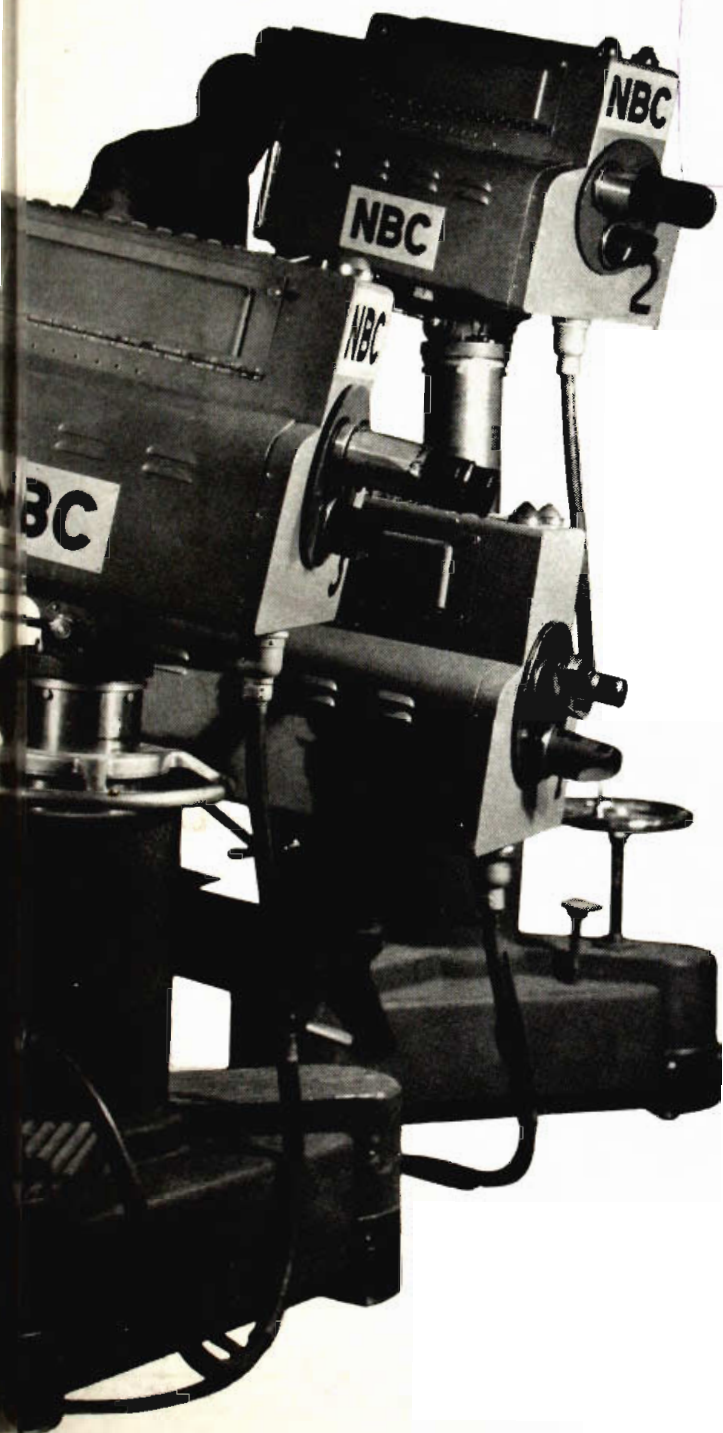


# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

JUNE 1949

50¢



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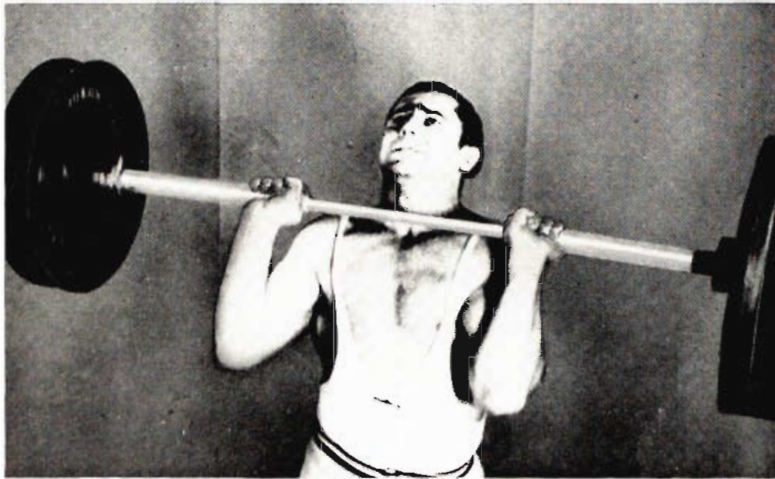
For the  
7th consecutive  
month,  
NBC presents  
advertisers  
with the largest  
average  
evening audience  
in network television\*

*\*TV Hooperatings—October through April*

**“What Is the Heaviest  
Weight One Man Ever Lifted”**



**THE ANSWER IS STARTLING!\***



You will find it in United World's fascinating new quiz-film, "Sports Scholar," produced specifically for television presentation.

Also available for television use are fourteen excellent film "packages," including:

- 13 Adventure subjects (9-10 minutes)
- 26 Cartoons (6-9 minutes)
- 26 Travel films (9-10 minutes)
- 11 Old Time thrillers (9-10 minutes)
- 13 Children's Features (22-63 minutes)
- 13 Sports films (10 minutes)
- 2 Serials (5 and 6 episodes)

COMING SOON . . .

. . . the famous "Going Places" and "Stranger Than Fiction" series of theatrical renown!

**WHETHER IT'S A SINGLE COMMERCIAL OR A COMPLETE PROGRAM —  
THE "KNOW-HOW" ORGANIZATION IS UNITED WORLD FILMS!**

For full information without obligation, write . . . wire . . . phone . . .



SUBSIDIARY OF UNIVERSAL PICTURES

*Movie Entertainment Leaders for 37 Years*

\*It's 6,370 pounds.

445 Park Avenue, New York 22, N. Y.

• **ENTERTAINMENT SELLS!** •





*This Picture of* a portion of the 56,000 baseball fans jamming Briggs' Stadium serves a dual purpose. It gives you an idea of the number of television sets in the Detroit market\* . . . and also serves as first-hand evidence of the immense popularity of baseball in sports-minded Detroit.

WWJ-TV, first television station in Michigan, is televising 35 Detroit Tiger home games this season to an audience unconfined by the seating capacity of a ball park. This again demonstrates the leadership of WWJ-TV in Detroit. With over two years of experience, WWJ-TV has the know-how that has resulted in outstanding programming and clearer pictures. It's easy to understand why surveys show WWJ-TV consistently has the largest audience . . . and gets the best results for its advertisers.

*\*approx. 55,000 on May 1st  
and increasing by leaps and bounds*

FIRST IN MICHIGAN

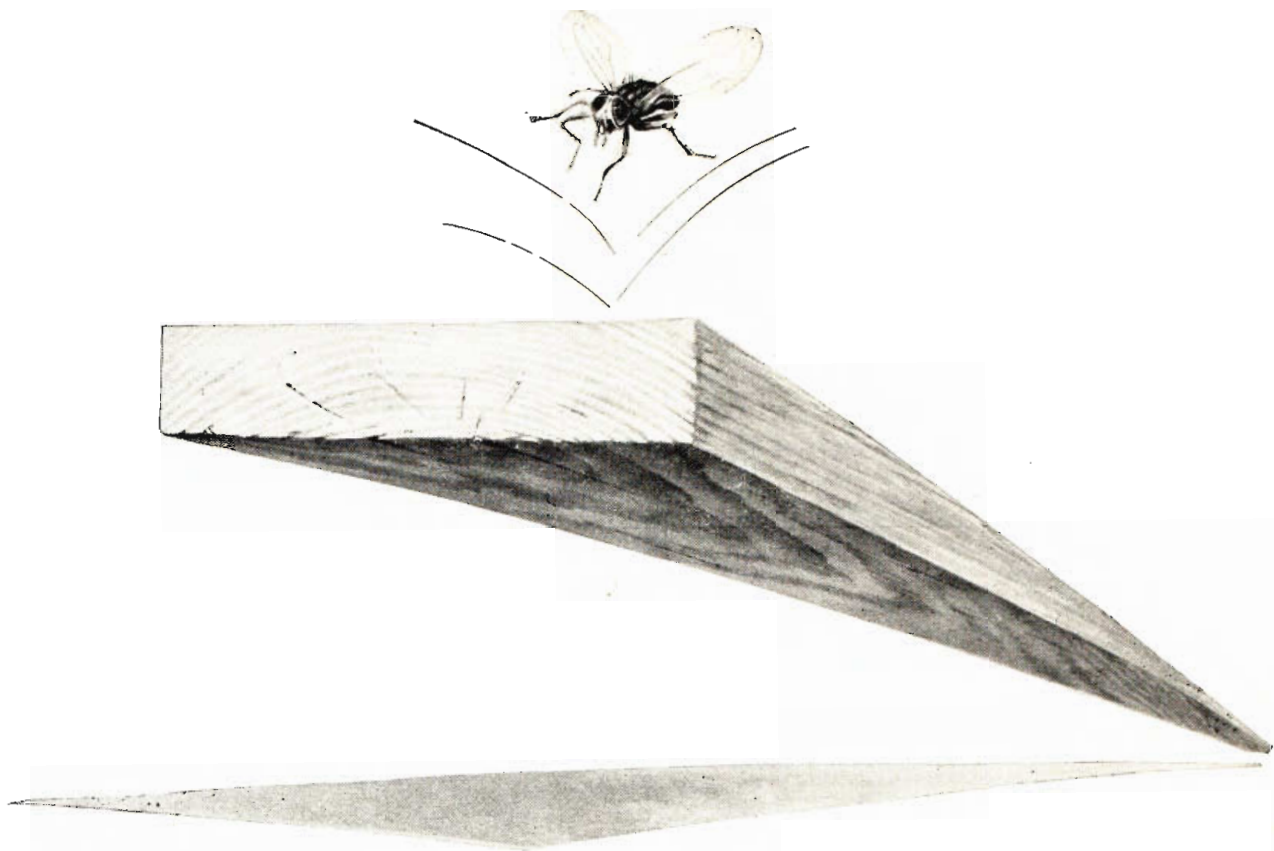
Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

**WWJ-TV**

NBC Television Network



Supersensitive electron tube, developed by RCA, makes possible more accurate measurement of minute vibrations.

## *Can a housefly make a board bounce?*

Surprising though it seems, a fly—when it lands on a board—causes distinct vibrations. They can be detected by a remarkable new RCA electron tube.

Slimmer than a cigarette, and only half as long, RCA's tube picks up vibrations with a pin-sized shaft—and these vibrations may then be converted to visible or audible signals. More important, the new tube can be used to make measurements of the degree of vibration.

Scientists predict many practical uses for this *electronic transducer*. Airplane designers can hitch it to engines or whirling propellers and locate vibrations which might lead to trouble. Oil men can use it to measure the sound waves with which they scout for oil.

And your smooth-running automobile of the future may be an even better car when the facts gathered by RCA's new tube are put to work.

### **Another RCA "first":**

The electronic transducer, first of its kind, is one of many research achievements pioneered at RCA Laboratories. Such leadership in science and engineering adds *value beyond price* to any product or service of RCA and RCA Victor.

*Examples of the newest developments in radio, television and electronics can be seen at RCA Exhibition Hall, 36 West 49th St., N. Y. Admission is free. Radio Corporation of America, Radio City, N. Y. 20.*



**RADIO CORPORATION of AMERICA**

*World Leader in Radio — First in Television*



## c o n t e n t s

### A MAJOR ADVERTISER'S APPROACH TO PROGRAMMING 15

*How Chevrolet uses TV programming to reach the widest audience  
—by Winslow Case, senior vice president, Campbell-Ewald Co.*

### PROGRAM ANALYSIS 16

*Production problems of major program categories and a discussion of low-cost shows—by Cameron Day*

### PROGRAM ROUNDUP 27

*Opinions of industry executives, station managers and professional critics on TV programming*

### PRODUCTION 37

*Basic fundamentals of program production as outlined by experts in the particular fields*

## DEPARTMENTS

### FOCUS 5

*Analysis of industry trends & developments*

### AUDIENCE RESEARCH 8

*Lucky Strike leads Los Angeles advertisers in sponsor identification; top children's shows listed*

### EDITORIAL 11

*Television Programming: the need for showmanship in industry thinking  
—by Frederick A. Kugel*

### TELEVISION MAGAZINE'S STATUS MAP 24

*Operating stations, time table of CP holders, network connections and receiver circulation figures at a glance*

### ADVERTISING 48

*Breakdown of advertisers by category*

### STATION OPERATION BREAKDOWN 48

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Published monthly by Frederick Kugel Company, 600 Madison Ave., New York 22, N. Y. Single copy, 50 cents. Yearly subscription in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered as second class matter February 20, 1915, at the postoffice at New York, New York under the act of March 3, 1879. Copyright 1949 by Frederick Kugel Company. All rights reserved. Editorial content may not be reproduced in any form without permission.

