

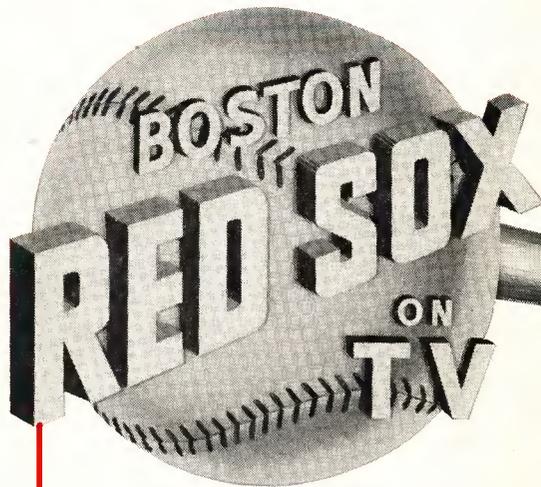
TELEVISER

Agency Answer Man
Disc Jockey on Video
Educational TV

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



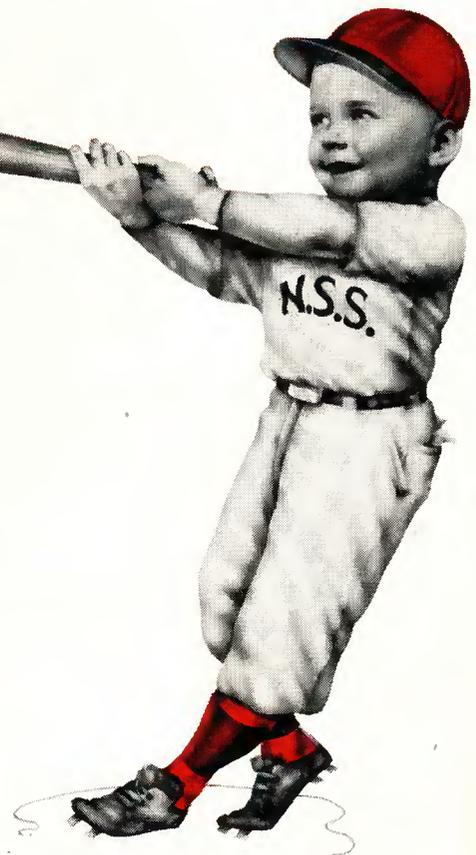
TV FILM Commercials that SCORE!



Narragansett Brewing Company used this TV Film Commercial as an opening for their telecast of the Boston Red Sox ballgames. Like Narragansett's, *your* television film commercial, produced by NATIONAL SCREEN SERVICE, means big-league advertising . . . that grooves your pitch *where you want it* . . . right into the heart of America's fastest growing market.

NSS facilities, craftsmanship and skill put *sock and sell* into your commercial . . . titles . . . or opening . . . with all the *salesmanship* ingredients that effectively *hold* the viewer's attention . . . *identify* your product . . . and *boost* your sales!

Let NSS go to bat for you TODAY —and let our 30 years of experience in putting showmanship-on-film score new sales records for your product.



THE AGENCY:

STANDISH, INC.

THE ADVERTISER:

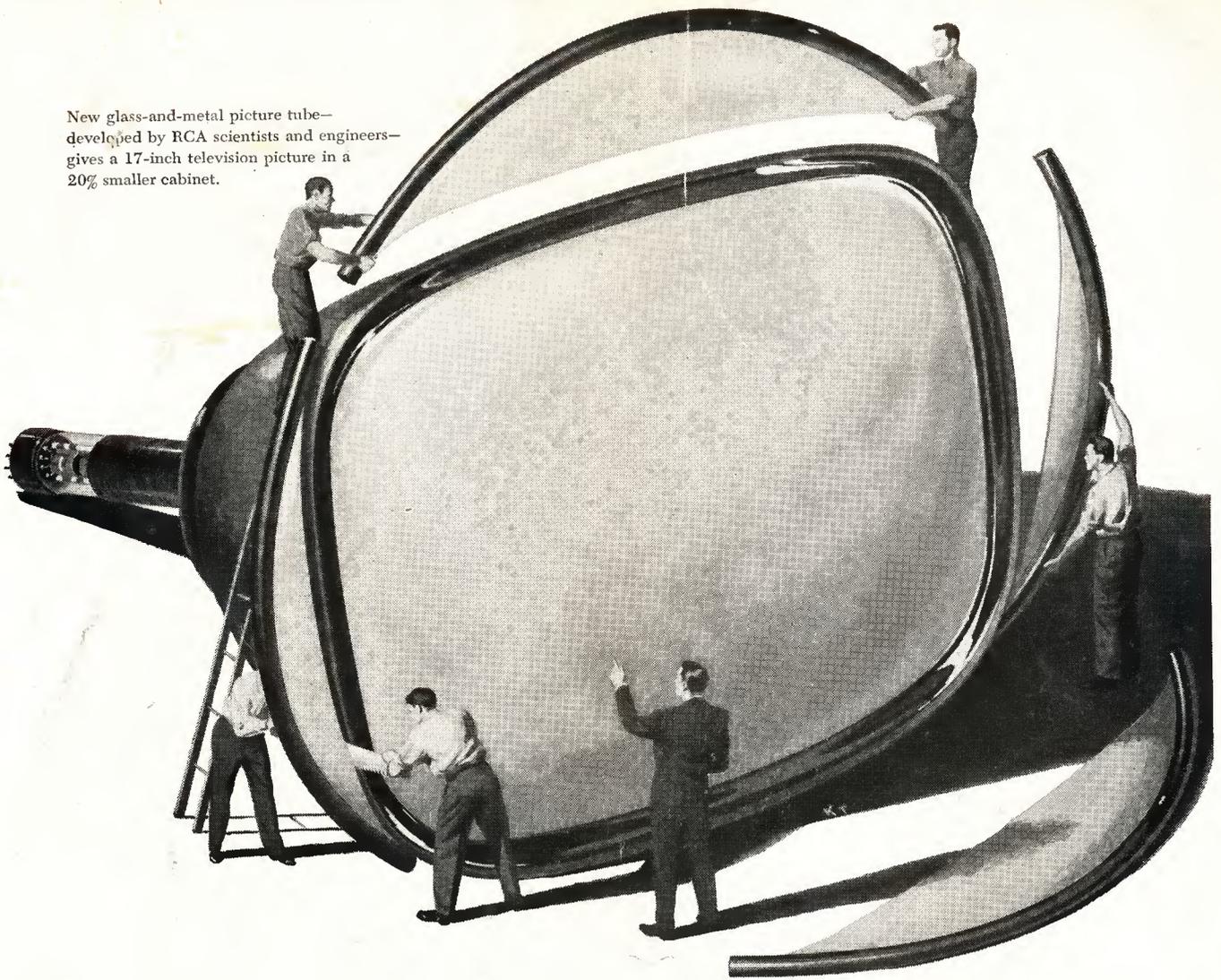
NARRAGANSETT BREWING CO.

THE PRODUCER:

NATIONAL SCREEN SERVICE

NATIONAL SCREEN SERVICE • 1600 BROADWAY • NEW YORK 19 • CI-6-5700

New glass-and-metal picture tube—developed by RCA scientists and engineers—gives a 17-inch television picture in a 20% smaller cabinet.



*Now—television "squares away"
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Ideal for mass production, compact, and lower in cost, RCA's glass-and-metal picture tube was a major advance in television history.

Now comes still another important RCA engineering advance, *rectangular* glass-and-metal kinescopes. Engineered for the big 17-inch pictures you want in a receiver that takes up *less* cabinet space—as much as 20% less—the new kinescope gives you finer pictures than ever before . . . in sharp and brilliant focus over every inch of your screen.

And, as yet another step ahead, RCA's new picture tube offers an improved type of Filterglass faceplate—frosted Filterglass—developed on principles first investigated by scientists of RCA Laboratories, to cut reflection, and give you sharper picture contrast.

* * *

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



See the new RCA Victor home television receivers—with the 17-inch rectangular picture screen—at your RCA Victor dealer's today.



