—by intelligent doubling-up on their use, when more than one commercial or story can be planned at the same time. All players and sets that can be spotted for repeat use in any of the productions are filmed in succession, regardless of their sequence in the final presentations. Where variety is needed, this can be effected by alterations in such accessories as chairs, tables and lamps, by varying camera angles, and by costume changes.

Smart planning can save money in the shooting itself. Hollywood-style productions have always favored short "takes." Instead, the script can be broken down into continuous scenes lasting from two to five minutes—or even longer. When only one camera is used, it can be dollyed in and out, or panned with the action, to avoid viewing monotony. Where two or more cameras are set up, they can be operated simultaneously, with differently angled shots edited together later on—or the cameras can roll separately, picking up from scene to scene on cue.

In filming commercials, it is often possible to use one piece of film over and over, as in the United World series for Hellman's Mayonnaise. Here expensive optical effects, such as zooms and pop-ups, were brought way down in cost by using the same clip in successive productions, as the closing sequence in each.

A moderate dose of foresight is another money-saving asset. When scenes are planned in which delays may occur due to unavoidable difficulties with nature or man, it is wise to prepare alternative shots—just in case. A good many dollars have gone down the drain in cases where such provision was not made.

In general, the wise—and economical—producer takes care to pre-plan every move . . . and assess the cost of every one. He figures out what it costs to transport his cast and equipment when location shots are called for, then tries to find equivalent locations at a nearer point . . . or combine shots of the location scene *without* performers with quick cuts to studio close-ups of his players apparently at the scene. His greatest skill is employed in the avoidance of costly last-minute emergencies. He makes necessary test shots well in advance, orders costumes, schedules rehearsals, makes laboratory arrangements, etc.

In brief, *planning* is the safety lock on the profit-making producer's bank account!

Selling TV Time In a One-Station Market

. . . duties and requirements of a
television sales director

by Larry Israel
Director of Operations, WDTV

PITTSBURGH and WDTV are unique in many ways. It is the largest city in the country with but one TV channel. It is the only owned and operated one-station TV market in the United States. With the exception of St. Louis, which has been on the air much longer, it has the greatest set circulation of any of the other one-station markets. Therefore, our sales policy has to be guided accordingly.

First of all, there must be an intelligent and equitable distribution of network time. Ordinarily, this would be simple with a primary network affiliation, but with one station the only outlet in the nation's seventh market the tight-rope is treacherous at best. Shall it be Fred Waring or the Philco Playhouse at nine on Sunday, Ed Sullivan's—Toast of the Town or The Colgate Comedy hour at eight? What might be a good selection one month may not look so good later when another network comes up with a standout at the same time. WDTV has an almost equal distribution of hours to ABC, CBS, NBC and its parent network Du Mont. With a monopoly not of our own choosing, we feel obligated to share our time with each of the four networks.

This problem of selection goes one step further. Sales wise—we have this policy both as regards network time and local time. Live shows pre-empt film, kinescopes or teletranscriptions; an hour or a half-hour pre-empts fifteen minutes; a strip show pre-empts one to three weekly.

At the outset it was an educational job to convert advertisers to TV in Pittsburgh. Now of course, we have quite a waiting list but that gives us a chance to do a top-notch servicing job.

To assure agencies getting more

than one viewpoint and offer when availabilities occur, we have our salesmen call on all agencies. Agencies are not divided as to account men. When an individual salesman does the spade work on a particular account, he may put this on a 3 x 5 file card and as long as calls are made every thirty days the account remains credited to him should it become active.

Our salespeople work on an incentive basis. No time is "held" for anyone . . . but we do grant 24 to 48 hour options. This is necessary because of the premium on availabilities. Otherwise all openings of time are subject to prior sale and is fair game for all members of the sales staff. We endeavor to grant local and national accounts a fair share of spot business. Accounts must begin telecast within 30 days after signing of the contract.

Our salespeople must turn in daily sales reports. This is an indication of the diligence of their servicing. I have recommended to all salespeople that they call on every client or agency at least once weekly in person.

Each morning the sales department receives a commercial interference report and a discrepancy report which indicates loss of commercial time and for what reason. If the sales director feels the loss is station error or mechanical failure we grant a makegood, if possible, and if not a credit. This precludes the necessity of agency or client calling the station first. These notifications of credit are completed within twenty-four hours.

We have one man assigned to sales-service exclusively. It is his duty to work closely with traffic and to keep the sales department advised of changes, moves, expirations, renewals, pre-emptions, avail-

abilities, etc. He is the clearing-house for the sales department on spot and program changes.