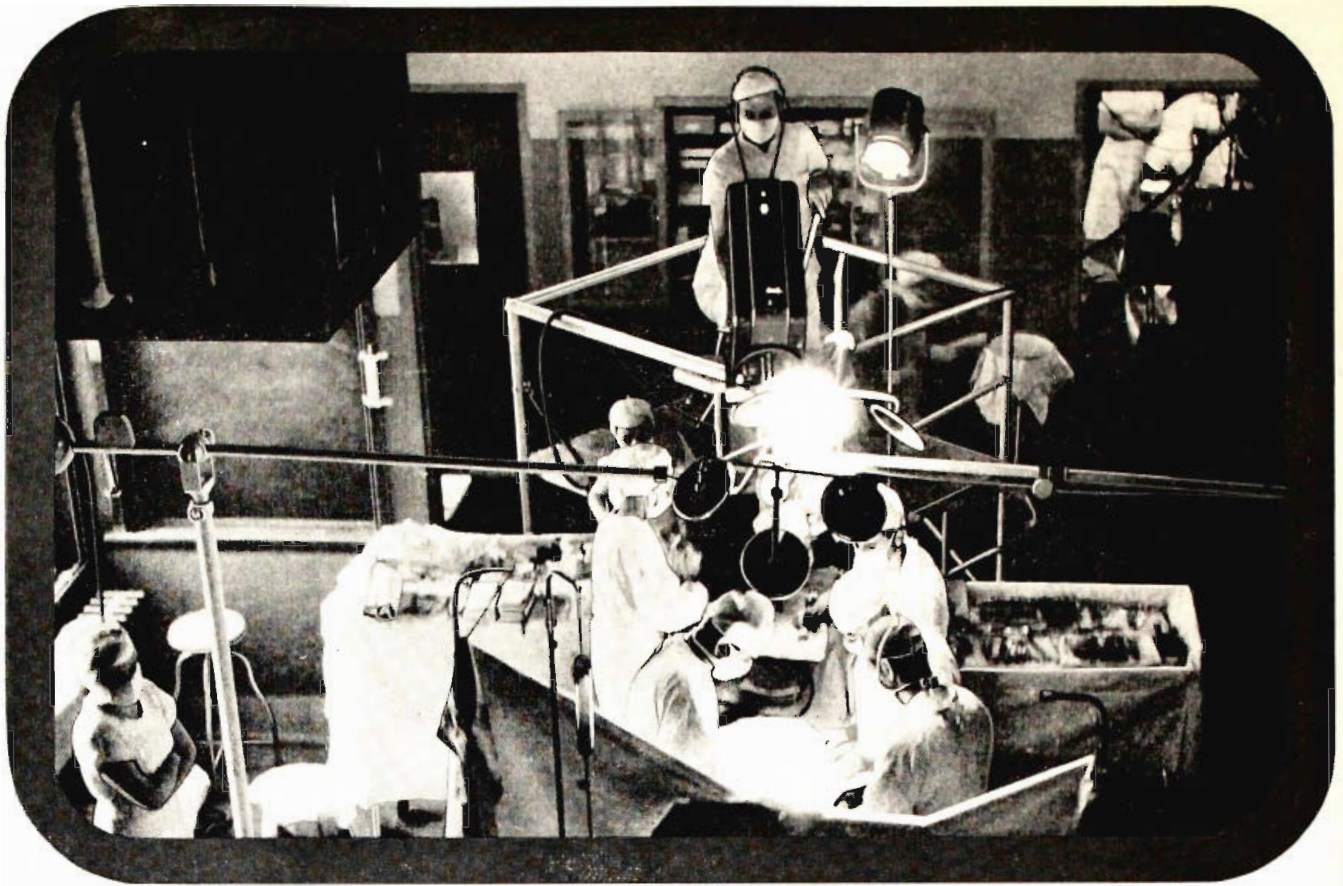
THE  
ENTERTAINMENT-STATION



channel 13

TELEVISION CENTER-NEWARK





This actual operation, sponsored by E. R. Squibb & Sons, was recently televised by KSD-TV for an AMA meeting. KSD-TV programming is always dramatic and interesting. That's why KSD-TV gets such intense audience-loyalty in St. Louis.

## PUT YOUR TELEVISION CAMPAIGN ON KSD-TV!

THERE are several reasons why St. Louis and KSD-TV constitute an ideal set-up for testing your television campaign:

- (1) KSD-TV, the *first* completely postwar equipped TV station in America, is *fully established*—and is well into its *third* year of successful operation.
- (2) St. Louis is the ninth city in America—large enough to serve as a testing place for big-city plans, small enough to cover inexpensively. And it is truly “typical,” both economically and in the character of its people. . . .
- (3) KSD-TV reaches the entire big

TV audience in the St. Louis market. It carries the top-rated programs of *all four* major TV networks.

- (4) KSD-TV's television know-how, showmanship and dramatic sense of programming (and merchandising) give you the assurance of actually getting a very high percentage of the “available” audience.

We of F & P have worked for and with KSD-TV since they first went on the air on February 3, 1947. We know the station and the market—thoroughly. May we tell you about the test campaigns now being televised in St. Louis, *and the results they're getting?*

KSD-TV	On the Air
St. Louis .....	Now
WPIX	
New York .....	Now
WBAP-TV	
Fort Worth-Dallas .....	Now
WAAM	
Baltimore .....	Now
WAVE-TV	
Louisville .....	Now
WTCN-TV	
Minneapolis-St. Paul.....	July '49
KRON-TV	
San Francisco.....	July '49
WOCTV	
Davenport .....	Fall '49
WMBT	
Peoria .....	Fall '49

## FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives

Since 1932

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO



## SIGNIFICANT INDUSTRY DEVELOPMENTS IN

# FOCUS

### 1204 Advertisers On TV Bandwagon

**T**OTAL of 1204 advertisers were using TV as of May 1, dropping behind the previous month's figure of 1350. Figure was the second highest this year and over 900 more than the similar period in 1948 (see TELEVISION MAGAZINE'S ADVERTISING INDEX).

### FCC & The Freeze

FCC's recent announcement on the freeze and color TV, has caused considerable confusion in the industry. However, there is nothing for the industry to worry about as long as production keeps up and sets continue to sell. Of course, with the freeze clamped on until late fall, the transmitter manufacturers have to mark time although the holders of C.P.'s are going right ahead (see Status Map on Pg. 24). Set manufacturers are also faced with new problems. On the one hand they are trying to reduce costs to combat increasing sales resistance, on the other hand they are faced with the possibility of having to provide for UHF reception in their receivers.

Put down political pressure from

unsuccessful applicants for stations as one of the chief factors for opening of the ultra high. All this talk about a truly nation-wide and competitive TV system certainly does not apply for some years to come. For it will be a considerable period of time before cities like N.Y. can support even the 7 stations allocated to it. Easiest way for the FCC to get off the hot-seat and make everybody happy is to open the ultra high, ready commercially or not.

Set manufacturers have no alternative, because of the rapidly dwindling radio market, but to proceed full speed ahead with TV production. With high set sales so all-important, it seems unbelievable that many manufacturers would cancel out their TV programming for the summer; and just at a time when they're bucking the greatest buyer resistance. It appears this was shortsighted on at least two counts: not only because availability of top shows is the prime reason for buying sets, but also because almost all surveys show that majority of set owners first saw a receiver in action at some friend's home, a bar, or other public place. This all indicates that one of the best ways to sell TV is with TV.

But still there are companies such as RCA, Emerson, G.E., Admiral and others who have pulled out for the summer.

### Set Production Dips During 4 Weeks of April

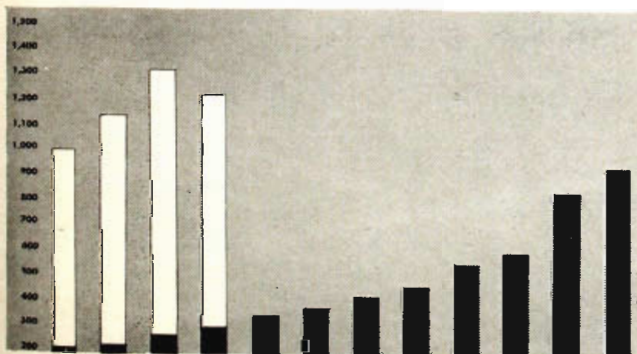
Receiver production dropped slightly off the record high of 181,000 in March to approximately 160,000 in April, partly because of the one-week difference in production schedules (March had five). An unofficial RMA estimate put the first week's output in April at 40,000, expected that pace to hold for the month. Temporary shutdown of one major manufacturer was said to have delayed official RMA production report, which, up to June 1, had not been released.

### Survey Was Welcomed

Our last month's survey on long-time viewing habits, which showed among other findings that TV had practically no effect on reading, was naturally seized upon happily by newspapers and other printed media. Evidently the story helped placate their fears about TV as a competitor. Readership or the number of listeners is one thing, sales effectiveness another. When Gimbel's reports doubling sales in a particular department in a 30-day TV experiment, and manufacturers like Disney Hats chalk up directly from television a 38% sales increase in one chain, it seems evident that as TV's circulation increases it will become a major advertising medium for the retailer. With retail sales on the decline, it's unlikely to expect increased ad budgets. Presumably then, some medium must suffer and since radio and maga-

(continued on page 7)

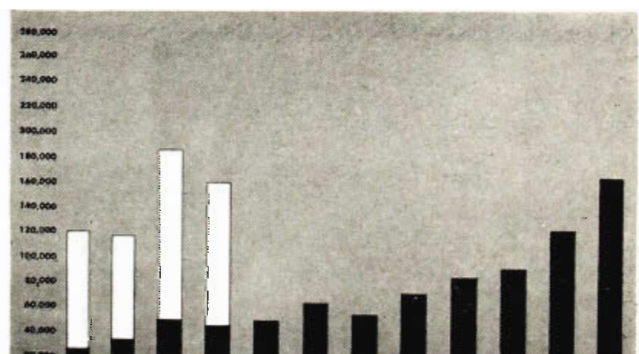
TELEVISION MAGAZINE'S ADVERTISING INDEX  
(Statistics as of May 1, 1949)



1948 Jan. Feb. Mar. Apr. May June July Aug. Sept. Oct. Nov. Dec.  
210 218 237 301 335 374 412 462 548 688 844 933  
1949 1,099 1,147 1,350 1,204

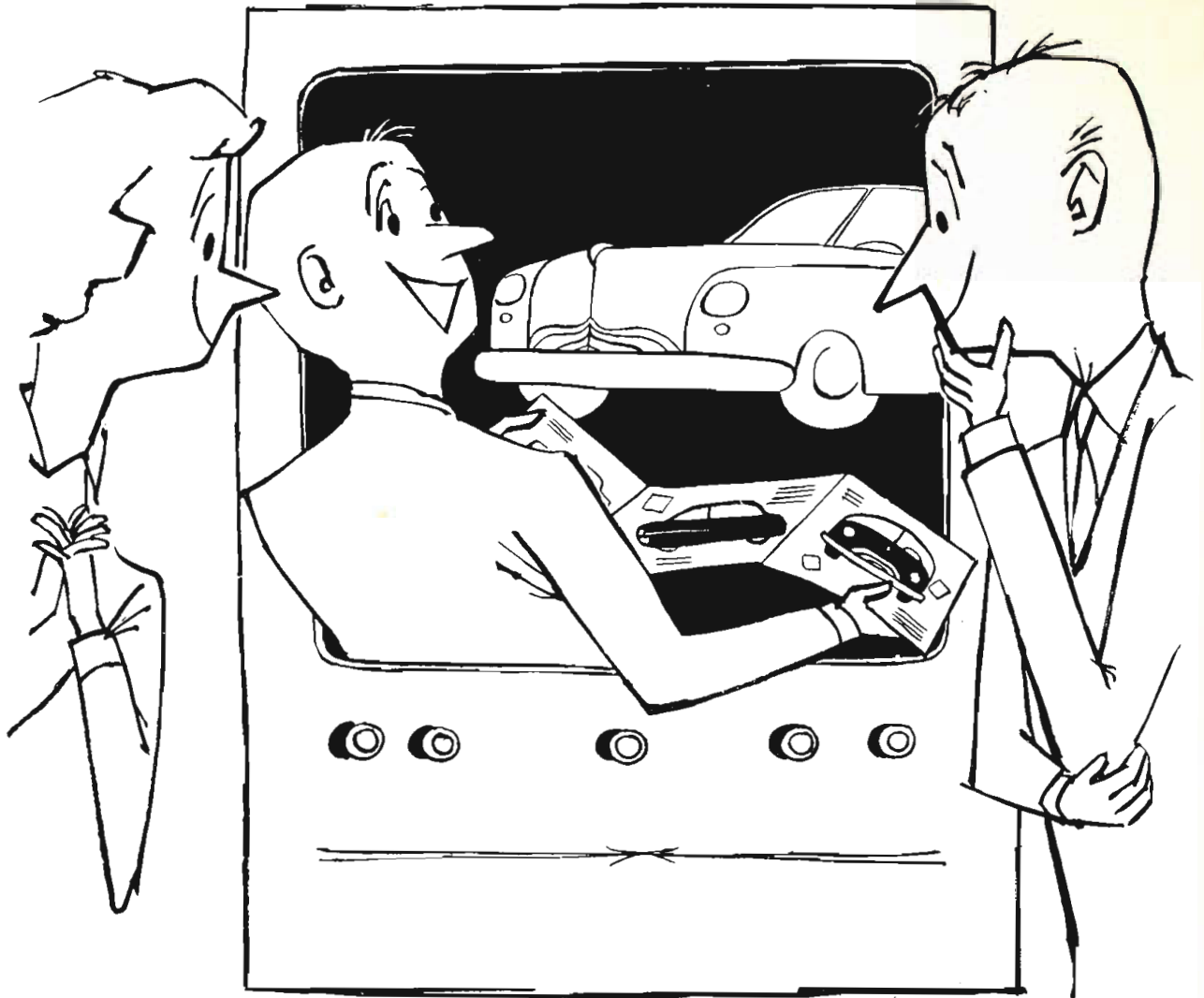
White blocks indicate 1949 figures, black blocks 1948.