RADIO CORPORATION of AMERICA

World Leader in Radio—First in Television

Televiser

THE JOURNAL OF TELEVISION

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FRANKIE & JOHNNIE
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52 FEATURE PROGRAMS
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featuring THE RANGE BUSTERS
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SOUND CARTOONS
38 FLIP THE FROGS
13 WILLIE WHOPPERS

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Westerns, Serials, Cartoons.

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

Special BBDO department saves account executives time and effort by supplying them with the needed facts on TV

Agency Answer Man

by Robert E. Harris

TELEVISION, being a new and complicated medium, presents many questions and problems to an agency account executive. Before recommending that his client enter television, he wants to know many things. He requires facts about programs and commercial production, about costs, about markets, stations, etc. The problem is where to get the information, and how to do so quickly.

Time Is Important

The time factor becomes increasingly important in a major agency with its numerous specialized departments and long list of clients. Whom does the account executive turn to for the information he needs? Research? Media? Film? Live production? Probably, all—and more, for he has a lot of questions about TV that no single one of these departments seems to have on hand. He wants to know the range of TV production costs according to program type. He wants to know how many minutes of advertising he is permitted on various network shows. Some fellow account executives have many of the same questions and a few special ones they would like help with. A lot of valuable time and energy is going to be devoted to securing this information. Much of this time may be wasted by not knowing exactly where to turn for the facts. Much of the effort will subsequently be duplicated by other account men.

Agencies have attempted to meet this problem in various ways. Bat-

ten, Barton Durstine & Osborn, Inc., however, have gone a step further than most other agencies. Back in 1948, they set up a special TV Account Service department. The purpose was to establish one central source to which account executives could turn for three things: information on television, help in TV planning, and centralized TV service.

In the spring of 1949, John A. Thomas took over as head of the department and worked out a system which would service account executives with the particular help they required at various stages of their TV activity.

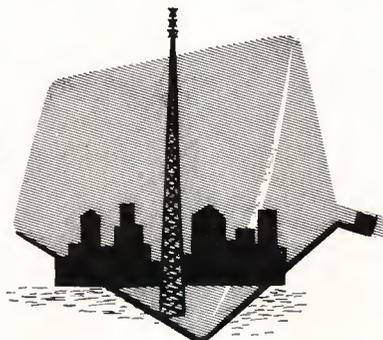
The first question that the account executive might ask is, "Should my account be in TV?" If his client manufactured farm tractors—and needed mainly a rural audience, the answer would probably add up to "no." If it was cigarettes, TV is his medium. In any

case, Thomas does not take the decision upon himself. He provides the account executive with the pertinent factual information but in addition brings in the thinking of the agency's media people to help guide him in the final decision.

Organize Thinking

If the account executive does decide to consider TV, Thomas' job is to help him organize his thinking. Statistical information is provided on how he can use the medium. Will it be programs or short announcements?—and with what frequency? What number of markets will he try to get in? How shall he effectively test the medium for his account? The various Account Service men in the department keep close tabs on the television activities of all the agency's accounts. Thomas is, therefore, able to base his recommendations and advice to some extent on the experience of the other accounts. Current clients can profit by the mistakes of their predecessors and can utilize the lessons learned about film production, copywriting, buying markets, etc.

Thomas has found, for example, that it is unwise to test television in only one market. A more extensive test might reveal satisfactory results in, say, three out of four markets. This would certainly be an encouraging sign for the sponsor. However, a one-market test by the same advertiser might have been conducted in that one city that produced the negative results.



Thomas feels that it is better to spend an adequate sum at the outset and obtain reliable information, rather than base any major campaign expenditures on the sketchy results of one-market "testing."

The next step in TV account service would be to set up a meeting between the account executive and the departments he desires help from . . . research, copy, programming, production, time-buying, etc. The account executive may also meet with BBDO's TV Plan Board (comprised of eight department

heads). There he is able to obtain expert advice on any major problems that still confront him. BBDO's objective is to base client action not on the operation of one department, but on overall agency thinking.

The Account Service department then draws up a detailed analysis of the recommended television campaign. If it were a spot campaign, for instance, such a sheet might list the markets to be entered, number of stations in the market, population in TV area, percent of U.S. population, total retail sales, percent of U. S. retail sales, number of TV sets, percent of TV coverage, cost per participation program or film spot, weekly cost and cost over entire contract period. Most of the market information is obtained from Sales Management's annual Survey of Buying Power. The information is given by counties and these counties must be laboriously added together based on individual station coverage. (This compilation job is done afresh each year, and the data is then used until the next year's figures become available.)

Information Bulletins

Once a client is on the air, service to the account executive continues by way of helping him on all his TV activity as required. However, the individual services of the department are supplemented by bulletins issued once or twice weekly. These contain information relating to markets, stations and networks, costs, programs and ratings. These bulletins are mimeographed on three-holed paper that can be inserted in a loose-leaf book. Thus, account executives and other television personnel can build up handy reference books of their own if they wish. The bulletins are also circulated to BBDO's branch offices throughout the country to help keep their far flung TV departments up-to-date on the latest television facts and figures.

The TV Account Service department is saving account executives time and effort and is getting them the facts faster than would otherwise be possible. In an ever changing, complex medium BBDO has come up with a television operation that is both smooth and efficient.

B M I MUSIC IN TELEVISION

Since 1940 BMI has been television-minded. It grants the unrestricted right to telecasters to perform its music from any source—live, filmed or recorded—with assurance that BMI music, recorded or filmed now, may be used in the future.

From BMI you can get long term performing rights to a vast catalogue of music of every type — *television music today for television's tomorrow.*

BMI cordially invites inquiries on the subject of *Music in Television*, in its broadest or most specific applications, at any time.

BROADCAST MUSIC, INC.

New York

Chicago

Hollywood

Below is a typical example of the supplementary television information distributed in bulletin form by TV Account Service. The table shows how various types of TV programming compare as to costs and ratings. All program categories are half-hour unless otherwise indicated, and cover costs and ratings as of November 1950.

Program Type	No. of Pro-grams	Me-dian	Rating			Cost	
			High	Low	Median	High	Low
Children's	3	18.2	27.2	11.9	3,000	4,500	1,500
Drama (hour)	8	33.7	50.6	6.9	22,500	35,500	15,000
General Drama	10	24.4	53.1	9.4	9,750	25,000	4,000
Mystery Drama	12	21.4	38.6	11.3	8,250	10,000	4,250
Situation Comedy	8	25.6	42.2	14.8	9,250	25,000	5,500
Western (hour)	1	DIC	39.0	39.0	DIC	DIC	DIC
Western	2	DIC	39.1	27.4	DIC	15,000	7,000
Audience Participation	2	DIC	31.5	16.0	DIC	15,000	12,000
Quiz Give-Away (hour)	2	DIC	40.2	12.3	DIC	16,000	5,500
Quiz-Give-Away	6	13.6	29.8	8.8	5,500	6,500	4,000
Quiz Panel	6	16.7	21.6	7.5	3,750	8,500	1,500
Sports Commentary	1	DIC	IFR	IFR	DIC	DIC	DIC
Sports Events (hr. or more)	6	18.4	34.1	8.2	14,000	15,000	10,000
Sports Events	2	DIC	11.0	6.2	DIC	DIC	DIC
Concert and Familiar Music	2	DIC	25.0	5.5	DIC	5,000	3,000
Popular and Dance Music	1	DIC	25.6	25.6	DIC	20,000	20,000
Variety-Comedy (hour)	9	32.1	60.4	9.1	35,000	50,000	11,500
Variety-Comedy	7	21.5	34.7	8.2	10,000	15,000	7,000
Variety-Music (hour)	10	15.6	37.1	9.7	22,500	34,500	6,000
Variety-Music	9	13.6	37.8	6.8	8,400	22,500	3,000
Interview	1	DIC	30.1	30.1	DIC	7,000	7,000
Forum and Discussion	1	DIC	9.2	9.2	DIC	2,100	2,100
Devotional	2	DIC	1.8	1.0	DIC	DIC	DIC
1/4-Hour	12	14.7	32.9	2.3	1,700	3,500	1,000
Five-minute	1	DIC	3.8	3.8	DIC	DIC	DIC

DIC—data insufficient for computing
IFR—insufficient for reporting

Sources: Costs—Variety, Nov. 15, 1950
Ratings—A. C. Nielsen, Nov. 1 report.