Practices and Procedures

Following is the procedure the WDTV sales department is instructed to use in completing a sale:

SPOTS

Spot sold

Cleared through sales service (checks with traffic)

Information sheet OK'ed by sales director

Contracts drawn up from information sheet—copy of which goes to the traffic department.

Sales director mails contracts with letter of transmittal

PROGRAMS

Clearance of network programs by sales director in consultation with program director. Mechanics of TWX (teletyping) is handled through traffic.

Clearance of local program sales by sales director in consultation with program director and chief engineer to clarify all aspects of facilities, availabilities and good programming

DISCREPANCIES AND CREDITS:

Co-ordinator on duty submits discrepancy report. Account executive promptly checks his accounts and advises client.

Account executive checks with sales director on amount of credit. Client is advised by account executive

Accounting department is advised on amount of credit

Finally, it is the individual salespersons function to acquaint himself with the equipment . . . to familiarize himself with slide, film, balop, script and studio standards and specifications. Above all, it is the WDTV sales policy never to oversell the station or the equipment. We subscribe to the theory that by doing a completely good selling job today we will profit in the days of two or three station competition. We sell today as if there were three other stations in the city. We endeavor to give every client and agency due consideration despite the lack of time . . . an honest backlog list is kept to satisfy waiting clients.

Commercials of the Month

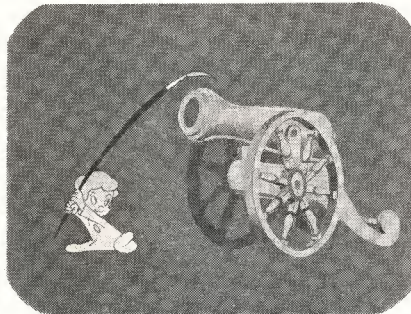
an advertising directory of film commercials

Animated Productions, Inc.

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

Al Stahl, Director.

Creators of stylized live-cartoon spots for Premier Foods, Popsicle, Gunther Beer, Rinso, Schuyler Beer, American Cancer Society, etc.



Cannon Mills

Young and Rubicam were searching for an appealing cartoon character that would visually portray the softness and luxury of Cannon Percalé Sheets. Animated Productions designed this character and produced six live and animated 20-second spots.

Gray-O'Reilly Studios

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

James Gray, Vice-President in charge of sales.

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



Benrus

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

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



Jergens Lotion

Series of one-minute spots for Robert W. Orr and Associates featuring the new dispenser on the Jergens bottle. Shown in the bedroom, kitchen, bathroom and also displayed as an aid to romance.

Science Pictures, Inc.

5 East 57th Street
New York 22, N. Y.
PLaza 9-8532. JUdson 6-1945

Francis C. Thayer, President.

Two studios producing live action, composite and cartoon animation for TV commercials.



Bulova

One of a series, produced for the Biow Co., appearing on some 35 stations across the country. Spots combine "live" watch with "wipe-on" message and station identification panel.

(Continued from page 12)

ornamental dome, which reached to the 105th floor level, was sliced off to make way for the new construction.)

The new tower is of lattice-work construction, with four parallel sides rising vertically. Around the 1300 foot level there is a setback, or narrowing of the tower, followed by a second setback around the 1350 foot mark and a third setback around the 1400 foot mark. Above this the tower is too narrow for lattice-work construction, and the last sixty odd feet is a tapering steel pole on which is mounted one set of TV transmitting antenna elements. The other four are mounted below on the four sides of the tower. In all, the steel radiating elements and their reflector screens add another 2,000 pounds or so to the weight of the tower, making a total of 58 tons of steel construction.

During the heavy wind storm which swept New York City last autumn, the strength of the tower received its first real test and came through with top honors. Nothing even rattled. The new tower can take gusts of wind up to 150 miles per hour plus all the ice which may form during winter storms.

Actually the use of the tower as a TV transmission center was due more to chance than to anything else. When the Empire State Building was erected two decades ago, ex-Governor Alfred E. Smith and John J. Raskob decided to make it the tallest building in the world. They were determined to top the Chrysler Building's needle-like spire, later known as the paratrooper's nightmare, but the Em-

pire State Building was to be completely "functional" right up to the top.