RECEIVER PRODUCTION INDEX  
(Statistics as of May 1, 1949)



1948 Jan. Feb. Mar. Apr. May June July Aug. Sept. Oct. Nov. Dec.  
30 36 52 46 50 64 56 64 88 95 122 161  
1949 121 118 181 160

Above figures in thousands. White blocks indicate 1949 figures, black, 1948.



On WCAU you're in Philadelphia

WCAU-TV offers 160,000 showrooms in Philadelphia for a gigantic demonstration of the new models. Philadelphia, the nation's third largest city, is *second* in number of TV sets. Use the combination of eye and ear appeal in this very important concentration of buying power. WCAU-TV is a CBS affiliate.

**THE PHILADELPHIA BULLETIN STATIONS**

**TV  
AM  
FM**



# FOCUS

(continued from page 5)

zines were never too important to the department store, conceivably newspapers will get clipped. While many large retailers have been reluctant to use TV, there are indications of their warming to the medium. Particularly when they benefit from such drives as the Handmacher-Vogel Weathervane suit spot campaign (TELEVISION MAGAZINE—April 1949). Letters came in to the Zan Diamond Agency from almost all the 110 participating stores, reporting satisfaction with the campaign, and emphasizing that it had consolidated dealer relationships. After the first 20-second weather report broke over WSB-TV Atlanta, the Davison-Paxon Store had an increase in business; after two weeks (six spots) store was completely sold out and reported it could have sold three times as many suits. Store buyer dubbed it "the most fruitful TV promotion so far in the city." And, at the time, Atlanta had a set circulation of only about 6,000 sets. Many other stores turned in astonishing results, among them New York's Lord & Taylor, where sales of Weathervanes were running 1,000 ahead of last season in one department. And the business of Handmacher-Vogel, the manufacturer, was 30% over last year

## Sheffield's Ad Budget Strictly For Video

Encouraging to TV stations, and an indication of its impression on advertisers in spite of its limited circulation, are moves like Sheffield Farms', which recently announced that its entire budget was going into TV. According to Ed Funk, Sheffield's ad director "our company is making this switch as much more than an experiment. We selected TV on the basis of its sales performance so far and not on mere speculation." And then, of course, Ford's dropping of their *Radio Theatre* in favor of TV is another strong indication of things to come.

International Silver Company also dropped radio and is entering TV in large-scale fashion. Commenting on the TV campaign, slated to begin this fall, company's sales manager said: "TV bears great promise of becoming the best of all test media for silverware."

## Color Simplified

Up for consideration again is CBS's color system. This time, though, color is being considered from the possibility of operating in the present TV bands and with no change in present standards. And, as was demonstrated, it is possible to have a color adapter attached to a present black and white receiver and obtain acceptable color pictures. However, and it's a big

however, there are so many if's, and's, and but's to operating color in the present 6 mg band width, that it is very unlikely that any commercial O.K. will come out of the hearings. While there are many obstacles to the use of 6 mg color—flicker, color break-up, high production costs, more expensive receivers, new tubes, etc., many of these can be surmounted, at least to some extent. If the room is dark enough, flicker annoyance can be kept down to a minimum, and color break-up which occurs in fast horizontal motion in a picture, can be compensated for by eliminating such action in production.

The fact remains, though, that there is no really satisfactory system of color developed as yet. If by some chance, Columbia's system does get FCC approval (which is extremely doubtful), it won't in any way affect TV progress. According to the FCC announcement color will only be considered along with other television problems in proposed hearings and then only if it can work in conjunction with present black and white receivers.

However, whichever way it may go, there is little to be concerned about. For at most, it will cause only a slight confusion among the public. And if, by some chance, color does get the commercial O.K., it might be another plus factor for the advertiser and may even remove some of the onus of obsolescence.

## Old Song, New Lyrics

That familiar question of TV's effect on sports attendance is getting another going over, prompted by the Philadelphia Eagles' ban of video because it allegedly hurt season subscription sales. And the New York Giants football club reportedly will oust TV coverage of its games also. The Eagles' move brought the cry from one TV expert that the Eagles, and any other pro club following suit, was "cutting their own throats."

All this has been thrashed out before, of course, and quite definitely on the basis of surveys and expert individual opinion. TV shapes up as an ally to sports of all kinds. A recent survey (TELEVISION MAGAZINE, May, 1949) showed convincingly that "long-time television owners attend sports events . . . somewhat more . . ." than non set-owners. Only last year John Reed Kilpatrick, president of Madison Square Garden, stated that "in the long run our gates will be benefited through television."

## PROGRAMMING BREAKDOWN

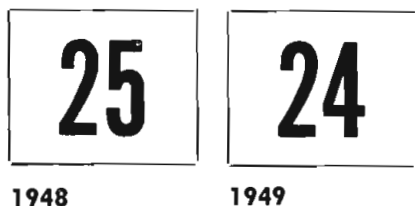
(By Percentage)

An analysis of current operating schedules based on an average week's program log of 38 reporting stations. Percentages are offered as a comparison for MAY, 1948 and MAY, 1949.

### NETWORK



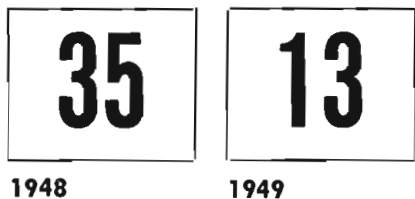
### STUDIO



### FILM



### REMOTE



# TELEVISION MAGAZINE AUDIENCE RESEARCH

FOR the third successive month Lucky Strike Cigarettes leads the sponsor identification category in TELEVISION MAGAZINE's continuing survey in Los Angeles. In this month's study, which was conducted from May 5th through May 10th, Lucky Strike was identified by 35% of the respondents, with Chesterfield following at 22%. Texaco and Rancho Soup were tied for third at 17% each. As has been the case in each survey to date, both national and local advertisers are represented among the leaders in sponsor identification.

The following percentages are based on the number of respondents answering the question: "Name three advertisers on television."

Sponsors	Men	Women	Total
Lucky Strike	38%	32%	35%
Your Show Time, KNBH; Spots, KTLA			
Chesterfield	22	21	22
Arthur Godfrey & His Friends, KTTV; Supper Club, KNBH; Spots, KTLA			
Rancho Soup	12	21	17
INS Newsreel, KTLA			
Texaco	15	19	17
Star Theater, KNBH			
Philip Morris	15	14	15
Spots, KTLA			
Lincoln-Mercury	14	13	14
Wrestling, KTLA			
Toast of the Town, KTTV			
Pabst Blue Ribbon Beer	18	9	14
Baseball—Los Angeles Angels & Hollywood Stars			
Ford	16	9	13
Through the Crystal Ball, KTTV			
Barbara Ann Bread	11	4	8
Hopalong Cassidy, KTLA			
Chevrolet	7	6	7
Chevrolet on Broadway, KNBH			
Bigelow Rugs	4	8	6
Floor Show, KNBH			
General Electric	4	7	6
Spots, KTLA, KNBH; Fred Waring, KTTV			
Philco	5	6	6
Philco Playhouse, KNBH			
Other advertisers mentioned were: (5%) Old Gold, Camels, Admiral; (4%) Eastern Columbia, Hoffman TV; (3%) Pall Mall, Kraft Cheese and Packard.			

Texaco Star Theater is repeating on the West Coast its top rating in the East. Ranking at the head of the list in each of the last three surveys, it has climbed from 16% two months ago to 44% this month. Sports continue second in viewers' favor, with Hopalong Cassidy and *Pantomime Quiz* again next in order.

## Favorite Programs

	Men	Women	Total
Texaco Star Theater	42%	45%	44%
KNBH (Tues. 8-9)			
Sports	37	20	29
Wrestling	(11)	(9)	(10)
Sports in general	(10)	(6)	(8)
Baseball	(10)	(4)	(7)
Boxing	(7)	(1)	(4)
Hopalong Cassidy	12	12	12
KTLA (Fri. 8-9; Sun. 5:15-6:15)			
Pantomime Quiz	12	11	12
KTTV (Fri. 9-9:30)			
Movies (especially Westerns)	8	4	6
Toast of the Town	8	3	6
KTTV (Sun. 8-9)			
Don Otis	5	3	4
KLAC-TV (Mon. 8-9)			
Amateur Hour	4	2	3
KTSL (Sun. 7-8)			
Arthur Godfrey & His Friends	3	3	3
KTTV (Fri. 8-9)			
Hollywood Opportunity	3	3	3
KTLA (Thu. 8-9)			
Judy Splinters	1	4	3
KNBH (Sun., Thurs., 7-7:15)			

Since there is considerable interest in children's programs, it was felt that a check of preferences among the younger set would be of value. Los Angeles set-owners were asked: "What is the favorite television program of your children?" Among the 127 respondents who gave definite answers (the remainder had no children, or their children were too young) 45% named *Hopalong Cassidy*. This choice ranks him about as popular with children as Milton Berle is with adults. *Judy Splinters* is second in popularity with 23%, followed by *Time For Beany* with 17%.

## Children's Program

### Preferences

	Men	Women	Total
Hopalong Cassidy	40%	49%	45%
KTLA (Fri. 8-9; Sun. 5:15-6:15)			
Judy Splinters	14	32	23
KNBH (Sun. 7-7:15)			

Lucky Strike tops sponsor identification category; list most popular kid shows—by Dr. Thomas Coffin

Time for Beany	19	14	17
KTLA (Mon. thru Fri. 6:30-6:50)			
Sports	16	2	9
Wrestling	(9)	(1)	(5)
Baseball	(7)	(1)	(4)
Sandy Dreams	5	6	6
KTLA (Sat. 6:30-7)			
Texaco Star Theater	5	4	5
KNBH (Tues. 8-9)			
Movies (esp. Serials)	2	6	4
Sleepy Joe	2	4	3
KTSL (Mon., Thu., Fri., Sat. 6:45-7)			

It is interesting to note that there is considerable similarity in the program preferences of children and adults. Both of the leading favorites among children also rate well with adults, and of the eight programs receiving 3% or more in the children's list five also get 3% or more of the adults' votes.

Since comparatively little study has been made of children's television preferences it is of some significance to observe that parents feel able to report, with little hesitation, their offsprings' preferences. They registered only 3% refusals or "don't knows" as compared with 7% in reporting their own likes, and just as many programs per person are mentioned for their children as for themselves (1.3 in each case). Moreover, the fathers mention as many programs per person as do the mothers (1.2 and 1.3 respectively), suggesting that they feel as conversant with Junior's likes as Mother does. However, a comparison of the men's and women's percentages suggests that a sex bias may have entered into the reports on sports and *Judy Splinters*. Thus, in interpreting the figures for children it should be remembered that these reports are not directly from the child, but are the parent's report on the child's likings.

The survey is based on a minimum of 200 monthly telephone interviews with a representative sample of Los Angeles set owners, asking them to "name three advertisers on television" and to give their "favorite television program." Between May 5 and 10, 205 calls were completed. The percentages are based on the number of respondents able to give specific answers to the questions: 184 for advertisers and 191 for the programs. Interviewing is conducted by Television Research Associates.



**99.7% of the nation's television audience  
is within reach of Du Mont programs**

**Du Mont programs shown  
live on these stations**

**WAAM** . . . Baltimore  
**WNAC-TV** . . . Boston  
**WBEN-TV** . . . Buffalo  
**WGN-TV** . . . Chicago  
**WEWS** . . . Cleveland  
**WJBK-TV** . . . Detroit  
**WTMJ-TV** . . . Milwaukee  
**WNHC-TV** . . . New Haven  
**WABD\*** . . . New York  
**WFIL-TV** . . . Philadelphia  
**WDTV** . . . Pittsburgh  
**WTVR** . . . Richmond  
**WRGB** . . . Schenectady  
**KSD-TV** . . . St. Louis  
**WSPD-TV** . . . Toledo  
**WTG\*** . . . Washington, D. C.

**Programs shown on these  
stations by Du Mont  
teletranscription**

**KOB-TV** . . . Albuquerque  
**WAGA** . . . Atlanta  
**WLW-T** . . . Cincinnati  
**WLW-C** . . . Columbus  
**WLW-D** . . . Dayton  
**WICU** . . . Erie  
**KLEE-TV** . . . Houston  
**KTSL** . . . Los Angeles  
**WAVE-TV** . . . Louisville  
**WMCT** . . . Memphis  
**WTVJ** . . . Miami  
**KSTP-TV** . . . Minneapolis-St. Paul  
**WDSU-TV** . . . New Orleans  
**KSL** . . . Salt Lake City  
**KRSC-TV** . . . Seattle  
**WHEN** . . . Syracuse

\*Du Mont owned and  
operated stations

the  
**LONG**  
reach



# THREE GREAT MARKETS...

# THREE FINE STATIONS...

# ONE LOW PROGRAM COST...

---

## The Markets:

Greater Cincinnati, Dayton and Columbus. Nearly 3¼ million people—935,000 families—35,000 television homes.