AM's favorite format takes
on a new look for TV

Disc Jockey On Video



THE problems of producing a disc jockey show that would meet the rigid requirements of the television medium seems to have been solved by WDTV, Pittsburgh. Heretofore, cynics argued that the heyday of the easy-going, ad-libbing, informal radio disc jockey had come and gone with the advent of television. Now, *Studio Control*, a daily full hour WDTV telecast, has proved the opposite. Operating on an extremely low budget, *Studio Control* in three short months has attained one of the highest daytime ratings in Pittsburgh, and is at present a highly successful show, financially speaking and program-wise.

When a disc show was first suggested, WDTV's General Manager Donald A. Stewart, Executive Producer Peter Barker, and Operations Director Larry Israel put their heads together and decided it could be done if the proper personalities were used.

The program was turned over to Burt Harris, former producer of the *Pappy Cannon Show* in New York, and the search for talent and ideas was on. The format was the first problem to be considered. Harris felt that the universal appeal of radio disc shows was twofold. The playing of records constituted 65% of the show. . . . The disc jockey and ingratiating personality made up the other 35%. He decided the percentages should be reversed on TV. . . . Make the DJ's personality the important factor and the actual spinning of records secondary. Problem number two was what could be done visually

while the records were being played. Phonomimicry was the obvious thing, but this too presented a problem. Records that would lend themselves to pantomime were not necessarily the popular tunes of the day. Would an audience view and listen to novelty records and dated tunes? Other ideas included artistic impressions of recorded music, caricaturing the performer on the record, background music, etc.

Problem number three, and to Harris' mind, the most important, was finding the right personality to emcee the show. He had to be casual, informal and relaxed, yet possessing that necessary spark and drive peculiar to TV success. And he had to have name value and feminine appeal. Auditions were called, and Bill Brant, one of Pittsburgh's three top record twirlers, got the nod over as many as 250 applicants.

Bill's The Boy

Twenty-eight year old Brant has exactly the devil-may-care yet intimate type of personality that is the keynote to success in television. Bill is a good-looking chap with a noticeably receding hairline. It was felt that this believable appearance, coupled with his casual, off-hand manner, would soon win the hearts of a mid-day housewife audience. And how right they were. . . . For in the short period of time the program has been on the air, Brant has created more new and faithful fans than he has in the entire span of his 10 year AM career.

Studio Control is patterned along lines similar to Martin Block's famous *Make-Believe Ballroom* in

that performance take place in what appear to be a variety of studios. Brant, seated at a simulated control panel, plugs in the various studios, sometimes announcing beforehand what will occur, other times creating an air of mystery as to what will be in "Studio X". Bill opens each show with a cheery "Hi, mom, this is your boy, Bill", and invites everyone to join him for a cup of coffee. Bill receives an average of 600 letters a week. . . . Sometimes the singular comment is, "Dear Bill, I love the way you say "Hi, mom", or "Thanks for inviting me to have a cup of coffee with you".

Incorporated in *Studio Control* are a number of educational segments. One such ten minute period features a lovely young Pittsburgh model, Joan Pastin. She is only nineteen, yet she is seen regularly in *Life*, *Look*, and other national magazines. Joanie makes all her own clothes, models them on the show, and then shows the viewing audience how to make and sew them quickly and inexpensively. Carefully selected mood records are used as background music. So even if the viewing male is not interested in making dresses, he can close his eyes and listen to the music. As yet there is no record of any male ever closing his eyes when Joanie was on the screen.

Another one of the educational segments is tap dancing lessons for children under ten years of age. It seems that the noontime hour found many children home from school, and the first weeks' mail indicated the fact that the kiddies made up a goodly portion of the viewing audience. Producer Harris promptly

included in his format special items of interest to children. With an eye, however, to keeping the mother at the set at the same time. The tap dancing lesson was one such feature. Over 800 letters were received after the first lesson (which was announced as a trial experiment) requesting the lessons be made a regular feature of the show.

And Art Too

Art, too, plays an important role in the makeup of *Studio Control*. Weekly art lessons are conducted by Marty Wolfson, top-flight Pittsburgh artist, and are perhaps the most popular educational feature on the show. It seems everyone, young and old, loves to draw. Record music of a soft and soothing nature, or titles that tie in with the subject matter, are used to retain the ear interest as Marty demonstrates visually.

From time to time, guests drop in to pay host Bill Brant a visit. Top recording stars, band leaders, lady wrestlers, famous movie stars, and the like. One such guest completely stole the spotlight from Bill on a recent visit. This particular guest was such a complete extrovert and scene stealer that Brant threw up his hands in despair and threatened to give him the program right then and there. The guest? . . . Bonzo, the chimp—late star of *Bed-*

time For Bonzo. Bill and Bonzo put on such a great show that Pittsburgh is still talking about the monkeys they made of themselves.

Producer Harris, who writes, stages and directs the show, felt the need for a series of regular publicity stunts to build up the local audience. The first bit of publicity and perhaps the best stunt pulled so far, was, oddly enough, not planned at all. It took both Brant and Harris by complete surprise. Brant had run up a series of parking violations amounting to \$44.50. One day during the course of the show, a police officer with a summons to deliver the person of one William Brant to the local police station, walked into the studios. The officer was content to wait until the show went off the air before issuing the subpoena. But quick thinking Harris asked the floor manager to request that the officer present his summons to Brant right then and there while the show was on. The officer complied and Brant retaliated in kind by reading the summons to viewing audience. Everyone laughed about it then but the climax came when the officer strode back into camera range just one minute before sign-off time,—complained he could wait no longer, took Brant by the arm in his best official manner, and took him off the set and out of the studio. The cameraman obligingly kept everyone in-

formed by panning with them and following them right out of the studio as far as the cable would stretch. Needless to say, the audience reaction achieved by this completely unrehearsed and unplanned bit of spontaneity was terrific. Contributions toward the fine poured in and tearful children pleaded with their mothers not to let that bad man take Bill Brant away. Within minutes, newspapers called, photographers showed up, and *Studio Control* got its first big publicity break through the courtesy of the Police Department. (The next day Brant was back on the job, also through the courtesy of the Police Department).

Another Stunt

Another stunt, which achieved quite a bit of notoriety, is claimed to be a *Studio Control* television first. The first line of the release read "Everybody wants to get into the act". It seems Burt Harris was not content to be merely the man behind the scenes. One day Burt left the control room, walked onto the set, and proceeded to take part in the show issuing camera directions at the same time. Viewers were first amazed, then delighted, to see a TV director in action. All the particular camera shots were explained and demonstrated after a few minutes of biting repartee between Star Brant and Producer Harris.

Studio Control has been completely sold out since the second week of programming. Sponsors such as Philip Morris, Alka-Seltzer, O'cedar and Tide are so pleased with the results that practically all have renewed their contracts. The show carries seven sponsors per day, all on film at the present time. They are integrated into the show by utilizing the "Switch to Studio B" gimmick. The show has a long waiting list of sponsors, all visibly impressed by the wonderful results achieved by those now on the *Studio Control* program. It's completely unrehearsed and yet is one of the smoothest running, professional looking telecasts seen on daytime TV anywhere in the country. Harris insists that much of the credit for this belongs to his highly proficient and alert studio crew. *Studio Control*, in any case, has helped make out of TV the warm, informal, intimate medium it was meant to be.



PRODUCER BURT HARRIS (left) has the camera dolly in on star Bill Brant. Pittsburgh viewers got a big kick out of seeing Harris call camera shots from the studio floor. Harris got a kick out of it also—from Bill Brant. Brant likes to work alone!

All the debate over educational television hinges on one important question

Who Will Pay For Educational TV?

THE key question in the controversy over educational TV is how will it be financed, and by whom. With the FCC's recent proposal to reserve 200 of the country's TV channels for educational purposes, the educators are on the spot. What action will they take?