In those days the "coming thing" in air travel was the dirigible, and the twenty story tower of the building from the 86th to the 103rd story was designed as a mooring mast for dirigibles. Passengers crossing the ocean in thousand foot airliners of the future would no longer need to dock way out in New Jersey at the Lakehurst Naval Air Station. They could disembark right in the heart of the teeming metropolis. To resist the strain of an anchored dirigible, the tower was built with extra strong steel girders, strong enough to take a lateral pull of 100,000 pounds at the top.

Unfortunately, there were two serious miscalculations. One was the short-lived boom in trans-Atlantic dirigibles, which came to a flaming end with the disaster of

the Von Hindenburg a few years later.

The other was a matter of aerodynamics. A mild and gentle breeze coming in from the Jersey swamps easily could be converted into a powerful updraft once it hit the massive sides of the Empire State Building, an updraft which could take a dirigible, moored at the 103rd floor level, and stand it on its nose. While this might make for more speedy disembarkation of passengers, it posed a knotty problem in public relations.

The mooring mast idea languished, after its impracticality was proven, but "Smith's Folly" finally paid off, if not in the way Al Smith expected. It paid off as a television transmission center, because the extra strong construction made it possible to erect the additional 217 feet of tower needed to house the five TV antenna systems.

RECEIVER DISTRIBUTION . . .

December 1, 1950

New York	1,935,000	Seattle	55,600
Chicago	765,000	Johnstown	54,500
Los Angeles	764,000	Houston	53,900
Philadelphia	725,000	Tulsa	52,300
Boston	609,000	Richmond	51,700
Detroit	377,000	Dallas	51,700
Cleveland	372,000	Wilmington	51,500
Baltimore	252,000	Omaha	48,200
St. Louis	222,000	Miami	45,000
Cincinnati	209,000	New Orleans	43,600
Washington	206,000	Charlotte	43,500
Pittsburgh	190,000	Norfolk	43,400
Milwaukee	190,000	Fort Worth	40,200
Minn.-St. Paul	188,000	Erie	37,500
Buffalo	160,000	Birmingham	36,600
San Francisco	147,000	Greensboro	35,900
Schenectady	125,000	San Antonio	34,200
New Haven	121,000	Salt Lake City	34,000
Columbus	111,000	Davenport	33,000
Providence	107,000	Lansing	32,500
Dayton	101,000	Utica	30,200
Syracuse	88,100	Ames	30,200
Indianapolis	87,000	Huntington	30,000
Kansas City	83,500	Kalamazoo	29,500
Atlanta	81,800	Binghamton	28,600
Lancaster	72,000	Jacksonville	23,000
Grand Rapids	67,700	Phoenix	22,900
San Diego	67,000	Nashville	16,700
Louisville	66,000	Bloomington	13,000
Memphis	64,400	Albuquerque	6,100
Oklahoma City	61,700		
Rochester	61,100	Total	9,845,300
Toledo	60,000		—NBC estimates.

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— 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.

WMBR-TV, Jacksonville

Show: "Come into the Kitchen"

Description: Home economics type of show from the station's own kitchen. Actual meals are planned and prepared.

Days: Monday through Friday

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

Time Cost: \$27.50 per participation

Program Cost: \$5.00 per participant (Commissionable)

KFI-TV, Los Angeles

Show: "Children Should Be Heard"

Description: Harry Koplan has eight or ten children on stage discussing various subjects. A guest is on each show, usually an authority on the subject under discussion for that day. The children are allowed to ask the guest any question that may come to mind.

Day: Sunday

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

Time Cost: \$450.00

Program Cost: \$346.70 (Commissionable)

Show: "The Truth About Dixie"

Description: New Orleans back room jazz. Harry Hickox acts as Master of Ceremonies and sometimes vocalist. Marvin Ash is at the piano playing Dixieland music. Dottie O'Brien, Capitol recording artist, is regular vocalist. Top-ranking guests from the music world frequently make visiting appearances.

Day: Thursday

Time: 7:30 to 8:00 p.m.

Time Cost: \$450

Program Cost: \$232.50 (Commissionable)

KTLA, Los Angeles

Show: "Hollywood Opportunity"

Description: Harry Babbitt in a fast moving show offers a golden opportunity for talented newcomers to display their ability for KTLA viewers who are requested to vote for their favorite individual or act. The winners are thus assisted in their quest for fame and fortune. Through Babbitt's able handling of this 60-minute show, many of these worthy amateurs have started on their chosen careers. On every show, Harry Babbitt has as his guest an actor or actress who has distinguished himself with high caliber acting.

Day: Thursday

Time: 7:30 to 8:30 p.m.