---

## The Stations:

**WLW-T** Channel 4, Cincinnati

**WLW-D** Channel 5, Dayton

**WLW-C** Channel 3, Columbus

... all linked by micro-wave relay since March.

---

## The Cost:

With simulcasts on all three stations, there is only one low program-production cost. (Time costs are low, too, with summer discounts up to 40 percent.) And, an ever-increasing number of advertisers are enjoying the *selling* impact of our many low-cost, high-interest video features... reaching a significant, responsive audience for as little as \$1.25 per-thousand-viewers.

---

## More Facts:

Crosley Broadcasting Corporation maintains one of the largest professional talent and production staffs in the industry—backed up by an operation which is a recognized leader in programming, merchandising, promotion, research and all-around “know-how”.

---

For further information, contact any of these sales offices:

630 Fifth Avenue New York 20, N. Y.	360 North Michigan Chicago 1, Illinois	6381 Hollywood Blvd. Hollywood 28, Calif.
<b>WLW-D</b> 18 West Monument Dayton 2, Ohio	<b>WLW-T</b> 140 West Ninth St. Cincinnati 2, Ohio	<b>WLW-C</b> Seneca Hotel Columbus 15, Ohio

TELEVISION SERVICE OF THE NATION'S STATION

*Crosley Broadcasting Corporation*



# *television programming*

While there are quite a few statistics on programming in this issue, let's not kid ourselves about what makes top shows. It's about time the industry learned that programming can't be run by charts and committees. That's for sure. Show business' entire history is the record of individuals. Tough, strong individuals who, right or wrong, made up their own minds on what was good entertainment and went to bat for it. Barnum didn't rely on committees to tell him what would make good acts. Neither did Ziegfeld consult any charts to pick those Girls. Most smash plays or movies didn't make it on a board of directors' nod, but because some one man had a solid hunch. Entertainment, programming, show business—call it what you will—has depended on imaginative, courageous individuals. The kind who said this is good, then went all the way to back up their judgment.

Plagued by soaring operating expense and a raft of other problems, TV's top brass just doesn't have the time to dig into programming properly. Evidently the usual weekly meetings aren't sufficient. This situation isn't good. For programming is TV's product and it shouldn't be treated that way. More showmen, instead of businessmen, in programming spots will mean better entertainment, faster. Which will, in turn, mean a quicker arrival of profits.

You've all heard that tired line, "There's nothing wrong with TV that money won't cure." We don't buy this whole-hog. Give real showmen some rein and they'll make up in imagination what they lack in dollars. Effective programs don't have to cost \$25,000 a half-hour. But some do in radio and TV is gaining on the figure. Look at "The Goldberg's" produced for under \$4,000. Certainly this show has as wide appeal as many which cost four times this sum.

Industry must understand that TV is just another entertainment medium. It can't be run entirely by ledgers, slide rules, businessmen and salesmen. NBC's affiliates would probably be more encouraged to hear that the network had hired a Billy Rose as consultant rather than a Herbert Bayard Swope, no matter how great a man Mr. Swope may be. And CBS stockholders could perhaps rest a bit easier about the net's high cost talent aggregation if a few showmen were on the Board, along with the bankers.

*Frederick A. Kugel*

the butcher,



the baker,



the candlestick-maker





and  
the  
Lincoln-  
Mercury  
Division  
of the  
Ford  
Motor  
Company

As any child with a television set can tell you—new and important sponsors are cropping up every day on the CBS Television Network.

**And for good reasons:**

CBS-TV advertisers have the largest average audience of all the networks.

CBS-TV advertisers have 5 of the 10 largest-audience programs in Television — four of them CBS package programs.

CBS-TV advertisers have scored the highest sponsor-identification in Television.

That's why value-conscious advertisers\* of soap and soup and motor oil, of appliances and cigarettes, tea and paper towels... indeed the whole gamut of modern business is now on **CBS-TV**

\*To date the list of CBS-TV Network Advertisers and programs includes: *Ballantine*; *Tournament of Champions*; *Barbasol*; *Weekly News Review*; *Electric Auto-Lite*; *Suspense*; *Ford Dealers*; *Then the Crystal Ball*; *Ford Motor Company*; *Ford Theater*; *General Foods*; *The Goldbergs*; *General Electric*; *Fred Waring Show*; *Gillette Safety Razor*; *Kentucky Derby*; *Producers and Belmont*; *Gulf Oil*; *We, the People*; *Liggett & Myers Tob.*; *Godfrey & His Friends*; *Lincoln-Mercury*; *Taste of the Town*; *Thomas Lipton, Inc.*; *Talent Search*; *Popsicles*; *Lucky Pup*; *Oldsmobile*; *CBS News*; *Philip Morris Co., Ltd.*; *Proviene*; *Philips Packing Co.*; *Lucky Pup*; *Pioneer Scientific Corp.*; *Masters of Magic*; *Scott Towel Co.*; *Diane Luens*; *U.S. Rubber*; *Lucky Pup*; *Westinghouse*; *Studio One*; *Whitehall Phar. Co.*; *Mary Kay & Johnny*; *Wine Advisory Board*; *Diane Luens*.

WHAT'S NEW IN TELEVISION?

*Take a Look at WPTZ!*



*In the Merry, Merry Month of May...*

## 52 ADVERTISERS on WPTZ!

When 52 experienced, "show-me" advertisers buy time on this one Philadelphia television station they must have had more compelling reasons than just a desire to get on the TV bandwagon.

*It could be coverage.* With WPTZ's new antenna system topping downtown Philadelphia by almost a thousand feet, the Philco station reaches out roughly 50 miles to offer television service to 3,306,000 people! Here is one of the nation's fastest growing television audiences, already second largest (42,000 receivers) in the country.

*Or facilities perhaps...* WPTZ's well equipped studio, three complete mobile units, art and scene shop, film production crew, 16mm and 35mm

projection equipment, two-way relay to New York for NBC network origination—just to name a few.

*Or knowing how to use these facilities.* Nine years of actual television station operation coupled with Philco's sixteen years of active television experience have produced at WPTZ what many consider to be the best trained, professional staff and crew in the business!

Or maybe it's the alacrity with which the boys in the commercial department will tell you what WPTZ and the Philadelphia television audience have to offer you and your clients. Drop us a note or, better yet, phone—

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Architects Building, Philadelphia 3, Pa.  
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**WPTZ**  **FIRST IN TELEVISION IN PHILADELPHIA**

One year later, more than  
**100 Advertisers** are  
buying TV time on

# WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



JUNE, 1948





## *a major advertiser's approach to programming . . .*

By **WINSLOW CASE**

Senior Vice Pres., Campbell-Ewald Co.

**T**WO plus two is equalling five in television. That may be bad mathematics, but it's good video. Through effective and economical channelling of the advertiser's TV budget, agencies can build impact and product identification without spending astronomical figures.

Since its entry into television little more than a year ago, the Local Chevrolet Dealers Association of New York has become probably the most active local sponsor in the new medium. Its programs range from the star-studded dramatic show, *Chevrolet on Broadway*, to the slam-bang *Roller Derby*.

With service, good will and good public relations to sell, rather than a single product alone, Campbell-Ewald advised the dealers to try to reach many audiences, many times a week. This ruled out the high-priced, once-a-week show that has monopolized the budget of many TV advertisers. Instead, the overall strategy plan included a weekly, medium-cost show as the "base program." The rest of the funds earmarked for video were to be held in reserve for "hot" programs and series. This gave us the flexibility to sharpshoot, hitting special events and sport events with high and varied viewer potentials.

The year of "elastic programming" for the Chevrolet Dealers started last spring with stake races from New York tracks covered by

CBS-TV cameras. Then, in the fall, the operation expanded to take in both the home games of the New York Football Yankees via DuMont, and the dramatic show, *Chevrolet on Broadway* produced on NBC.

During the fall and winter, *On Broadway* served as the base program. When Chevrolet Central Office assumed sponsorship of the weekly video plays to extend its range to mid-western TV cities, the New York Dealers Association turned to a quiz program. *Winner Take All* for the "constant" in their television plans. A weekly show with a medium budget and a healthy Hooper (now in the top ten), *Winner* has proved a perfect choice. It delivers a steady and enthusiastic audience, augmented by the additional programs.

### **Boxing Gave Dealers Wide Audience Range**

The *Golden Gloves*, amateur boxing's best promoted bouts, became a Chevrolet Dealers Sports Special in January. The 15 telecasts in the series, running from January to March via WPIX, drew a strong following. And we had added a basically different viewer.

When the *Roller Derby* turned out to be a television "sleeper," the Dealers' budget was still able to take advantage of a program that had created a minor furor. The

**CHEVROLET DEALERS**

**USE VARIED PROGRAMS**

**TO REACH THE WIDEST**

**POTENTIAL AUDIENCE**

Friday night WJZ-TV pickups of the *Derby* are sponsored by the New York Chevrolet Association for a three-month experimental period extending into July.

Throughout the year of diversified programming, a healthy spot schedule was bought, as well as special events such as the CBS-TV 90 minute *Surprise from Santa* musical revue on Christmas Eve and DuMont's coverage of the '49 Easter Parade.

Behind the variety of segments in the video pie for the New York Dealers lies the fluctuations of TV itself. Both programming and audiences are still in a state of flux. The average viewer constantly looks for new types of video entertainment at new spots on the dial. Only in one or two outstanding cases can a week-in, week-out steady audience become a reality. Television has yet to create the right "favorite program" pattern of radio.

By working from the foundation of a medium-priced, strong Hooper weekly series, while holding the rest of the budget in reserve, the Dealers have been able to take advantage of the flux in viewing habits. Their commercials are aired as many as 20 or 25 times a week, on or in-between almost as many different types of programs. Much of that audience can be accurately gauged in advance, so that a par-

(continued on page 47)



# PROGRAM ANALYSIS

quiz



PRODUCTION PROBLEMS OF MAJOR PROGRAM CATEGORIES, PRICE RANGES, REHEARSALS, AND A DISCUSSION OF LOW-COST SHOWS

By CAMERON DAY

QUIZ programs are perhaps among the easiest and most flexible to build. This factor, coupled with their long popularity on AM, puts them way up as a major program category. Within the category, however, there are shows of all types and sizes, loosely lumped under the same heading only because a question is posed for answer somewhere throughout. *Identify*, originating from WENR-TV, Chicago, is a simple 15-minute sports quiz which involves few production problems, has no elaborate sets or costly visual lures, and costs the sponsor, A. Stein & Co., about \$700. And there are instances of effective quiz programs being produced on a local basis for even less than \$100.

At the other extreme, and also classified as a quiz program, is the high-powered jackpot production, *Stop the Music* with its singers, dancers, sets, and so on. This full-hour stanza over ABC, split between Admiral and Old Gold, can run to \$9,000 for production and talent.

While it has none of the extravaganza touches, *Who Said That?* is a good example of the conventional question-and-answer session, and it points up some of the basic problems of the category, and how they may be solved as a program matures. A type of spontaneous news quiz, with a four-man panel and regular encee, *Who Said That?* has three cameras and, in addition to the stage, one set used for the live commercials of Crosley Appliances. Commercials are rehearsed on camera for three or four hours, while the show itself only has a 15 minute warmup to relax the guests. An

NBC package, it requires such studio personnel as a producer, director, assistant director, three cameramen and helper, eight stagehands, several actors for the commercials, a sound effects man, and of course, the standard control room crew. The agency, Benton & Bowles, is mainly concerned with the commercials and has five people on hand—the agency director, assistant director, two writers for the commercials, and a junior account executive. Cost of the show runs about \$2,500.

Fred Friendly, of the NBC newsroom, produces the half-hour and lines up guests about two weeks in advance. Once a show is well-established, as is *Who Said That?* there is no difficulty in obtaining guests. The difficulty is in getting the right visitors at the right time. Friendly has found that "a guest is like a chemical," that is, he may be well qualified to appear on the program but will only be at his best when pitted against particular types of antagonists. For instance, a successful offering might have a wit, an intellectual, and a statesman, or a comparable mixed combination. Main thing is to have personalities who are natural foils for one another. When the program has an exceedingly dignified, or perhaps stuffy, guest, it should also have a brash, happy-go-lucky participant. However, Friendly is still probing for the ideal panel, and has no hard-and-fast rule for its selection as yet.

Biggest headache, from the technical end, is getting camera coverage of the "in-lighting" when the guests get into some rapid-fire repartee and the cracks come from all parts of the panel without warning. It's this kind of exchange, of course, which often makes the show and the camera must, insofar as possible, cut from one to the other as a panel member tosses in some gem. This problem has not, by any

means, been completely solved but Friendly keeps the same cameramen on the job so they get a feel for it. Putting a new man on a camera, he says, can be "suicidal."