In commenting on the FCC's decision, Commissioner Wayne Coy said:

"Television frequencies constitute an important and large part of a great national resource, the radio spectrum. It is essential that such a resource be utilized in the public interest. It certainly cannot be regarded as being in the public interest if television frequencies, now proposed to be reserved by the Federal Communications Commission, are not utilized within the reasonably near future.

"What is the reasonably near future with respect to this problem? It is my opinion that the reasonably near future is the time required for educational institutions to make up their minds as to whether or not they will utilize television in their educational program and in so doing decide to become an operator or a joint operator of a non-commercial educational television station. Governors of the various states, state legislatures, boards of trustees, administrative officers and faculties are all involved in this decision making. Certainly the participation of state-supported schools in this proposal to use television as a part of their educational program requires decision by state legislatures which may not meet until approximately two years from now.

"It certainly would be unreasonable to attempt to force decisions in such cases without allowing sufficient time for state legislatures to meet and consider the problem. Indeed, because of the magnitude of the problem more than one session of a state legislature might be required for this problem. But it does not seem unreasonable to expect boards of trustees and administrative officials of educational institutions to declare their intentions at an early date, subject to action by state legislatures."

First Step

The New York State Board of Regents has taken the first bold step in this direction. They have come forth with a plan for a state network of eleven television stations, under which the resources of colleges, schools, museums, art galleries and libraries would be used to provide special video programs for both school children and adults. They have asked the state legislature for \$3,500,000 to construct the stations.

As quoted in the *New York Times*: "According to Mr. Wilson (Dr. Lewis A. Wilson, State Commissioner of Education), the major merit of the plan of the Regents is to 'stake out a claim' to channels that would be of use to perhaps hundreds of educational institutions. Without some such centralization of operation, he said, the Federal Communications Commission would face a hopeless task in choosing which universities should have stations. For one college to operate a TV station alone, he said might prove financially onerous.

"Both Mr. Holtzmann (Jacob L. Holtzmann, chairman of special TV committee of Regents), and Mr. Wilson acknowledged that it might cost upward of \$2,500,000 annually to maintain a chain of eleven stations, which would be equipped to originate programs locally and feed them to the network. They believed that many educational institutions and communities might be willing to bear a share of the total cost in exchange for the added service received, but they noted that the Legislature might prefer to keep the whole project under state financing.

"Program costs would run extra, Mr. Holtzmann and Mr. Wilson agreed, but they said that they would not be nearly as high as for commercial stations. He believed that many prominent artists would cooperate if they knew their services were benefiting school children."

Frieda B. Hennock, the FCC's leading proponent of educational TV, had this to say in a speech last month: "The cost of television should not dissuade educators from its use. This cost is small in comparison to the giant multi-million dollar budgets of our large universities and metropolitan Boards of Education—the 106 million dollars in Los Angeles—the 40 million of the University of Illinois. Today, one hundred thousand dollars is not an unheard of yearly expenditure for educational broadcasting. This amount is spent by the public school systems in Cleveland and New York. Annual operating expenses for Wisconsin University's radio network alone exceeds \$225,000.

SPOTS

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

Gray-O'Reilly

480 LEXINGTON AVE., NEW YORK
PLAZA 3-1531

TFI-TV *

Now, while it still is on your mind, is the time to prepare your . . .

RELIGIOUS FILM PROGRAMS

To this end . . .

TELECAST FILMS, Inc.

includes in its new catalogue a series of Devotional, Biblical and Moral-Teaching films consisting mainly of films produced by FOUNDATION FILMS, Inc. of California.

Write today for our new catalogue of Films for Television. Features and shots of all lengths.

* *Telecast Films, Inc.*

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

Gordon W. Hedwig

"Many schools in a community can cooperate in the financing and programming of a single station. Thus, the radio activities of the Lowell Institute in Boston are cooperatively sponsored by six leading schools in the city. Such cooperation will allow stations in localities where no one institution can afford TV.

"This field is, furthermore, a fine one for endowment. A gift of \$150,000 made possible Syracuse University's TV studios. Likewise, the entire public school FM operation in the cities of Atlanta and Los Angeles stemmed from similar gifts."

A study of television as a teaching tool was made by surveying 694 secondary school teachers and administrators in the Greater Cincinnati TV area. The study was sponsored by the Crosley Corporation and the University of Cincinnati, and was conducted by Russel E. Helmick.

The results shed some light on how educators themselves feel about utilizing existing TV stations. Among the pertinent questions and answers reported by the survey were the following:

Question—"Assuming that there will be educational-TV programs designed for school use, do you think that the cost of TV sets for the schools, and the installation and service charges, etc., should be covered by the instructional (visual aid) budget?"

Conclusions:—"Of the panel members, 79% stated that the TV sets should be purchased from the school budget, 11% said they should not, and 10% gave no answer."

Question—"Assuming that the cost of education-TV may be met by advertising—are the following acceptable for sponsorship of educational programs?"

Conclusions:—"Percent accepting sponsorship by: book publishers, 75%; insurance, 73%; TV manufacturers, 69%; foods, 64%; automobiles, 57%; sports equipment, 55%; soft drinks, 33%; cigarettes, 9% and beer, 7%."

Question—"Meeting cost of television-education programs:

- (a) TV station foot the bill—no advertising
- (b) Station may sell advertising time to any sponsor
- (c) Restricted sponsorship acceptable."

Conclusions:—"From the answers to the above questions, it is apparent that the majority of educators favor some type of restricted sponsorship, as 58% answered 'yes' to this portion of the above question. Restricted sponsorship is assumed to mean sponsorship by firms and businesses offering recognized services and products as previously discussed. Only 10% of the teachers and supervisors thought that unlimited sponsorship would be desirable as a means of financing TV-education programs, while 26% said they believed that the station should assume the entire cost as a public service."

In answer to the opponents of non-commercial TV stations, Commissioner Hennock has made the following statement:

"In view of the fact that educators have a definite and extensive contribution to make to the television industry, opposition by commercial interests to educational TV seems short-sighted. Educational telecasting will need equipment—it will employ personnel—it will sell many receivers to schools and to those countless others, who today refrain from purchasing them because of their distaste for much of the programming, or the feeling that it may be harmful to their children. Educators will bring television to areas and communities commercial operators may shun because of a low potential profit margin.

"Educational television will serve as a 'pilot plant', as an experimental laboratory for commercial television, just as schools serve as laboratories in medicine and industry. It will develop new and simpler programming techniques which will be much less costly than the competitive bidding for stars and programs that too often symbolizes commercial program policy today.

"But perhaps most important, educators will bring to television the high moral purposes which characterize their endeavors. This is not merely stuffy generality. It can be reflected in national habits and attitudes, as well as in dollars and cents. I firmly believe that without full provision for education, the electronic marvel of television will not gain the respected place on the American scene and throughout the world it should hold."

Television Lighting

by Ted Lawrence

Supervisor of Lighting for CBS-TV

TELEVISION lighting techniques are derived most logically from those developed for motion pictures. They are, of course, modifications necessary in the translation of these techniques from the older medium to the new.

There are several fundamental characteristics of a television system which require lighting techniques of a specialized nature.

Important among these characteristics is the fact that the system has a limited total contrast range. In normal operating practice this range of luminances is rarely better than 20 to 1 from the brightest to the darkest object which can accurately be reproduced within the confines of a given scene. This is hundreds of times less than the range encountered in nature and with which the eye is prepared to cope. It is also notably less than can be reproduced by photographic processes.

Another characteristic of the system is its tendency to exaggerate

overall brightness differences within the limits of its total brightness reproduction capability. This contrast enhancement is a function of the viewing kinescope. Another contrast distortion occurs in the camera image orthicon, wherein the brightness of any specific image element is a function not only of the luminance of that element in the original scene but of all the surrounding elements as well.

In order to achieve a subjectively effective picture within the limitations which the system imposes, careful control of brightness values of all picture components must be maintained. This is accomplished either by holding the reflectance and distribution of objects in a scene within the bounds of specified limits, or by controlling the light falling on such objects, or, as is usually the case, by a combination of the two methods.

Of all the television system characteristics described earlier, the fact that brightness contrasts tend

to be considerably exaggerated is probably the most important single aspect which must be kept in mind in any lighting operation.