Time Cost: \$1,000

Program Cost: \$750 (Commissionable)

WCBS-TV, New York

Show: "Midnight Snack" (Participating)

Description: "Bobby" Sherwood calls upon his endless list of friends in the entertainment world to throw away scripts and chat informally. "Who's making what record and how is that new box-office idol doing" is the usual chatter. In addition "Bobby" shows short film featurettes that will bring back memories of yesterday.

Days and Time: Monday, 11:25 p.m. to 12:10 a.m.; Tuesday & Thursday, 11:15 to Midnight; Wednesday & Friday 11:10 to 11:55 p.m.

Cost: \$175 per participation.

KSD-TV, St. Louis

Show: "To the Ladies"

Description: Russ Severin's program has been expanded to include an additional segment, which is completely different in format from other "To the Ladies" programs that have been running on the station. Twenty women are sent to a local restaurant as luncheon guests. These women then report to KSD-TV at 12:15 and at 12:30 are taken to the studio and seated at five individual tables and served coffee. There is a table hopping quiz with charades, pictures, general questions, etc.

Days: Monday through Friday

Time: 12:30 to 1:00 p.m. (Available Tuesday, 12:30 to 12:45; Wednesday, 12:45 to 1:00).

Time Cost: \$175 (Includes talent)

WNBW, Washington, D. C.

Show: "Morgan Beatty and the News"

Description: Television's latest and top news commentator and analyst Morgan Beatty in a late night roundup of the news at home and abroad. Program is slotted for five minutes but will expand as the news warrants. Program heralded locally as "tops in reporting and analysis." This is the first TV plunge for the NBC ace correspondent.

Days: Monday through Friday

Time: 12 Midnight to 12:05 a.m.

Time Cost: \$56 per night

Program Cost: \$64 per night (Commissionable)

(Continued from page 10)

in camera design and development that each component, irregardless of importance, must be easily and quickly accessible to a soldering iron, test equipment, and easy to reach with conventional tools. No component or part should be covered or obscured by another part or parts.

One great improvement has been in the camera tube manufacture making available tubes of smaller physical size. The several commercial types of Image Orthicon tubes available in this country have led to the design of ever smaller and more compact cameras. The recent introduction of even smaller camera tubes, such as the Vidicon which is now used in industrial cameras of certain types, have led to the design of ever smaller and more compact cameras. There is no doubt but that small camera tubes of the Vidicon type will become eventually available in commercial types for commercial broadcasting. While none are presently available, the trend seems to be in this direction.

There seems also to be a reduction in the number of individual

units which make up the camera chain. This is highly desirable since any reduction in the number and weight of units in the camera chain makes for greater ease of operation and mobility in the field.

Through the use of multi-purpose small tubes in the camera, it is readily possible to reduce the total number of tubes employed, thus conserving space on the chassis, reducing the possibility and frequency of tube failure, thus lowering camera costs. Work along this line has been going forward at a great pace in television receiver design, and without sacrificing any of the quality or excellence of performance. A careful study is necessary, of course, in each case to make sure that the particular multi-purpose tubes selected are best suited for the application—and to ensure that they still achieve the same high performance originally obtained with a great many tubes.

Before leaving the camera, we must not forget the all important camera dolly. Here, the experienced mechanical engineer and product development engineer can really have a field day! There is a great need for more highly mobile camera dollies—dollies which may be easily handled and maneuvered about the studio floor with a minimum of effort on the part of the cameraman. There is also a great need for reduction in noise contributed by the dolly, and for greater ease in positioning the camera at any desired angle necessary.

It can be added that experience will dictate most of the changes which can be expected to take place, and the suggestions of the studio cameramen must not be overlooked by the camera designer in determining just what features should be incorporated in new designs under consideration. After all, he is the man who must make practical use of the equipment!

(Continued from page 11)

takes a long drink. And that is the end of the commercial except for the announcer saying, "I think you'll like Schlitz best, too."

Sometimes comic elements are added to the commercial to heighten its entertainment value. A man finds that he has painted himself

into a corner of a room. Unable to move until the floor dries, he quickly paints a refrigerator door on the wall—a dissolve—and the refrigerator becomes real. He reaches in and brings out a bottle of Schlitz and a sandwich. Not having a bottle opener, he paints one on the wall. The final scene shows him placidly drinking beer and all that remains is the concluding speech by the announcer.

How successful has this type of commercial been? When first introduced in October, 1950, it won critical acclaim, not only from the trade press, but from consumer publications throughout the country. In addition, grateful viewers, thankful to escape harrangues and high pressure commercials, have responded in large numbers. Appreciative letters arrived by the hundreds, not only from the so-called higher intelligence class, but from viewers representing the great mass audience.