## Celebrities "Perishable" On TV Quiz Circuit

Another snag to be anticipated, now that more and more programs are around which feed on celebrities, is that of using up guests. Different from radio, where an accomplished notable can constantly make the rounds of shows without becoming tiresome to the audience, the guest who is always bobbing up on TV can wear out his appeal. Because of this, Friendly has found it wise to have a considerable interim, say eight to 12 weeks, between invitations to the same guest panel member. And as well, he prefers that the guest hasn't been roving all over the dial between spots on *Who Said That?*

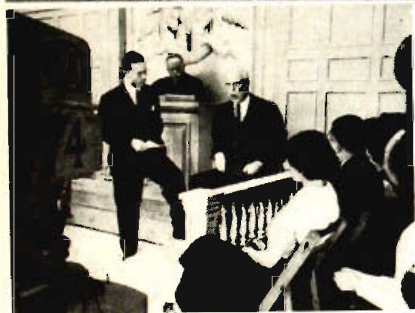
At the outset, typical of most TV beginnings, there was constant straining for visual effects by using tricky props, film clips, and the like. This kind of embellishment, according to Friendly, is more apt to throw the program off stride than pick it up. In most cases, such "visual" efforts merely take the focus from the panel and switch it elsewhere, making it necessary to re-establish the mood in order to get going properly again. Probably one of the most important contributions to the success of this show, as it will be to others, was the discovery that viewers are sufficiently stimulated by just watching the panel members as they react to the questions. No side-show is needed if the guests are naturally good.

Another change, prompted by the same matter-of-fact approach, was that of eliminating the boom mike and adopting the use of the small mike before each panel member. The boom mike was presumably bet-



ter because it got rid of table microphones. But it often failed to pick up the voices properly and, again, being a curious gadget, attracted too much attention from the audience. Finally, the show's producers reasoned, sensibly, everyone knows the panel depends on mikes, why try to hide them? If you have the right people at the right time, you don't need to worry. Particularly when such cracks come up as that by columnist Bob Ruark when he identified Earl Warren as having said, last November, "I feel as if I'd been hit by a street car." Ruark added: "... the street car named desire."

## forum- discussion



In the forum category, shows are more apt to follow a pattern, and production costs are seldom high, at least in comparison with other program types. *People's Platform* on CBS is packaged for a reported \$600, and there are many forum offerings at or around this figure. On a local basis it is possible to assemble city officials or other outstanding members of the community as free talent, add an emcee and a writer, and put on an interesting show in the \$100 bracket. The courtroom technique so far is the most popular device about which to build a discussion program, and some of its problems are illustrated by *On Trial*, sustaining on ABC.

This show, an ABC package, is a half-hour discussion with a presiding judge, two lawyers, and two witnesses. David Levitan, of ABC, rounds up the speakers (Congressmen, professors, N. Y. Supreme Court judges) in cooperation with the New York Bar Association. Station personnel include the director, producer, two engineers, three cameramen, and the usual studio crew. Three cameras and one set are used,

with the total production tab usually reaching about \$3,000.

Aim of the show is to thrash out some current topic—wire-tapping, censorship, the Electoral College, etc.—with the same men who are actually involved with the question under debate. Success of the program, of course, depends on lining up a heavyweight panel, men who are as near the issue as possible. This was extremely tough at first, and now shows are seldom set up more than two weeks ahead. And often one may have to cancel out suddenly, requiring a suitable replacement to be on hand. Again, practically no rehearsal is possible, since such men can't devote the time to it. Still another worry is keeping the debate on a level of viewer interest, not letting it get so academic that those on the show are the only ones who understand it.

### TV Forum Authorities Pose "Acting" Problem

A chronic worry in forum programs is that government officials, economic experts, and similar participants, while they may be authorities in their respective fields, are not necessarily good actors. This lack often slows up the program's pace and the result may not be far removed from something on the level of a high school debating team in action. Standout example of a show which has overcome this obstacle is WGN-TV's *Cross Question*, which combines the use of professional actors with practicing attorneys.

While most shows in this category regret the scant rehearsal time, *Cross Question* is deliberately prepared without preliminary polishing, in order to make it a more valid offering. Called "an unrehearsed drama of practicing Chicago lawyers in court-room conflict," the hour is scripted by William C. Wines, who is a prominent Illinois attorney in professional life. Each week Wines creates an original story of an imaginary (not actual, as has been reported) law suit which provides an issue for trial by jury. Stories are written in dialogue, as a narrative, but at no time are the lines planned for memorization. Script really consists of the substance of the prospective testimony of the several witnesses. Copies of it go to the professional actors and actresses, and to Chicago trial lawyers, as well as the lawyer selected to sit as judge. One hour and a quarter before the show goes

on, counsel come to the studio, meet their actor-witnesses and confer with them. This is not in any way a dramatic rehearsal, rather just the usual routine that lawyers go through with actual witnesses before a trial. And not only is rehearsal waived, but the outcome of the case, tried before a studio audience jury, is not rigged in advance of the actual verdict returned by the studio jury.

*Court of Current Issues*, seen over Dumont, also comes off as a successful discussion session. This follows court-room procedure but features public figures debating topical issues, and it has a 12-man jury selected from among viewers who write in asking to serve. Biggest problem, according to Irvin Paul Sulds, independent packager and producer of the hour, is nailing a really vital current issue, then getting it on while it's hot. Sulds tries to keep abreast of the news and will change the topic at virtually the last moment. Working in this way, he can't prepare shows more than a week ahead but this extra effort pays off in increased program popularity.

## drama



Dramatic presentations on TV, which are constantly showing marked improvement, range from amateur and college theatricals to such elaborate productions as *The Player's Macbeth*, recently aired on NBC with perhaps one of the biggest "name" casts ever assembled for a drama show. Spread in costs in the dramatic category is comparable to that of talent—from the series on WEWS (Cleveland) which, through cooperation with the Western Reserve Players, can be put on for an exceptionally nominal price — to those programs regularly budgeted at \$10,000 or more.

Top professional shows obviously



run into big money. Such half-hour segments as *The Goldbergs* (CBS), *The Actor's Studio* (ABC), and *Chevrolet On Broadway* (NBC) are in the \$4,000-\$6,000 bracket. Westinghouse's full-hour weekly *Studio One* (CBS) costs about \$8,000, and the monthly 60-minute *Ford Theater* approximates \$17,000.

### Script is The Key To Good Drama Shows

A good script, either an original or a skillful adaptation, is the prime requisite for this type of show. But working out adequate rehearsals—both from the standpoint of time and space—is the most plaguing matter in the bigger TV centers. Plus the fact that directors, technicians, and other key personnel are often assigned too many shows. *The Actor's Studio*, the World Video package on ABC, presents one-act plays by Actor's Studio members. Each play is rehearsed for two weeks, or a total of 40 hours. To make the most of the time, camera angles are all planned as the very first step in the preparation. All rehearsing, then, is done according to set camera shots, but only five hours is actively on camera. Bulk of the rehearsing is in any one of the outside studios which may be available. Finding one available, however, as more TV shows go into rehearsal, becomes another problem.

Three cameras are used, and from one to six sets, or playing areas. The packager supplies the producer and an assistant, and three directors who alternate on the shows (a good move when the personnel is available). ABC has a TV director and an assistant on hand, one set designer, three cameramen and helper, and other studio operators. The selected script is sometimes a free-lance effort but best results have been achieved when adapting a short story by such authors as Edgar Allan Poe, Ernest Hemingway, or Ring Lardner. Almost anything can be done in TV drama but limitations of the medium should be kept in mind when picking the story. Other things being equal, multiple costume changes and too many exteriors should be avoided, according to producer Donald Davis. In general, works of known quality have been found to play best.

Casting, in Davis' opinion, should be prompted by getting all-around finish in performances, rather than a couple of top actors and markedly

inferior supporting players. *Actor's Studio*, of course, has such a roster of expert actors instead of stars and lesser lights. Under this system the same player can handle a heavy role one week, a comparatively light part the next. This gives an even standard to each performance and sustains the quality from one week to the next—particularly desirable for TV shows in the throes of building an audience. Another point, especially noteworthy when launching a dramatic show, is to hew fairly closely to the more conventional type of play—something the audience might be familiar with through the general run of movies or stage offerings. Experimental drama, says the producer, can be doubtful fare with which to capture viewers.

Many of these opinions are supported by Ed Rice, of J. Walter Thompson, in discussing *Kraft Television Theater*. One of the oldest TV shows, *Kraft Theater* has been going since June, 1947, and costs the sponsor about \$6,000 for production and talent. Show requires about 10 hours rehearsal of which seven are on camera, and this matter of short preparation complicates the casting. Rice feels that a new batch of actors must appear in TV, differing from both radio and stage players, and most nearly resembling the roster of old touring stock companies. These troupers, of course, had to memorize new lines and situations on short notice, and were constantly switching from one part to another. This specialized ability is needed by TV actors, and apparently will have to be developed. Few stage actors of the current crop seem to have it, he feels, though in general stage experience can be translated into TV acting better than that of radio.

In selecting scripts Rice has also discovered that the older, tested plays shape up better. However, it should be kept in mind that the TV audience is not a Broadway audience, and the scripts need not be as sophisticated. This doesn't mean that the viewer should be patronized, but *Kraft* has dusted off many old favorites such as *The Arrival of Kitty*, and found them to have widespread appeal even though in some cases they never hit Broadway. In the main, plays of character work out more successfully than plays of plot. Reason, according to Rice, is that TV shows have such an intimacy with the audience, and the viewer gets right next to the character being portrayed.



In the category of interview shows, there is a wide range of program types—from the easily produced and inexpensive *Ships Reporter* on ABC, which interviews celebrities on ships and planes, to such elaborate productions as *Gulf's We the People*. Somewhere in between is *Vanity Fair*, the daily half-hour stanza on CBS, and it can serve to point out some of the problems of the interview show, as well as the difficulties of the "How-to-do-it" program.

*Vanity Fair*, a CBS package, costs about \$400 per 30-minutes and has two cameras and a basic living-room set, plus extra area for demonstration. Rehearsal runs about two hours dry, and 40 minutes more on camera. Four people devote full-time to the program—mistress of ceremonies Dorothy Doan, her secretary, and two researchers who gather material. Production personnel include a producer-director, cameramen, a switcher, and three stagehands.

Frances Buss, director of the show, and co-producer with Miss Doan, emphasizes the service angle in building each program. Designed primarily for women, *Vanity Fair* may offer entertainment or interesting personalities but the main consideration is giving the audience something which both stimulates and instructs—like concrete suggestions on how to save time in housework. Shows are planned for a week's span, or five, in advance. Principals have a meeting, decide on what topics to cover, then line up the necessary guests, making sure that their contributions bring a fresh treatment to the subject.

Miss Doan acts as hostess on the program and must, of course, be poised and gracious for the role. Most important, however, as stressed by Miss Buss, is the mistress



of ceremonies' ability to ask intelligent questions and evince a reporter's curiosity. A former newspaperwoman, Miss Doan handles this easily, instinctively posing just the questions which viewers might want answered. The guests, naturally, must be carefully selected. They should be personable, fluent, and, above all, have an interesting subject which they can discuss glibly, as no scripts are used. More often than not, the guests will not have appeared on TV before, so the briefing must be thorough, particularly when the one interviewed illustrates his or her talk with props. Tendency is, as Miss Buss has found, for the guests to make his gestures too broad and sweeping, and often right out of camera range. A couple of such moves and the show is in trouble. Miss Buss impresses the guests with the urgency of demonstrating the product or technique within a circumscribed area. At the same time, she must not bear down so heavily on this point that the guest becomes nervously conscious of it. Camera shots are set in advance and the performer is always aware of the shot coming up.



Major problem on news shows has been, and still is, how to get spot news across visually. Much—probably too much—has been expected of news coverage in TV and, perhaps of all categories, its progress has been most disappointing. All sorts of devices are used, with varying degrees of success. On WBKB, for instance, the news is carried by Multiscope, a device providing an inexpensive means of flashing AP and UP bulletins in a continuous flow across the screen. Most common program, though, has the announcer sitting behind a desk and reading the news, supported by

maps, charts, and still pictures. Somewhat more elaborate shows use movie film and, as time goes on, mobile unit pickups will be employed more and more for on-the-spot reporting. Few, if any, hard-and-fast rules have emerged, but *The Camel News Caravan*, one of the highest rated multi-weekly stanzas, offers some worthwhile suggestions on the subject.

An NBC package, *Caravan* swarms with personnel, makes varied use of all major TV news coverage techniques, and costs the sponsor about \$15,000 a week. Three cameras are on hand, in addition to 35 mm. and 16 mm. film projectors. Key personnel includes the producer, director, a floor man, a cue man, writers, four men from the news department in addition to the commentators, and a large studio crew. Several agency men, from William Esty, are on hand to oversee the commercials, which are on film.

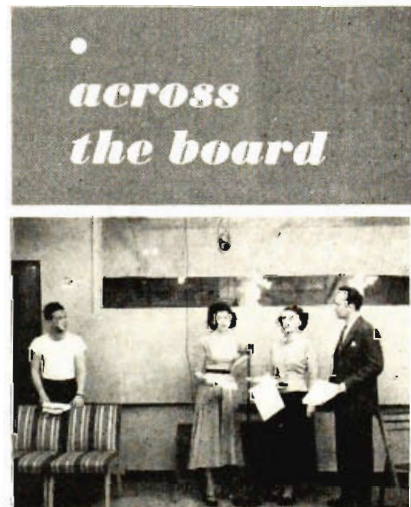
It is important that any news show, large or small, have pace and, to get it, camera shots and other technical maneuvers should be set in advance. On *Caravan*, which has about an hour's rehearsal, it would be impossible to do otherwise since it has had as many as 26 transitions within the 15-minute segment. One program will use sound-on-film, silent film, transcriptions made in such places as Berlin and Shanghai, switches from New York to Washington and back to New York, and several different commentators' voices. NBC, with a world-wide organization, can do this but the point stressed by director Clarence Thoman, of NBC, is to give variety to the show.