It is generally accepted terminology to subdivide types of lighting into two major categories. These are *base-light* and *accent-light*.

Base-light, in practice, provides the basic exposure for the picture. This light should be as diffuse as possible and directed into the set at as near a horizontal plane as possible. Base light should be sufficient in intensity to provide a picture of acceptable *technical* quality when used alone.

There are two principal types of sources which are most commonly used to provide base-light. A very efficient light source for this purpose is the Slimline fluorescent tube mounted in groups of four or six backed by aluminum reflectors. The only notable deficiency of this type of light used as a base is that there



The above photographs were taken off a television picture tube to illustrate various types of lighting. Left to right they are: back-light only, key-light only, and base plus key plus back-light.

is no effective method of dimmer control. The other most commonly used source of base-light is the "scoop"—a spun aluminum, matte surfaced reflector containing usually a PS52 type bulb of from 1000 to 2000 watts rating. These units, for base lighting service, should be equipped with diffuser frames.

A picture lighted only with base light may, from a completely technical point of view, be above criticism. It is almost certain, however, to be an esthetically unsatisfactory picture.

It is the proper use of accent-light that makes the difference between a dull picture and one which is dramatically effective.

Accent-light is essentially directional illumination. The most commonly used sources are spots equipped with Fresnel lenses ranging from 6" in diameter for the 500-750 watt size to 10" for the 2000 watt. Individual sources larger than 2000 watts are rarely used.

A characteristic of the Fresnel lens is that it casts a spot with soft edges, making easier the smooth overlap of spots from several sources. The Fresnel lens is also efficient and relatively cheap.

There are many categories of accent-light and the terminology is still in a confused state. Key-light and back-light are, however, generally agreed upon terms for two of the principal categories.

If a more intensely directional light is required than is possible with the Fresnel type lens, a plano-

convex type lens system is used. This lens system is more expensive and less efficient than the Fresnel but in a fixture properly equipped it can provide a spot with sharply defined edges of virtually any size or shape. The most commonly used source of this type is most generally known by its trade-name, Leco.

Key-Light

Key-light is used primarily to impart character and pleasing modeling to faces. By its very nature it suggests a dominant source of light in a scene, which would otherwise be lacking with base-light alone. If large areas must be covered, such that more than one key source is required, direction and angle of the various Key-sources must be kept as mutually consistent as possible. Areas of overlap between key-lights should be carefully controlled so as to minimize double shadows which tend to destroy the illusion of a single dominant source.

Key-light, in general, should be directed obliquely down and across the subject from the camera side of the scene.

Back-light is a category of lighting the principal purpose of which is to compensate artificially for the fact that a television picture is a two dimensional representation of three dimensional objects. Since the eye lacks depth-perception under these conditions, backlight is used to provide a limning edge of brightness around the edges of foreground objects in order to seemingly detach them from the background.

For back-light to be most effective it should be placed on the far side of the subject (away from the camera) and directed down and toward the camera. Back-lights should be directed toward the camera at an oblique angle as possible without shining directly into the lens of the camera.

Since the brightness tolerances of present television systems are so restricted, visual judgment of a scene is rarely trustworthy. It is not economically feasible, on the other hand, to light a show entirely by observations of the effect through a television camera chain. A procedure for basic lighting has therefore been worked out which requires only the use of a photo-electric exposure meter, with a scale reading directly in incident foot-candles. Results under this procedure are

consistent and the resulting picture quality is pleasing to the eye as well as electronically satisfactory.

Under this procedure base-light alone is first measured. The required intensity of the base light will depend directly, of course, on the camera lens aperture it is desired to use. *f*.11 will be assumed for the purposes of this example.

Base light intensity should be measured with the meter held in the *subject* position and the photo-sensitive face toward the camera. Base-light intensity should be adjusted to read 100 foot-candles plus 10%, reading from all important subject position with the meter pointed in turn toward all probable camera positions.

The intensity of the key-light should be measured with the meter held horizontally in the same subject positions as above, but with the photo-sensitive face turned toward the key-light source. The *combined* intensities of the base-light *plus* the key light when so measured should amount to 1½ times the intensity of the base-light alone.

Backlight intensity should be measured with the meter pointed directly *toward* the back-light sources, again from the various subject positions. Back-light intensity should be adjusted to read approximately 1½ times the value established for base-light alone.

The ratios suggested above will provide satisfactory so-called "high-key" lighting, suitable for most situations. The permissible deviations in the ratios of key-light to base-light are difficult to define in absolute terms. In general, however, an increase in the ratio of key-light to base-light from a normal 1½ to 1 to 4 to 1 represents just about the limit which should be attempted for "low-key" or night effects.

The almost invariable use of multiple camera positions in any given scene makes the specific choice of angle for accent lights a matter for considerable and delicate compromise. A particular positioning of key light which is most effective from the point of view of one camera may turn out to be particularly unattractive viewed from a second camera position 60° or 90° removed from the first. In such cases the usual course is to light for a compromise camera position midway between two actual ones.

VACUUMATE

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



One Treatment Lasts
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EASTMAN 16mm. TELEVISION PROJECTOR, MODEL 250

NEVER before have so many revolutionary new ideas been combined so successfully in one 16mm. projector.

Designed for continuous trouble-free performance... used for more than a year in leading key network studios... the Eastman 16mm. Model 250 is giving an amazing account of itself...

- Precise sprocket-type geneva pulldown assures exceptional film steadiness...
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Available upon request: "Theater Quality 16mm. Projection." This 16-page book describes features of Eastman Projector, gives much valuable projection information. Write for your copy today.

Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

Record every program on film...

EASTMAN TELEVISION RECORDING CAMERA



“Speaking of the Sponsor”



“AMERICANS hate to be glib . . . but they love to be beguiled.” Everybody who has anything to do with television commercials should carve that on his desk top.

It represents the basic challenge for the TV advertisers to change viewers’ attitudes from: “Here’s another commercial and a necessary evil” to “Well, this is interesting (or funny or helpful) even if it is a commercial.”

As in all things, class plays a key role in determining attitudes toward television advertising.

The Upper Middle Class is most outspoken in criticism of commercials. They are easily antagonized, resent both pressure and wheedling, have most sales resistance. This is the group that tends to label much of TV advertising as “insulting to human intelligence” and “not necessarily so”.

The Middle Majority leans more toward neutrality than hostility toward commercials. This must not be unqualifiedly construed as open-mindedness—it is equally just plain indifference.

Although each class (and together they represent 80% of the American market) can be voted and won when properly approached, the Middle Majority is more susceptible to advertising as a constructive tool.

In a technical report entitled *Speaking of the Sponsor*, some of the main aspects in today’s TV commercials are analyzed by the psychologists of Social Research, Inc. in this second report of a series. Principles by which the advertiser can guide himself in building pro-

ductive commercials for different social class audiences are suggested.

By and large, commercials woven into the on-going action of the program are more likely to receive favorable attention than any other commercials, the report says. This is so because there is a minimum of contrast between “setting appropriate to the program” and “setting appropriate to the commercial”.

The “fit” of the commercial into the program, may be smoothly effected in a variety of ways; as done on the *Martin Kane Show* (U. S. Tobacco), or *Arthur Godfrey’s Talent Scouts* (Lipton Tea) or the *Goldbergs* (Sanka), the report indicates.

Viewer Comments

A smooth-flowing “fit-in” commercial brought comments like this to SRI interviewers: “seems like part of the show—they don’t try to push you around” . . . “the commercial comes on casually with the rest of the show” . . . “they don’t hit you over the head with it.”

However, some programs do not lend themselves to this “fit”. In those cases, ingenuity is a help. In other cases, programs depend on the customers’ need for some personal relation to a salesman who knows the product, and who, personally “tones down” the difference between the program content and the commercial. This is true in such instances as: Godfrey, Dennis James (Old Gold) and Sid Stone (Texaco).

Examples of good TV “personal salesman” commercials all have the following characteristics in common:

The “salesman” is warm, friendly and “sincere”, building confidence in himself.

He talks directly to the viewer as an individual and not as part of a large audience.

He “humanizes” the product by treating it familiarly and not exalting it beyond reason.