"In most cases," states Ted Rosenak, advertising manager for Schlitz, "viewers comment upon the contrast between this type of commercial and the commercial ordinarily used in beer television programs. We are firmly convinced that television commercials such as we are using on 'Pulitzer Prize Playhouse' have more than ordinary interest to the viewer and carry more than ordinary conviction."

Up to now, Miss Dowling's belief that it is fatal to underestimate the intelligence of the audience appears to have paid off.

Thus far the Schlitz commercial has run into only one snag, which in itself was almost inevitable. The head of the Women's Christian Temperance Union criticized Columbia University, which awards the Pulitzer Prize, for co-operating with Schlitz on a television program.

In answering the attack, the New York Daily News editorially replied, "No mention of the university is made on the Schlitz programs—which removes any commercial taint from the arrangement. And it just happens that some beer commercials are Art, with a capital A."

Not only are they Art, but when handled as the Young and Rubicam Agency does, they sell a lot of beer.

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- SPOTS ON
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- LARGEST
- ADVERTISERS—
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TELEVISER

Danger: Rising TV Costs
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835 Riverside Dr.
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x10-52

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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.

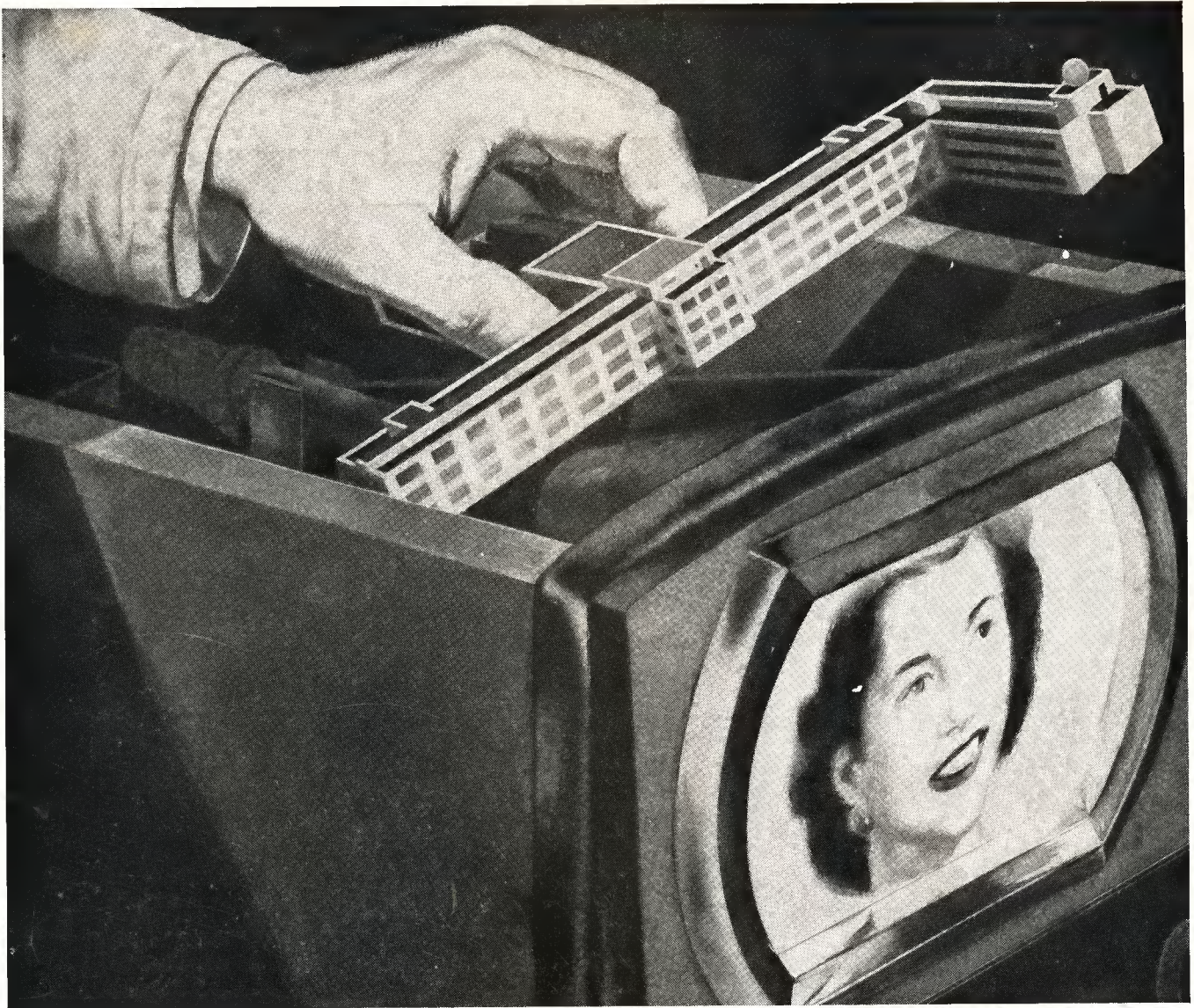
And N.S.S. produces at *low-budget* prices!