#### Film Can Point Up Pace of News Shows

Quickest way to improve a show, he feels, is by increased use of film. While it's necessary for some programs to employ lots of stills, Thoman believes this can become a deadly device. Every news show should, as a first consideration, build a film library based on personalities and important places. Again, make as much of a production out of the program as possible. Thoman makes visual use of all the interesting paraphernalia in the newsroom—the ticker, maps, clocks, etc. When a recording from a Berlin correspondent is heard, the camera will focus on the clock showing Berlin time. On some occasions the show has wound up dramatically with the commentator tearing off a last-

minute flash from the ticker and reading it. All such visual aids are emphasized in *Caravan* but top news is never sacrificed for lesser happenings which might be reported more visually.

Guests pep up a news show, as they do others, but the trick here is being able to capsule some notable's comments into about a minute and a half. So far *Caravan* has had surprising success in doing this, and will continue to emphasize such appearances. As with all TV shows, the script is important and should be tailored to the style of the commentator. *Caravan* is fortunate in having John Cameron Swayze, who can memorize items and speak them without any suggestion of memorization. Swayze, with an easy delivery, would naturally have a somewhat different script from the explosive type of newscaster.



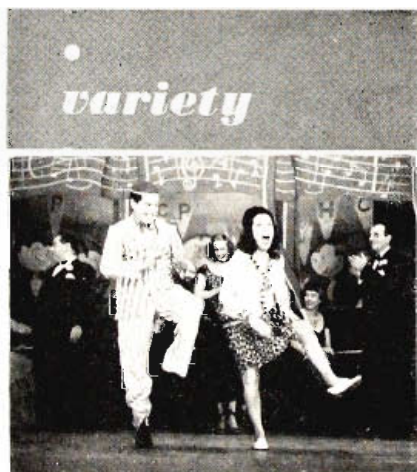
Important to all programmers is a familiarity with the pattern being set by Dumont's *A Woman To Remember*. Inevitably TV will have a counterpart of radio's daytime serial but today this is the only show in the category which has started and stuck. Packaged at about \$1,700 per week, *Woman* is seen from 7:30 to 7:45 p.m. across-the-board. Designed specifically as a low cost program, story centers about activities in a radio studio, uses only this set and two other simple playing areas, and needs practically no props.

What makes the show, in addition to the simplicity of the script, is the highly professional cast who can memorize parts quickly and take directions readily. Script relies basically on typical soap opera appeal and stays away from elaborate set-



tings and complications in story. Cast gets the script about a week in advance, which gives them a week's start on memorizing although the principal players have to learn a show a day. Story is built around four or five players who appear almost every day and another 10 who are used from time to time. Extra players are usually notified that they will be needed about two or three weeks in advance.

Every advertiser and agency as well as station men should make it their business to watch the show. It will do much to settle their anxieties about the great number of hours necessary for rehearsal and the high cost for dramatic productions. This show, almost more than any other, emphasizes the fact that effective programming can be produced where TV's limitations are carefully taken into consideration. Program has set rehearsal schedule which starts at 3:45 p.m. on afternoon of show and runs dry to 4:30, then is on camera until 5:00. After this there's a rehearsal in a conference room until 6:00, then time out for dinner, and back to don make-up for 7:20 air time. It's a fairly stiff schedule but, once established and made routine, each show goes off without a hitch.



Variety shows make up another broad category, both in program types and prices—ranging from the pretentious, highly-professionalized *Admiral Broadway Revue*, tagged at \$15,000, to modest offerings which might feature a local hill-billy band and cost \$300 or less. Whatever the cost, though, variety programs must have good visual **pace**, gained in different ways by **different** artists. Berle has his mad, **breakneck** technique; Godfrey his leisurely, folksy approach. But each

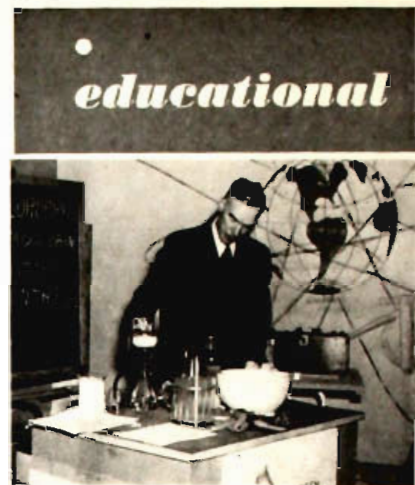
sets a pace and sticks to it. Talent, of course, will vary according to budgets but, if the emcee is good enough, he can overcome some inferior acts. Also, top acts can carry the show despite a poor emcee, though a flock of good acts is usually harder to get than one able emcee.

In this connection, most critics have become impatient with the general listlessness of Ed Sullivan on *Toast of the Town*. But *Toast* has continued to uncover good acts week after week and overcome one of the main hazards of variety shows, that of exhausting the supply of talent. Getting acceptable talent for a full hour will become tougher as more variety shows go on, and more programs will, as *Admiral Broadway Revue*, depend on a regular company of performers, but *Toast* has consistently assembled top talent so far. Costing about \$7,000 a week, *Toast* has three cameras, one basic set with several additional playing areas, and an 18-piece band. It rehearses from 12 to 15 hours dry, and eight on camera. Sullivan packages the show and takes an important part in its preparation, mainly the casting end. An extensive station personnel is used for the program, including a director, associate director, three cameramen, two coordinators, a floor manager, and his assistant. *Toast* is sponsored by Lincoln-Mercury Dealers and the agency, Kenyon-Eckhardt, has several co-producers on hand.

#### Rehearsals Vary In Variety Formats

Rehearsing takes a rather specialized form in these shows. Monologists and singers need very little camera time, just enough of a run through so that the cameramen and technicians are familiar with the act. With many actors, however, directors have a tough time trying to get them to cut out some pieces of business that they may have been using for years but which is bad for TV. Here, though, it's becoming easier because most performers are eager to catch on in TV.

Again, dancers can be a problem because they should be kept upstage in order to get full figure shots without resorting to a very wide angle lens. All actors from vaudeville want to keep as close to the audience as possible, and they must be sold on the idea that they are playing not just to a studio audience but, more importantly, to thousands of home viewers.



From the outset of TV, it was taken as a matter-of-course that the medium would be tremendously significant in education. But few educational programs have yet to appear. There are those which instruct in sketching, sewing, cooking, etc. but these are largely in the how-to category. ABC's *Crusade in Europe* film series is, of course, remarkable as a historical record and a public service, but is unique for many reasons. To date, it seems that TV must look to the universities, cooperating with local stations, for the best of its educational programs. This should work out ideally since educators are readily available for such shows. With the university contributing the bulk of the program's requirements in the way of personnel, the overall price is greatly reduced. But even then the college program is often handicapped because the university cannot afford sufficient funds to bolster it production-wise.

An interesting example of cooperation on an educational program is *Television University*, a weekly 45-minute show seen over WWJ-TV, Detroit since February, 1948. This features a moderator and uses the faculty of the University of Michigan as a nucleus of its authorities. Over its span *University* has covered Atomic Energy, Jet Propulsion, Astronomy, Wood, Gardening, and so on, with university profs, newspaper editors, and city officials as instructors. Big hazard of educational shows, obviously, is in getting too academic, but *University* keeps the discussion in simple terms, and makes use of every visual aid. On the Atomic Energy stanza, for instance, two experts converse on the action of molecules, atoms, matter, etc., and as they talk, a staff cartoonist draws rapid-fire black-and-white sketches to illustrate the points.



Short films are interspersed so as to dramatize and emphasize each step in the discussion. After one aspect has been examined by the experts, a film will come on to embellish it, such as the Navy reels of the Bikini tests. Also, one participant poses questions all along to the other, to further simplify more obtuse matters. Other visual props like a model cyclotron and a demonstration of setting off a chain reaction were shown.

Another example of station-college teaming is *Tree Time*, over WHEN, Syracuse. Largely prepared and put on by the New York State College of Forestry at Syracuse University, program has brought viewers all sorts of fascinating information on outdoor life in general, and forestry in particular. A good instance of what such a show can do, both from the standpoint of public interest and public service, was its program last December which went into all the aspects of selecting a Xmas tree.

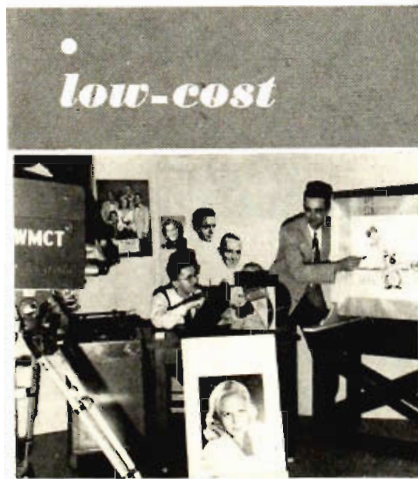
First network educational show, originating from a university, was *The John Hopkins Science Review* from WMAR-TV, Baltimore. Seen over CBS, the half-hour (now off for the summer) was produced by Lynn Poole, director of public relations for Johns Hopkins University, and featured dramatic demonstrations of scientific lore by Johns Hopkins faculty. Poole is the first to admit that sugar-coating ponderous subjects is a tough job, and that the program was not always successful. But the show made steady headway, despite recurring problems. Always plagued by lack of personnel, it was a one-man job until it hit the studio. Poole planned and wrote the programs on plastics, the law of gravity, all phases of chemistry, physics, medicine, etc. and worked with a professor to secure all the visual material. More often than not time was so short that the studio producer was unable to read the typed script and make suggestions before mimeographing.

On the day of the show Poole (who also was host of the program) and the university faculty guests started rehearsals about 2:00 p.m., got on cameras about an hour later and worked until 5:30. They went back for final camera rehearsal at 7:30, with the show going on at 9:00. Actually, the program is set up as three-way split. Johns Hopkins provides all the ingredients of the half-hour (people, script and material), station provides the pro-

ducer and technicians, the network pays the lines from Boston to Washington, D.C.

Poole's biggest headache has been to convince the pundits that the show must have viewer punch, and to get individual professors to allow him to dramatize the offering. How well he has succeeded was shown by the stanza on the law of gravity, which variously made use of shooting a rabbit (stuffed) with a dart, boiling coffee in a vacuum, touching off a gas-propelled, miniature rocket ship, and performing tricks with tennis and ping-pong balls, a penny and a dollar bill.

Perhaps the most outstanding show in this category is *The Nature of Things*, featuring Dr. Roy K. Marshall, director of the Morehead Planetarium and professor at University of North Carolina. Show teed off locally on WPTZ, then went network on NBC with Motorola sponsorship. Almost every TV community has a university faculty to draw from and, because of this, such a program can be produced locally with comparative ease. Problem, of course, is to get a man of Marshall's caliber, one who can talk about relativity without being patronizing, but get the subject across and be entertaining at the same time.



Important to local and selective advertisers is the fact that, on the local station level, it is possible to produce programs which can compete with network shows at only a fraction of the cost. Naturally this doesn't mean that a dramatic show, produced with local talent for \$100, will compare with *Ford Theatre*. But within certain categories—quiz, forum, audience participation, one-man shows, children's programs—local stations can produce stanzas with more direct

appeal to the community than big shows carried by top stars. There isn't a city that doesn't have natural TV talent—local personalities, municipal officials, teachers, sports figures. Drawing from this group, the station programmer can build a show with strong local appeal, as well as low cost, since in many cases the talent will be free.

More of such programs would be around, according to most opinion, were it not for overly ambitious program men and agencies who want to put on a lavish production with limited talent, budgets, and facilities. And this just can't be done. Whatever the quality of the local college dramatic shows, they won't stack up against Broadway casts in network programs. But this doesn't hold for many types of offerings.

Take the *George Scotti Show* on WWJ-TV, Detroit. Here the station came up with a program which, while of local origin, is top notch by any standard and is sponsored by Packard in its first TV try. Scotti is an exceptionally talented performer who has already proven his worth in radio and is typical of the one-man shows which can shift right over and hold a TV audience, at a comparatively small cost. It is becoming increasingly apparent that, given some basic appeal, the simplest show can command a following. WGN's *Spell With Isbell*, as it sounds, is merely a half-hour spelling bee with Isbell as spelling master. Planned originally just for AM, WGN found it has good TV pull and that viewers get a kick just out of seeing others wrestle with the spelling of "battalion." Low cost all the way, it depends only on the humorous handling of Isbell, and the men and women contestants drawn from various pursuits—doctors and nurses, secretaries and businessmen, etc. Seated on the rostrum, Isbell is flanked by a table of prizes and a score board, and of course the participants. That's all there is to it, but viewers are quite content.

Already mentioned, but worth repeating, is that almost every city has its own personalities, authorities, hobbyists, collectors, or characters about whom shows may be built. At KSD, St. Louis, for instance, *Grandstand Managers* features the ebullient Dizzy Dean. This half-hour, sponsored by Falstaff Brewing, has Dean and others kicking baseball around, with each one splicing a sports yarn, then all com-

(continued on page 23)





peting in a jackpot quiz based on questions submitted by viewers. Typical group would include Dean, a local sportswriter, a St. Louis businessman with a sports background, and a ball player—practically all local talent. Set simulates a grandstand with guests seated in a box, and entire cost (talent, production, and time) is about \$400, except for Dean who has a yearly contract with the sponsor. At WBZ-TV, Boston, the quarter-hour *Bump Hadley Pitching*, stars the former Yankee hurler, and is another instance of using a local personality effectively and at comparatively low cost.