He makes the viewer feel that he, the salesman, has personal belief in the product and considers it a “good buy”.

On numerous television programs the commercials are placed in a framework of “variety” or comedy appeal. Naturally enough this technique is most frequently used on variety and comedy programs since there the fit is best, the psychologists find. Such commercials as the Fred Waring (General Electric) and the Old Gold dancers (Old Gold) are suggested as excellent varieties in this category.

Typical comments on various of these clearly reflect the viewers’ basic attitudes:

“He (Sid Stone) is very clever the way he does it. I think he’s even better than Berle.”—*Texaco*.
“It’s very entertaining. They don’t bore you to death.”

“Those dancing girls are real cute; it’s like a part of the show.”
“I like the ones where they have singing and dancing.”—*Old Gold*.
“They don’t commercialize it. They really put a lot of work into those singing commercials.”

“It’s entertaining—not just cut and dried.”

“It’s just like the rest of the show. They have the whole chorus do the commercials.”—*General Electric*.

Another frequently used technique is that of demonstrating the product accompanied with a sales talk about its merits and features. This approach is obviously adapted best to products which have demonstrable characteristics—to radios, refrigerators, automobiles, rather than to cigarettes, candies, etc.

Because of this emphasis on product *per se* and on sales message specifically and patently, demonstration commercials usually involve a distinct shift from the rest of the program, the analysts find. As such these commercials are said to pose a number of problems because of the viewer's poor tolerance of abrupt shifts from program to commercial and back again.

As a result demonstration commercials are almost always rejected by TV audiences. However, where the demonstration commercial is turned into a "service" commercial, the reaction is found to be more favorable. Here the *Kraft Theater* (Kraft) is cited as a good example.

Service Commercial

In this commercial the negative attitude toward the commercial is found to be neutralized by the fact that the housewife can learn something interesting, that she *gets* something in return for *giving* her attention. Similarly, the *Garroway At Large Show* (Congoleum-Nairn) is said to combine some of the good features of personalized commercials with "service" commercials.

To be successful, demonstration commercials can combine "eye and ear catching" appeals, personalized approach and variety . . . must show product used in realistic, easily identified setting for benefit of the viewer . . . must seek to integrate as well as possible with the mood, personnel and setting of the entertainment . . . work best for products over which people exercise judgment before purchasing, such as home appliances, cars, etc.

There is no variety of commercial which cannot be made palatable and even enjoyable to different social classes. The primary difference in advertisements aimed at different class levels are the differences in taste, and these can be analyzed and dealt with effectively. TV commercials can meet these standards and can "fit" these differences, provided sponsors are willing to study their audiences realistically.

Film Facts

by JERRY ALBERT

MOST TV stations are missing a good bet in their failure to make full use of a considerable supply of "free" films which can be had merely for the asking. These are the sponsored documentaries produced for such companies and organizations as B. F. Goodrich, Ford Motors, the Red Cross and the American Association of Railroads.

These films, which are distributed to such non-theatrical users as schools, clubs, churches and industrial groups, include titles like "The Red Cross Report" (on the activities of the American Red Cross during the past year), "On the Track" (the functioning of our country's amazing railroad system), and "Sculpturing Is Fun" (on soap carving). They are usually very well produced, designed to interest general audiences, and with little or no direct mention of the sponsoring company's products.

Except for transportation charges, sponsored films are obtainable at no cost. They can be procured from national distributors like United World Films in New York or—in some cases—from Ford Motors, Socony Oil, and other industrial concerns.

* * *

Publication of a proposal made in this column last month seems to have aroused considerable discussion. It was suggested here that the major movie companies compromise with the conflicting pressures, from the FCC on one side and theater exhibitors on the other, by releasing for TV now all feature films produced in 1936 and '37, releasing the next two years' product in 1952, and continuing in this way until 1964, by which time all past years' releases will have been used up and the two rival industries—of necessity—integrated.

The most frequent criticisms have concerned the ban imposed by the musicians' union, which still stands between the Hollywood studios and TV use of their films. Some independent producers, making films expressly for TV, have met this problem by arranging for royalty payments to the union, which then grants TV recording permission. In opposition to this, it is claimed that such a practice opens the door to similar royalty demands from other unions involved in the making of films, with the likely consequence that it will become impossible to make TV films at a profit.

Where the original sound tracks on old major films can be found, it would be possible to re-record the sound, omitting all music (with considerable loss in mood-building, of course) or substituting "canned" TV-cleared compositions available from several music libraries.

Or—perhaps an agreement could be reached which would provide for a flat per-picture TV payment to the musicians' union, rather than a per-showing royalty. In light of the necessary obduracy of the producers towards royalty payments, such an arrangement might solve the problem, since it would preserve the producers' no-royalty principle while still providing an additional source of revenue to the musicians.

And, of course, it would release a great stream of program material to be ground in the mills of the hungry television gods!

—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: "Fun With The Stivers"

Description: Children's show with a separate and distinct plot every week. Elaborate scenery and settings, dances and song, plus guest Scout and Cub Troops. Vic and Ruth Stiver act as principle characters. Commercial announcements are cleverly woven into the plot of each story with the help of two life-like hand puppets, and 10-year old television veteran Gayla Eells.

Day: Saturday

Time: 1:00 to 1:45 p.m.

Cost: \$600 for package. \$75 per part. spot.

Show: "Echo Valley Time"

Description: Genuine folk music with Art Fulks and Echo Valley Boys, starring Homer Bayles. This Hill-Billy musical group consists of six men with Violin, Bass, Mandolin, Steel Guitar, Melody Guitar and Harmony Guitar making up the ensemble.

Days: Monday, Wednesday and Friday

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

Cost: \$350. \$75 per participation.

WXYZ-TV, Detroit

Show: "The Happy Hour Club"

Description: The program features Chuck Stanley as emcee of a thirty-minute revue of Detroit talent. Tasteful humor and "down to earth . . . homey touch" in this presentation. Group of 10 to 15 youthful entertainers perform regularly on a rotating basis. Each day one or two new faces are added. The show also features pianist and recording artist Bobby Stevenson.

Days: Monday through Friday

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

Program Cost: \$175 per ½-hour, \$100 per ¼-hour.

Show: "Hello Girls"

Description: Designed for the housewife featuring Bud Lanker. Lanker, who is a combination of homespun philosopher, newspaper and family man, discourses on various topics including news behind the news. Also gives items of interest to women and interviews guests and plays record music.

Days: Monday through Friday

Time: 10:00 to 11:00 a.m.

Time Cost: \$90 per minute—(Subject to frequency discount and Agency commission.) Quarter-hour and one-minute participations are available in this show.

KFI-TV, Los Angeles

Show: "Spotlight on Talent"

Description: A variety amateur show with Johnny Murray acting as emcee. Those interested in appearing write in for auditions. Of those appearing the winner is chosen by mail vote, and the winner is brought back the following week for a return spot and awarded a prize.

Day: Friday

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

Time Cost: \$450.00

Program Cost: \$210.00 (Commissionable)

Show: "Square Dance Happy Time"

Description: Stu and Lorraine Wilson are host and hostess to a guest square dance group each Monday night with Curly Williams and the Prairie Pals providing the music. A guest "caller" is invited to appear with his own group of dancers. Each week the caller teaches some basic figure of the square dance.

Day: Monday

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

Time Cost: \$450.00

Program Cost: \$495.00 (Commissionable)

WPTZ, Philadelphia

Show: "The Better Half Hour"

Description: An informal variety program designed for female viewers, featuring singers Bettie Clooney and Peter Hanley, emcee George Skinner, Fred Bennett with sane and insane fashion and household tips, the Tony DeSimone trio. Guest stars from local night clubs and famous recording personalities appear regularly as guest artists. Program also highlights "where-to-go and what-to-do in Philadelphia."

Days: Monday, Wednesday and Friday

Time: 2:30 to 3:00 p.m.

Time Cost: Part. \$100.00, plus \$15.00 net camera rehearsal for live spot.

Program Cost: On request.

WRGB, Schenectady

Show: "Best Food Forward"

Description: Practical and instructive kitchen show featuring culinary expert Bonnie Ross.