We are at your service in 31 offices across the country.
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national screen service

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

At the heart of every television set!

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

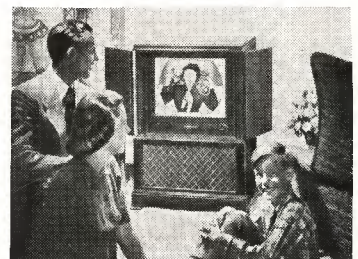
The supersensitive image orthicon television camera was brought to its present perfection at RCA Laboratories. The kinescope, in these laboratories, became the mass-produced electron tube on the face of which you see television pictures. New sound systems, better microphones—even

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

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

* * *

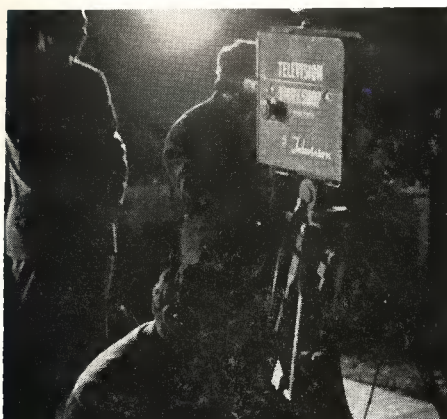
See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 49th St., N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, New York 20, New York.



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



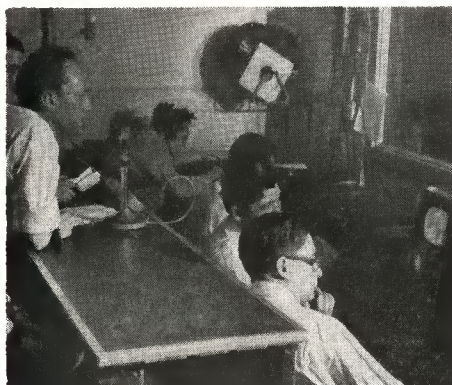
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for
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Term

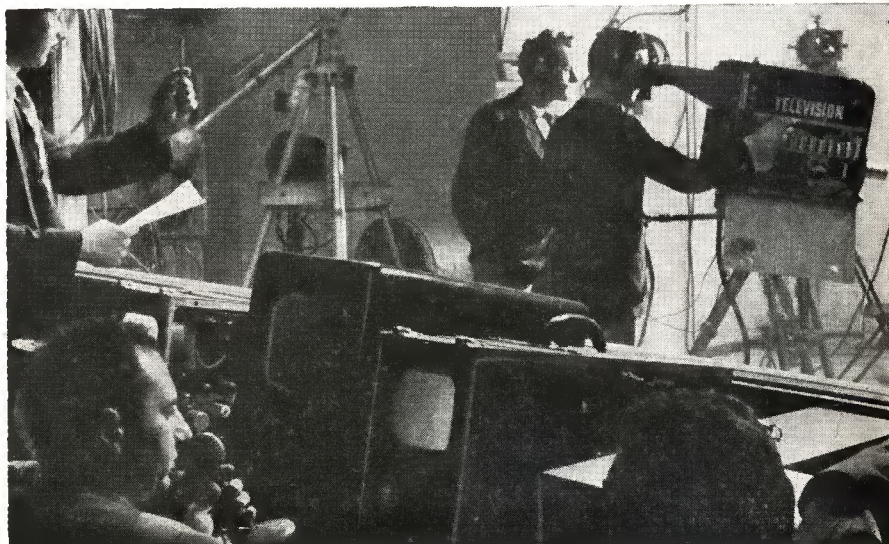
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THE JOURNAL OF TELEVISION