Sponsors all over show a wide range in what they'll pay for programs. Problem, then, is to keep the programming as uniform as possible over a considerable price span. WAAM has one answer to this in its daily three-hour (3:00-6:00) *WAAM Sports Room*. This show gives latest sports results, has entertainment, celebrity interviews, etc. Special feature is calling two races daily with actual running on station's miniature track by pint-sized horses, while sportscaster gives it a fast-paced commentary backed by regular race-track sound effects. All this takes two news-

casters, a staff pianist, two girls, an assistant producer and regular news wire facilities. But, complicated and rather elaborate as it is, participating hours are kept to a fairly nominal figure, when spread out over 18 hours a week.

Making the utmost use of station personnel and talent is another important factor in building good low cost shows. And WSPD, Toledo, does this, as well as planning shows on a format basis—that is, setting them in a pattern so that rehearsal time is eliminated and various directors can alternate on shows without difficulty. There are now six 15-minute sponsored segments on WSPD, all of which offer good value, but are kept within \$125, including time, because of this preparation. Two are on film, the other four follow a set format that allows them to be run off smoothly with a minimum requirement of personnel and planning. On *Sports Views*, sponsored by Athletic Supply and Motorola, Bob Evans of the station staff interviews sports figures and easily integrates commercials. Of the four live shows, two use station personnel, and two outside talent. However, one of the latter, *Nature Trails*, is completely wrapped up by Jim Nettle, a local authority on natural history. He not only writes the script and handles the show, but he even cues the cameras on occasion. It's this sort of thing, making intelligent use of both station personnel and accomplished local talent, that pays off particularly in the smaller market.

Noteworthy for the same reasons is WWJ's successful children's stanza, *Our Story Book*, featuring Jane Durelle, a charming teller of tales. Miss Durelle talks directly to her young audience and, as the story unfolds, the picture dissolves from her to original drawings by artist Jane Young, giving movement to the program. Miss Durelle has a background of teaching primary grades, and this has equipped her ideally for TV. Almost any community, large or small, has teachers or library story-tellers whose gifts could easily be made use of in the same way.

Every station should have a show for homemakers featuring demonstrations, and this can be accomplished at little cost and almost certain popularity. KSD does this with *Dottie Bennett's Kitchen*, a half-hour sponsored by General Electric Appliances. Program stars Dottie Bennett and Russ Brown as

singers and emcees, also has two guests on each segment for a demonstration and interview on subjects of interest to homemakers. These might be a home economist whipping up a soufflé, and a hat designer displaying her specialty. Show has two sets, one a completely equipped kitchen and the other a living-room; rehearses one hour on camera just before air time; and the works (time, talent, and production) is \$250.

Most of the programs mentioned are staples for any station, but the field is wide open for experimentation with new ideas, formats, and visual effects. Most station operatives double in brass, but any attempts at program building by taff people should be encouraged, provided their efforts emphasize ingenuity and low cost. One novel idea, combining simplicity, inexpensiveness, and appeal is *Spinning Images*, originated by Jay Scott of the WMCT, Memphis, staff and seen over that station. *Images* is a disk-jockey format, but makes use of a rear illuminated drawing board with tricky effect. Board allows the artist to work freely and yet remain invisible; and the only thing on the screen is a moving dot which leaves a path and becomes the line of a drawing. Viewers first see a spinning record, then picture dissolves to drawing-board where (though no artist is seen) cartoonist Bill Killebrew is sketching a scene which ties in with the tune being played—such as a humorous Western setting for *Buttons and Bows*.

Board itself costs less than \$25, and only two people are on the show, the jockey and the artist. At WMCT only one talent fee is paid since a station staff announcer handles the jockey chore. Settings, of course, only involve enough room for a turntable and a desk, and space for the board (of any size but a 3x4 proportion. WMCT uses Scott's board in this way but, since it permits simulated animation, it can become an all-around low cost instrument: for sports shows (to draw plays or movements); news (locating points of interest or tracing boundaries); sketches for kids' programs; as a titling device, and many other uses.

*Details of the drawing board, aside from its being rear illuminated, are rather complicated, but Jay Scott of WMCT will give complete information on the board to those desiring it.*

**A GREAT TV FILM BUY!**

CUSTOM MADE  
ONE MINUTE

**TV FILM**

FOR ONLY

**\$150<sup>00</sup>**

35 MM      16 MM

Additional prints at low cost!

*Price Includes*

- Artful production
- Effective illustrations
- Animated tricky titles
- Sound on film (consists of off-screen voice and music)

Quickest service from America's leading producer of spot message Motion Pictures for over 30 years

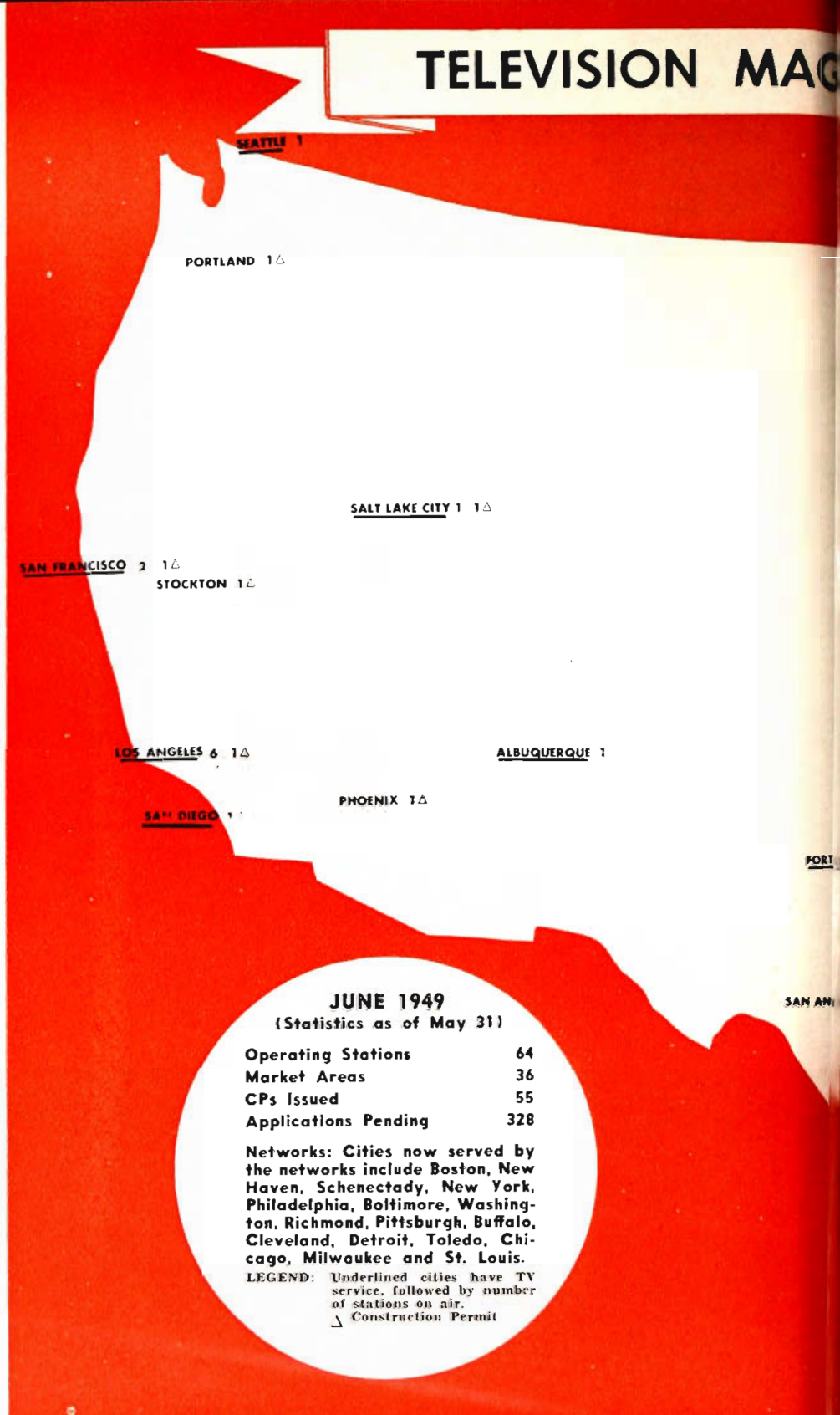
*Save Time - Save Money*  
Write or Phone . . .

**Filmack Trailer Co.**  
1327 S. Wabash Ave. . . CHICAGO  
Phone Harrison 7-3395



## OPERATING STATIONS

- Albuquerque  
KOB-TV
- Atlanta  
WSB-TV  
WAGA-TV
- Baltimore  
WAAM  
WBAL-TV  
WMAR-TV
- Boston  
WBZ-TV  
WNAC-TV
- Buffalo  
WBEN-TV
- Chicago  
WBKB  
WENR-TV  
WGN-TV  
WNBQ
- Cincinnati  
WLW-TV  
WKRC-TV
- Cleveland-Akron  
WEWS  
WNBK
- Columbus  
WLW-TV
- Dayton  
WHIO-TV  
WLW-D
- Detroit  
WJBK-TV  
WWJ-TV  
WXYZ-TV
- Erie  
WICU
- Fort Worth-Dallas  
WBAP-TV
- Houston  
KLEE-TV
- Lancaster  
WGAL-TV
- Los Angeles  
KFI-TV  
KLAC-TV  
KNBH  
KTLA  
KTSL  
KTTV
- Louisville  
WAVE-TV
- Memphis  
WMCT
- Miami  
WTVJ
- Milwaukee  
WTMJ-TV
- New Haven  
WNHC-TV
- New Orleans  
WDSU-TV
- New York  
WABD  
WATV  
WCBS-TV  
WJZ-TV  
WNBT  
WPIX



### JUNE 1949 (Statistics as of May 31)

Operating Stations	64
Market Areas	36
CPs Issued	55
Applications Pending	328

Networks: Cities now served by the networks include Boston, New Haven, Schenectady, New York, Philadelphia, Baltimore, Washington, Richmond, Pittsburgh, Buffalo, Cleveland, Detroit, Toledo, Chicago, Milwaukee and St. Louis.

LEGEND: Underlined cities have TV service, followed by number of stations on air.  
△ Construction Permit

### RECEIVER CIRCULATION

ALBUQUERQUE	700
ATLANTA	10,000
BALTIMORE	57,635
BOSTON (PROVIDENCE)	90,000
BUFFALO	22,368
CHICAGO	129,062
CINCINNATI	23,000
CLEVELAND-AKRON	59,096
COLUMBUS	5,800

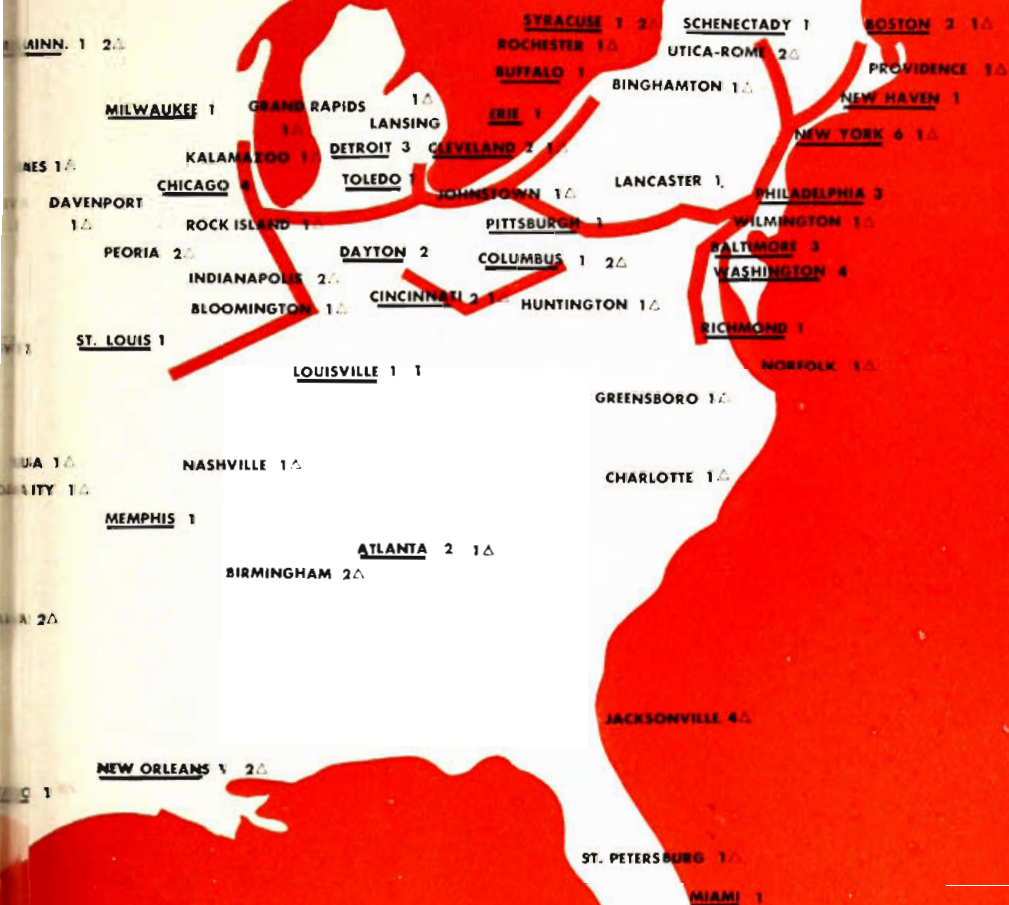
### U. S. TOTAL

DAYTON
DETROIT
ERIE
FORT WORTH-DALLAS
HOUSTON
LOS ANGELES
LOUISVILLE
MEMPHIS

NOTE: Figures are based on station, distributor and dealer estimates, subject to adjustment each month. Where there has been no had not been informed of the increase at press time. \*Adjusted