Days: Monday and Friday

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

Time Cost: \$100.00

Program Cost: Rehearsal—\$25.00; Talent & Production—\$35.00 (Rehearsal cost commissionable)

WKTV, Utica

Show: "The WKTV Homemaker"

Description: Program is conducted by Mrs. Jean Phair, noted authority on foodhandling, purchasing, and preparation. The set contains a complete, modern kitchen.

Days: Monday through Friday

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

Cost: \$35.00 per participation (Commissionable)

Commercials of the Month

an advertising directory of film commercials

Sarra, Inc.

New York
200 East 56 Street

Chicago
16 East Ontario Street

Specialists in visual selling.



Jell-O

A masterly contrasting of live action with stop motion and some interesting optical effects present, with charm and good taste, the many uses of Jell-O and Jell-O Puddings. Here are 30 second spots with real appetite appeal and plenty of sales spark. Prepared for Young & Rubicam.

Sarra, Inc.

New York
200 East 56 Street

Chicago
16 East Ontario Street

Specialists in visual selling.



Pilsner

Here are 20 delightful seconds alive with whimsical animation. The famous P.O.C. advertising character performs then becomes a telling motion picture poster for a new brew by the Pilsner Brewing Company of Chicago. Clever detail brings to life the chorus praising "That new '51 flavor". Prepared for Meldrum and Fawcett, Inc., Cleveland, Ohio.

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.

Wilbur Streech Productions

1697 Broadway
New York 19, N. Y.
JUdson 2-3816

Producers of animated and live action TV commercials.



Sinclair

Live action and animation are effectively used to promote Sinclair Refining Company's Anti-Rust Gasoline and dealer service in these 1-minute spots placed by Morey, Humm & Johnstone, Inc.

Faith Baldwin and
a brave bra sponsor

Romance At Noon

SEARCHERS for a safe success formula on daytime television will find no charted course in the history of Saturday noontime's "Theater of Romance", which came up from nowhere in mid-January and is now flirting with satisfying national ratings of 15. With an ace in its sleeve in the magic name of Faith Baldwin, the half-hour show brashly gave odds on every other ground. It pioneered in four directions at one time.

No soapy, *Theater of Romance* dramatizes the slick-magazine stories of Faith Baldwin, and so has an endless backlog of proven story lines. But its series of "firsts" demanded more than a little courage from its sponsors, Maidenform brassieres.

It was the first jump into coast-to-coast TV by a soft-goods sponsor. It presented the first network use of commercials built around live brassiere models. It took a cold-



Faith Baldwin

water plunge into the Saturday noontime slot—a traditional period of western films and kid shows, and did it blandly on an every-other-week basis.

Advertiser and agency must be reasonably happy with their three months old baby. On May 5, they expanded their network from its original 34 ABC-TV stations to 49. The show now plays almost every major market in the country—its live time at 12:30 to 1:00, New York.

Author Appears

A clue to *Theater of Romance's* success can be found in Writer Baldwin's appearance, a la Maugham, to introduce each of her stories and to comment on them and plug the next show. Smart casting hasn't hurt either. The early Saturday time eases the problem of snaring Broadway and Hollywood talent on the wing. Leads have been played by Walter Abel, Nina Foch, Bill Eythe, Glenda Farrell, Jeffrey Lynn, and Luise Reiner. If there's a formula, it's a box-office appeal in Faith Baldwin's knack with stories for women and box-office names on the marquee.

The sponsor's insistence on using live models in the commercials held elements of panic at first—and then turned out happily for everyone. Far from affording a touch of burlesque, the commercial treatment has brought nods of approval from press reviewers, traditionally a group who snub commercials as a necessary evil in broadcasting.

The secret lay in an advertising theme used by Maidenform in magazine advertising—the fantasy of having a girl dreaming of going



MODEL Christine Chadwick shows Maidenform's product to a national TV audience in the "short story" commercial, "I dreamed I went skiing in my Maidenform bra."

shopping, living on the moon, winning an Oscar, all in "my Maidenform bra". Translating this into a "short story" technique as a TV commercial was a happy decision. Besides giving each commercial a narrative quality with all the props of each situation, it puts a cloak of story-telling license around the use of scantily-clad models in a particularly public medium.

Maidenform attributes no small part of its show's success to its entertaining commercials. Just what situation Maidenform's "dream girl" will dream herself into next is thought to be as much of a come-on to tune in the next show as the drama of the vehicle.

The *Faith Baldwin Theater of Romance* is packaged by Jack Barry and Dan Enright, written by Geoffrey Jones. So far it has settled the moot points of the worth of Saturday noon time for adult products, the wisdom of showing intimate apparel on TV and the ability to sustain an audience with a two-week break between programs. It's not looking for any more new fields to pioneer in right now, but it thinks its Nielsen 14.2 would look even prettier as a 20.

"Jones Twins" help video obtain its rightful stature as a news medium

TV Newsreel Twins

TELEVISION has bested one more competitor—theatre newsreels. The speed with which television news films reach the public, is very much greater than that of newsreels reaching a movie theatre audience. The reasons are both chronological and technological.

In the first place, television has at least five editions a week, compared with the normal newsreel's two. Films arriving on Tuesday, for instance, can be used on television that same night, whereas newsreel films arriving the same day will have to wait to be included in the following Thursday's release, which reaches the theatres from one to three days later.

One of the greatest edges, speed-wise, that TV has over the newsreels is that television can use a negative. Newsreels cannot. In fact, when the master negative comes into the newsreel lab, technicians must first make several duplicate negatives, then print hundreds of positives for distribution. All of this takes time.

By what engineers call an electronic reversal of polarity, a negative aired on television will show up on the home screen as a positive. The change occurs when the negative is projected through an amplifying tube.

In an attempt to outdo the newsreels quality-wise as well, NBC-TV hired Charles and Eugene Jones in July of last year. These 25-year-old twin brothers have since been sent all over the world on special assignments. They scored a newsworthy scoop by filming the Yugoslav Parliament for the first time. No other American photographers had been permitted to "shoot" the annual Con-

gressional session which lasts only four days.

The Jones brothers were on hand with motion picture and still cameras, plus tape recorders to catch sights and sounds. "We had tremendous difficulties getting permission to attend the opening session," they said, "but two weeks of constant effort and we hit the nail on the head, the day the session opened."

From the balcony, Gene Jones made long shots of Tito's entrance, then dropped his camera, picked up the tape recorder mike and gave a 15-minute running account of the Marshal's entrance. Meanwhile, Charlie Jones roamed the

floor of the People's Assembly at will, shooting delegates and speakers on the podium. He used a hand camera with a battery-powered light for his numerous rolls of medium and closeup shots. When Tito spoke, Charlie was five feet away. The light bothered Tito, but as he grew accustomed to the illumination, he allowed Charlie to come nearer, and afterwards posed for a series of portrait photos at his desk on the rostrum.

The Twins report that during a ten-minute lull, delegates crowded around them to examine the equipment and to inquire about "your 16mm photo viewers."



CHARLES JONES, NBC-TV roving cameraman, is shown taking exclusive 16 mm. moving pictures of Marshal Tito addressing the inaugural session of the Yugoslav Parliament. Both Charlie and Eugene Jones, the famous "Jones Twins," were the first Americans to be allowed to photograph a Parliament session.

When the Pope gave his Easter blessing to the crowd in St. Peter's Square, the Pope wasn't alone on the balcony. Charlie Jones was lying on his back on the balcony taking pictures of His Holiness.

The greatest achievement of theirs to date, however, has been their coverage of the Korean war. Their theory for operation at the front was simple: For the best pictures, get as close to the action as possible. Shunning rear echelon safety and comfort, they would often join a front line outfit for weeks at a time, "scrounging chow and a blanket" as they wrote, living with, and as infantrymen, photographing the war as seen by the riflemen, who are, according to the twins, "the real people" in any war.