CONTENTS

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

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—Television At A Glance—

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

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

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

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

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

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

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

Advertising

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

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

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

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

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

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

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

Personnel

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

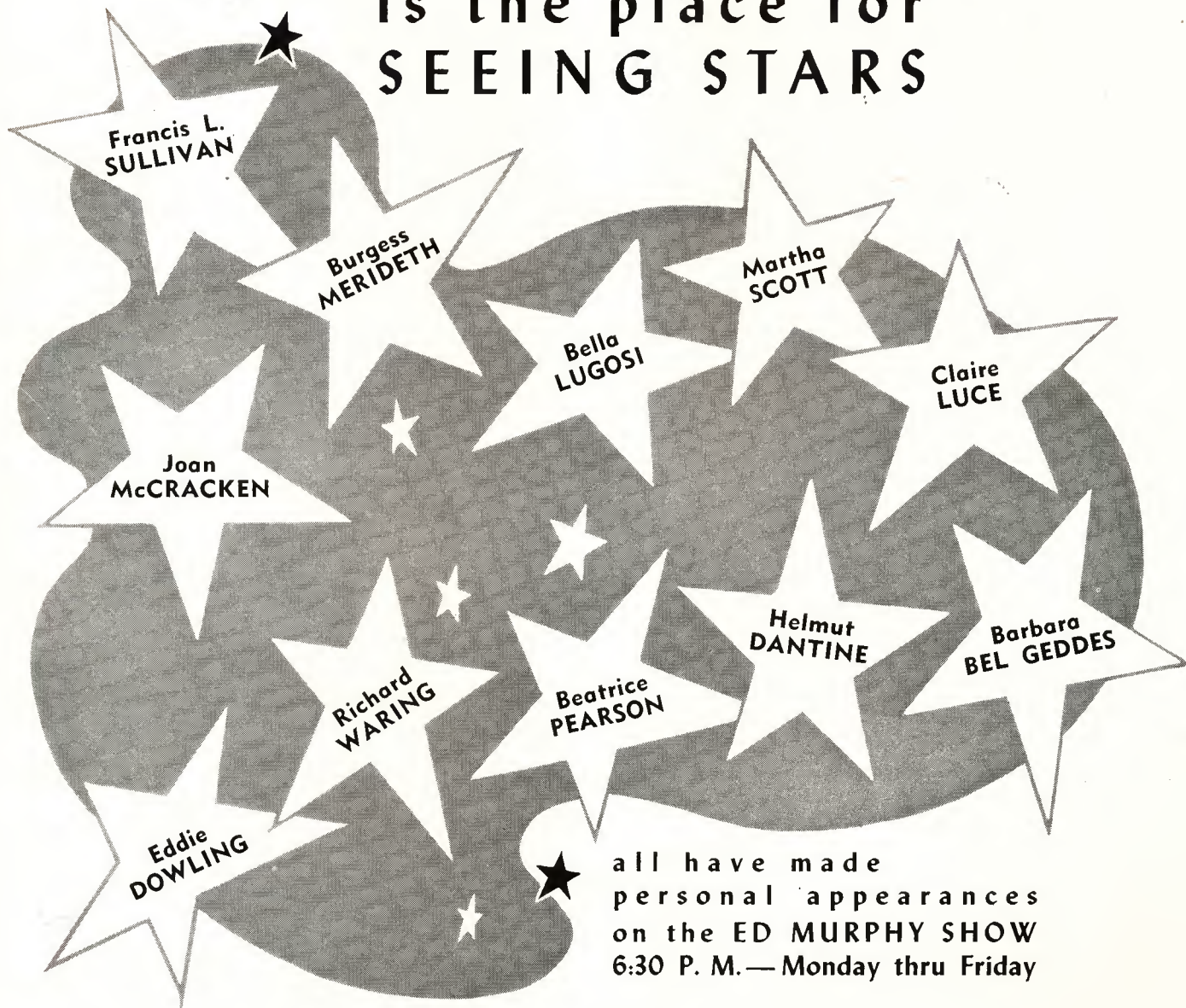
VERA BRENNAN, formerly time-buyer at Duane Jones & Co., New York, has been named director of radio/TV timebuying.

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

talk about Stars!

The ED MURPHY TV SHOW

is the place for
SEEING STARS



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

WSYR-TV

channel 5

Headley-Read, National Representatives

NBC Affiliate in Central New York

FEBRUARY, 1951

5

***Danger:* Rising TV Costs**

an analysis of bulging budgets

by Robert E. Harris



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

One Example

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

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

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

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

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

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

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

Main Reason

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

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

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

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

Production & Facilities

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

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

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

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

First Panelist	\$500
Second Panelist	500
Third Panelist	300
Guests	200
Emcee	250
Writer	200
Talent	1,000
Taxes	150
Insurance	50
Publicity	100
Director	150
Assistant Director	100
Props	25
Production	250
Rights	675
Sets	400
Sales	700
Orchestra	750
Camera Rehearsal	1,250
Total	\$7,550

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



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

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New Deal in Network Allocations

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

by Joseph Dermer

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ALLOCATION PROCEDURE EFFECTIVE APRIL 1, 1951

CIRCUIT GROUP I



CIRCUIT GROUP II



CIRCUIT GROUP III



CIRCUIT GROUP IV



LEGEND

- CIRCUITS IN GROUP INDICATED
- FULL TIME SERVICE TO EACH NETWORK
- - - CIRCUITS NOT INCLUDED IN GROUP INDICATED
- - - OFF-THE-AIR RELAY PICKUPS
- ★ NASHVILLE DOES NOT REQUIRE OFF-THE-AIR PICKUP

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

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

Can Tie Up Circuit

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

Allocations based on the new

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

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

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

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

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

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

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

Lining Up Stations

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

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

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

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

Studio or Location?

by John H. Battison

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The main factors to be considered are:

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

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

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

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

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

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

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

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

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

FEBRUARY, 1951

Film Facts

by JERRY ALBERT

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

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

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

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

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

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

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

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

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

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

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

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

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

Cooking on TV

Planning Plus Personality Pays Off

• • •

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

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

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

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

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

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

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

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

Miss McCarthy outlines the recipes she intends to use during

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

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

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

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

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Commercials That SELL

visual impact is key to successful TV advertising

by Clayton F. Weber

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

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

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

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

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

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

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

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

Building the Commercial

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

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

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

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

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

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

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

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

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

A. The mothers of young babies.

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

A. Show a pretty baby.

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

A. Let a typical mother talk to them.

Q. How will we stimulate them to action?

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

Q. How can we make them remember the product?

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

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

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

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

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

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

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

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

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

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

Element of Sound

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

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

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

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

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

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

Bell's On Her Toes

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 22)

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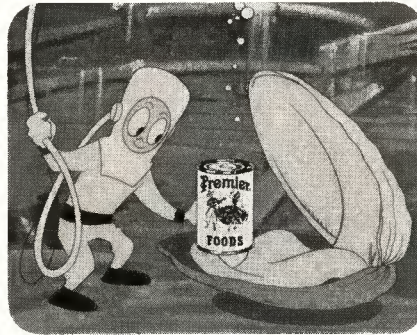
Commercials of the Month

an advertising directory of film commercials

Animated Productions, Inc.

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

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



Premier Foods

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

Gray-O'Reilly Studios

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

James Gray, Vice-President in charge of sales.

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



Benrus

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

Sarra, Inc.

New York—Chicago—Hollywood
Specialists in Visual Advertising



Hudson

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

Sarra, Inc.

New York—Chicago—Hollywood
Specialists in Visual Advertising



Rockwood

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

— Programs Available to Sponsors —

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

WTVN, Columbus

Show: "Dad's Grocery"

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

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

KNBH-TV, Hollywood

Show: "Chef Milani Show"

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

Days: Monday through Friday

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

Total Cost: \$110 per participation

Show: "Designed for Women"

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

Days: Friday (Subject to change)

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

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

WSDU-TV, New Orleans

Show: "Mrs. Muffin's Birthday Party"

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

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

Day: Tuesday

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

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

Show: "Women's Club"

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

Days: Monday, Wednesday, Friday

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

Total Cost: \$62.50 per participation.

KTTV, Los Angeles

Show: "The Open Road"

Description: Based on travel tours featured in Sunday automobile

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

Day: Tuesday

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

Total Cost: \$700 (Commissionable)

Show: "Action Park and Jalopy Derby"

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

Day: Sunday

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

Total Cost: \$1,500; 1/2 sponsorship, \$750 (Commissionable)

WNBW-TV, Washington

Show: "Adventure Serial"

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

Day: Monday

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

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

Show: "News in Review"

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

Day: Sunday

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

Time Cost: \$150 per time

Program Cost: \$90 per time (Commissionable)

Effectivisions

by John DeMott

* * *

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

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

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

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

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

(Continued from page 18)

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

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

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

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

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

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

RECEIVER DISTRIBUTION ...

January 1, 1951

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

Total..... 10,549,500
—NBC estimates.