This propensity for getting close to the action has been costly to the twins. In civilian life, as photographers for Washington, D. C., papers (they worked on competing dailies) they received burns, were shot at, slugged and generally abused; as Marine combat photographers during World War II, they were both wounded. In the Korean war both were hurt, Gene seriously. He and Charles had tossed a coin to see who would cover the Inchon invasion in September—there wasn't room for both—Gene "won" and, 500 yards inland from the beach, stopped a burst of shrapnel with his chest. He managed to drag himself back to the beach and refused medical aid until assured that his camera and his film he had taken would get safely back to brother Charles, or to NBC headquarters in Tokio. The Marine Corps later awarded him a Purple Heart medal for the wound he received in this action.

Later, both "made the jump" when U.S. parachutists bailed out over Pyongyang, although neither Charles nor Gene had ever made a jump or received instruction in the art before. Charles prepared a camera so he could photograph the actual drop on the way down, but as he jumped out of the plane door, the camera jammed and he had to be content with "shooting" after he landed, dodging the other men and heavy equipment still dropping from the planes.

An outstanding record of photographic coverage at the front were their films showing UN troops, in

retaking Seoul, shooting at North Korean soldiers fleeing down a narrow alley. From the way in which the camera "panned" back and forth to show both sides of the action, it became evident that the photographer was taking pictures from a spot midway between the opposing forces. Charles later reluctantly admitted that he "just happened to be around" when the Reds were discovered at the end of the alley. . . . Typical industry

and resourcefulness on the part of a guy and his brother who had once been rejected by a photography school.

Although they have traveled the face of the globe, Charles Jones admits, "We don't speak any foreign language." They do, nevertheless, speak the language of American TV newsmen—who are beginning to have a strong voice indeed.

RECEIVER DISTRIBUTION . . .

April 1, 1951

New York (7)	2,300,000	New Orleans (1)	54,400
Chicago (4)	915,000	Davenport-Rock Isl. (2)	53,900
Los Angeles (7)	900,000	Miami (1)	52,500
Philadelphia (3)	829,000	Birmingham (2)	49,300
Boston (2)	721,000	Lansing (1)	49,000
Detroit (3)	455,000	Erie (1)	45,900
Cleveland (3)	454,000	San Antonio (2)	43,300
Baltimore (3)	292,000	Salt Lake City (2)	42,600
St. Louis (1)	282,000	Ames (1)	42,000
Minn.-St. Paul (2)	256,000	Huntington (1)	41,300
Washington (4)	254,000	Utica (1)	40,700
Cincinnati (3)	250,000	Phoenix (1)	37,500
Pittsburgh (1)	250,000	Kalamazoo (1)	36,200
Milwaukee (1)	233,000	Binghamton (1)	36,200
Buffalo (1)	198,000	Jacksonville (1)	30,000
San Francisco (3)	179,000	Nashville (1)	27,100
Schenectady (1)	152,000	Bloomington (1)	16,000
New Haven (1)	150,000	Albuquerque (1)	7,900
Providence (1)	145,000		
Columbus (3)	143,000	Total	12,171,500
Dayton (2)	125,000		
Indianapolis (1)	124,000		
Kansas City (1)	115,000		
Syracuse (2)	114,000		
Dallas-Ft. Worth (3)	113,000		
Atlanta (2)	104,000		
San Diego (1)	92,000		
Lancaster (1)	88,300		
Toledo (1)	89,000		
Louisville (2)	86,700		
Oklahoma City (1)	84,400		
Memphis (1)	83,000		
Johnstown (1)	82,200		
Seattle (1)	80,000		
Rochester (1)	79,200		
Grand Rapids (1)	78,400		
Richmond (1)	74,000		
Houston (1)	73,100		
Omaha (2)	72,800		
Charlotte (1)	68,600		
Tulsa (1)	65,200		
Norfolk (1)	64,400		
Greensboro (1)	63,900		
Wilmington (1)	57,800		
Ames (1)	54,500		

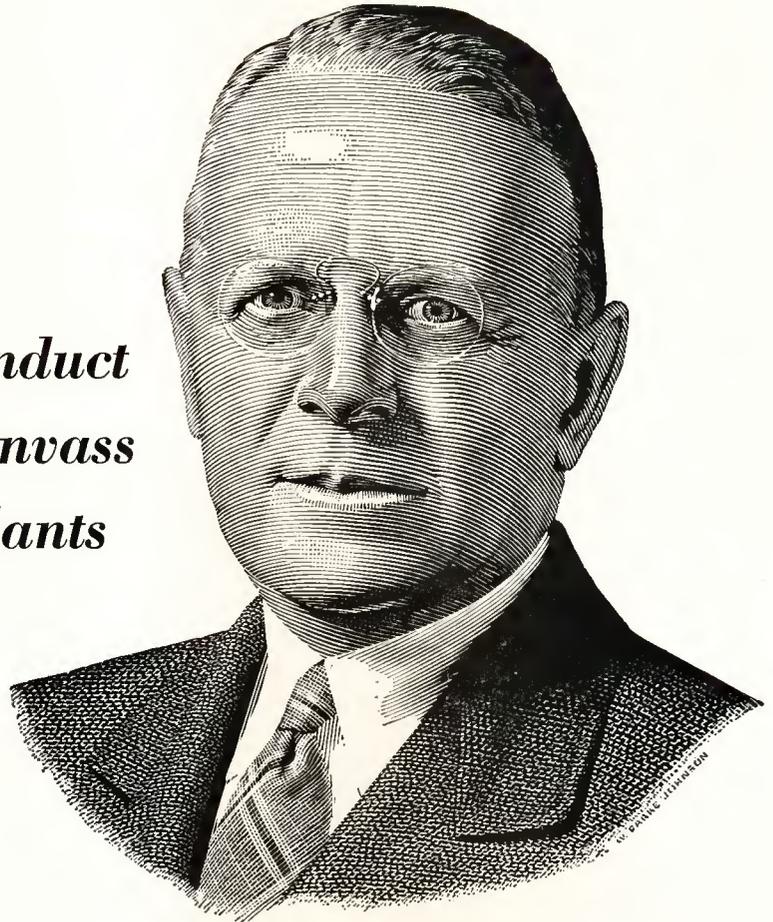
NBC estimates.

. . . Where Credit Is Due

The two page chart on television markets published in the April issue of *Televiser* was not credited as to source. Names of markets, number of stations and TV sets installed were NBC estimates as of March 1, 1951. The percentages of the total sets installed were estimated for each market by *Televiser*. The bulk of the information, namely the figures on total families, population, retail sales, food sales, drug sales and effective buying income were taken from the 1950 Survey of Buying Power issued by Sales Management.

...*“It was easy to conduct
a person-to-person canvass
at all company plants
and offices”*

ROY A. HUNT
President, Aluminum Company
of America



“Our employees like the Payroll Savings Plan for U. S. Savings Bonds. It was easy, therefore, to conduct a person-to-person canvass at all company plants and offices.

“I believe every company which promotes the systematic investment in U. S. Savings Bonds in this way provides a highly desirable service for its employees and at the same time gives practical support to an important national effort.”

Yes, it is easy to conduct a person-to-person canvass of your offices and plants to ascertain who wants to help America and build for his or her security by the systematic purchase of U. S. Defense Bonds through the Payroll Savings Plan. Have you conducted a person-to-person canvass in your plant?

If you haven't, here are the three easy steps:

- Phone, wire or write to Savings Bond Division, U. S. Treasury Department, Suite 700, Washington Building, Washington, D. C.
- Your State Director, U.S. Treasury Department, will contact you or the executive you designate to conduct the canvass and tell you exactly how to proceed. He will furnish posters, pay envelope stuffers, application blanks and other aids.
- All you have to do is to see that every employee in

your company is handed a Payroll Savings Application and given an opportunity to make his or her own decision. No pressure is needed.

Simple as the plan is, it works — to the benefit of employees, the company and America. In the last six months approximately 4,000 more companies have installed the Payroll Savings Plan for their employees. Approximately 600,000 working men and women have joined the millions of smart savers already on the Payroll Savings Plan. In plant after plant, employee participation has jumped to 70%, 80% — even 90% because, as Mr. Hunt so aptly puts it, “employees like the Payroll Savings Plan.”

Make it easy for *your* employees to help themselves, their Country and their company by the systematic purchase of U. S. Savings Bonds — Defense Bonds now, because they are an important factor in combating inflation and building a stronger America.

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