# E'S STATUS MAP



- Philadelphia  
WPTZ  
WCAU-TV  
WFIL-TV
- Pittsburgh  
WDTV
- Richmond  
WTVR
- St. Louis  
KSD-TV
- St. Paul-Minneapolis  
KSTP-TV
- Salt Lake City  
KDYL-TV
- San Diego  
KFMB-TV
- San Francisco  
KPIX  
KGO-TV
- Schenectady  
WRGB
- Seattle  
KRSC-TV
- Syracuse  
WHEN
- Toledo  
WSPD-TV
- Washington  
WMAL-TV  
WNBW  
WOIC  
WTTG

## ESTIMATED OPENING DATES OF NEW STATIONS

Birmingham WBRC-TV	July
Charlotte WBTV	July
Cincinnati WCPO-TV	June 15
Columbus WBNT WTVN	August 1 Sept. 1
Dallas KBTV	July 1
Grand Rapids WLAV-TV	July 15
Greensboro WFMY-TV	August 1
Kansas City WDAF-TV	July
Los Angeles KECA-TV	Aug. 15
Providence WJAR-TV	July 1
Minneapolis-St. Paul WTCN-TV	July
Oklahoma City WKY-TV	June
Omaha WOW-TV	September
Rochester WHAM-TV	June
San Francisco KRON-TV	July
Wilmington WDEL-TV	June 15

15, 1,568,233

MILWAUKEE	4,500	ST. LOUIS	28,850
NEW HAVEN	24,503	ST. PAUL-MINNEAPOLIS	14,800
NEW ORLEANS	28,000	SALT LAKE CITY	4,350
NEW YORK*	4,200	SAN FRANCISCO	5,800
PHILADELPHIA	561,200	SCHENECTADY	22,300
PITTSBURGH	165,000	SEATTLE	6,200
RICHMOND	15,000	SYRACUSE	2,400
	10,217	TOLEDO	10,000
		WASHINGTON	44,500

presented as an informed approximation rather than an exact circulation figure since the previous issue, TELEVISION MAGAZINE is based on RMA and other informed sources.

# Does Television Deserve Stepchild Representation?

***This is addressed to those people who have had the courage to invest millions of dollars in this new medium of television. You've invested money in towers, sites and technical equipment, you've planned the programming, set up technical staffs that had to be schooled, you've organized your business and local sales structures and you took for granted that your sales representation was as soundly planned as all your other planning.***

## **Television is different**

No one has to tell you that this "newest medium" is *different*. It is no stepchild of radio by a long shot. It is unto itself. It is the most powerful medium yet developed. You appreciate this, or you would not have put the huge sums into it you have. Let's not kid ourselves. Television is competitive to all media—magazines, newspapers, supplements, outdoor and radio. The public knows it's competitive. You know it from your own experience with your own set at home. No one yet has figured a way to read a magazine and look at a television set at the same time.

## **Television has arrived**

Agencies are showing their clients how television right now is economical advertising on a dollar basis. Advertisers are not only anxious but well aware they must get into television to protect their trade positions. But whom can their agencies turn to for full-time advice, full-time service and information?

National advertisers and their agencies have always been well informed on media, but have little or no information on television stations and have a hard time getting it. In many cases they have had to go direct to you for it.

## **Ask yourself these questions:**

- ★ *Does your representative have the same faith and confidence in the television medium you have?*
- ★ *Is your representative making any investment such as you have in the future of television?*
- ★ *Is your representative providing the television manpower necessary?*
- ★ *Is your representative giving you the adequate sales effort you need?*
- ★ *How well has your representative familiarized himself with your local television operation?*

The answers are all too clear. More than a few representatives have actually stated that they wished television had never happened and would give plenty to get the guy who invented it. Your representative today is taking the easy way out—is doing as little for you as fits *his* pocketbook. And, this is all too understandable.

They have done well with AM. They have worked hard and long and built up a prosperous organization. They don't want to start all over again. After all, life's too short. They've made their money. Television today is only a headache and an expense to them.

Furthermore, let's face the facts about what REALLY happens when a radio representative sets up a TV Department within his own organization. Both cannot get the services of the best people — the full-time wholehearted application that's required to do a real job. From the management level right down the line AM or TV or both *must* suffer.

## **How do you come out?**

You have a big investment in TV. You expect TV to develop into the greatest advertising medium ever, but you need help. You need sales help that means the kind of manpower that can give you intelligent service in the national field *full time*. Your story must be told to advertisers with aggressiveness, experience, ability and a singleness of purpose. You need a specialized organization to help solve the complex problems arising in television — problems that have never arisen before in advertising. You need the *undivided* attention of a company for the efficient development of new accounts that find television a natural but who have found other consumer media difficult to use. You need an organization whose conscience is clear on television, one that is not torn between the other older media and the new.

## **Now's the time**

Why wait? You can get what you need now. Ours is an organization with the know-how to provide effective and *active* service. It's a young company looking to the future with conviction and confidence in television. *Our revenue and business future depend solely on television.*

HARRINGTON, RIGHTER & PARSONS is not complicated with radio and/or newspaper problems which thwart your television progress. Further, we have the stability and interest to do the sound selling job needed in television.

---

## **Harrington, Righter & Parsons, Inc.**

**270 Park Avenue, New York 17, N. Y.**

**THE FIRST INDEPENDENT TELEVISION STATION REPRESENTATIVE**



# PROGRAM ROUNDUP

## OPINIONS OF CURRENT TV FARE BY ADVERTISERS, STATION MGRS, SHOWMEN & PROFESSIONAL CRITICS

### agency-advertiser



CHAPIN

*Howard M. Chapin, Director of Advtg., General Foods Corp.—*

"Television has made rapid strides in program development and diversification, but I believe the medium is far from having achieved either the quality or variety of entertainment it must ultimately provide the audience. There are many good new program ideas being developed and as experience with the medium grows, we shall have an increasing number of highly competent producers.

"From the advertiser's point of view, the major limiting factor in encouraging better programs is the high cost of talent and production, which at present audience levels is generally uneconomic in terms of business results."

*Brewster Morgan, Mgr. of TV, Compton Advertising, Inc.—*

"Generally speaking, the most effective live programming to date has been the direct exploitation of radio personalities who have had many seasons of polishing, or of radio characters such as *The Goldbergs*. In the latter example, years of living with the characters have given the author a bank account of

dramatic truth which makes most other dramatic efforts seem thin and undernourished.

"Future public demand for diversity of entertainment has still to be gauged, but we have learned that it is a strong factor at present. On one show with a very low budget, the mere attempt to present new TV material, even when far from top quality and hampered by production budget limitations, has attracted a large and loyal audience.

"Present budget limitations are the bane of the business except for a happy few. However, it must be remembered that no producer ever had enough money or enough rehearsal for any show, and no producer ever will. Progress in many fields of entertainment often has been made as a result of being forced to use ingenuity instead of dollars and TV must face the fact that most programs will never be big budgeted shows, any more than they are in radio."



KIRK

*Myron P. Kirk, Vice Pres., Kudner Agency, Inc.—*

"Television, as in radio, is providing entertainment ranging from top-notch to embarrassingly bad.

"The diversification and general quality of programs, in my opinion, however, are highly encouraging at this early stage. Certainly, there are program ideas and talent available to provide for any sort of client

specifications. The effectiveness of any program, however, depends altogether on the intelligent planning of the show to meet the required need and on the finest possible production within budget."

### stations

*Walter J. Damm, WTMJ-TV, Milwaukee—*

"Our biggest problem in television programming is television itself. Yesterday's biggest problem is superseded by another today. The inexperienced advertiser who is too ambitious for his budget causes more trouble than anything else. He expects us to put on a super show replete with tricky commercials without realizing what it is going to cost.

"Probably the most important thing we have learned in television programming is to keep it on the simple side and localize programs as much as possible. Thereby supplying the viewer with programs which do not compete with the networks yet hold the viewers' interest because of the local angle. To the advertiser and agency we recommend that in buying spot television they look for this localized interest and cash in on it."

*Harold Grams, Program Director, KSD-TV, St. Louis—*

"One of our biggest programming problems right now is that of finding producers and directors who have the necessary talent and imagination plus the ability to improvise and work at high speed.

"It's also a problem to find talent willing to give the time, the effort and the detailed planning necessary for a satisfactory television performance. However, it is comforting to know that we have some talented 'work horses' in TV—but we need a lot more of them."





**BIG 10-inch**

Direct View Tube

**61 sq. inch**

Full Vision Screen

**FULL SIZE**

Superpowered Chassis

**QUICK, EASY**

Station Selector



AMERICA'S SMART SET

# Admiral

at the lowest price ever

# \$249<sup>95</sup>

for a full size  
**TELEVISION CONSOLE**

Plus Federal Tax  
Slightly higher west and south

# New Wonder Set!

## BUILT FOR THE FUTURE

Specially designed Turret Tuner, originated and first used by Admiral, can be adjusted for reception on proposed UHF Channels on present standards. No converter will be needed.



## NO INSTALLATION REQUIRED!

Outside antenna is rarely needed . . . so power-packed . . . so engineered for reliable performance is this new Wonder Set. You make the sale! The customer installs! You win a friend and booster.

They'll walk out your door . . . as many of these new Admiral Wonder Sets as you are able to get! That's how sensational this value is.

Never before in television so much for so little . . . the same magnificent chassis that is used in Admiral's most expensive sets in a full size console that has beauty, strength and wear resistance none other offers.

*Pictures clearer than the movies* on big 10 inch direct view tube, with new 61 square inch full vision screen. They're in with a click as stations are switched . . . tuning is so quick and easy with the new, simplified station selector. Outperforms any set, anywhere, any time. Superpowered for dependable

performance even in outlying areas where others fail.

The one-piece console is utterly new . . . utterly different. Six men can stand on it . . . that's how strong it is. Glorious mahogany color and masterful styling make it a standout in any room setting. The satin smooth finish resists scuffs and scratches. Alcohol and other liquids won't mar it.

Already the demand for Admiral's new Wonder Set is overwhelming. It's a great value . . . a terrific price leader with which to build store traffic. Join the profit-parade by getting in touch with your Admiral distributor . . . NOW . . . to assure delivery at the earliest possible date. Admiral Corporation, Chicago 47, Illinois . . . today's leader in television.

See! Hear! On Television!  Two Great Admiral Shows

"STOP THE MUSIC," ABC NETWORK, THURSDAYS AT 8 PM, EDT  TELEVISION SHOW, ALL NBC STATIONS, FRIDAYS, 8-9 PM, EDT



*J. E. Faraghan, Program Manager,  
WGN-TV, Chicago—*

"There are no hurdles in present day television that cannot be expressed in the phrase 'television's coming of age.' Talent, facilities and income are interdependent and non-existent as a separate entity in television operation. Talent is new and old, facilities are changing and income presupposes the efficiency of all three.

"In approaching television advertisers and agency people might bear in mind the following: be prepared to spend all your time on the first three shows. It seems to take any show at least that amount of time to sell but it is well worth it. Keep an open mind concerning television and develop your thinking toward television as television and not merely an extension of other familiar media. Approach television as an opportunity when buying an operator's time and facilities in view of the fantastic growth evidenced in just two years."

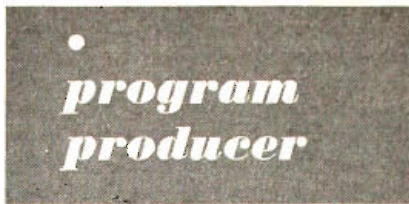
*John McClay, Program Director,  
WCAU-TV, Philadelphia—*

"Finding the right talent continues to be the Number One problem in TV programming. Budgets cannot be allowed to become a major problem; the TV Program Director must learn how to produce good local shows at a price. Facilities are no problem here, since this three-studio, nine-camera operation has what it takes in that way.

"The best advice we can think of, for advertisers and agencies, is to study TV carefully—and to study particularly the facilities and methods of the station they plan to use—before setting an inflexible program format. Better still, keep all formats flexible, and work closely with the station staff on the show."

*Philip Booth, Program Director,  
KTLA, Los Angeles—*

"Talent is no problem in Hollywood, and our facilities are entirely adequate. Cost is only a problem if you are trying to over-reach yourself. The most important thing I have learned is to know precisely why you expect the audience to look at any given show. Analyze what are the specific elements of appeal contained in it, and how these will add up to make entertainment that will produce specific satisfactions for the audience. Then you can fit the desired elements into whatever limitations of talent, facilities or budget you may be faced with."



**By JOHN L. SINN**

*President, Ziv Television Programs, Inc.*

Fortunately for television, the method for superior TV programming was developed long before the advent of the medium itself. Namely, film. Compare, for instance, the relative position of the transcription on radio versus film on television:

During the first 10 years of commercial radio, (1922-1932) there was no such thing as an electrical transcription. During the next ten years of radio the quality of electrical transcriptions left much to be desired. It is only since 1942 that transcriptions have, due to technological improvement, taken their place as an important part of the programming structure of radio.

### **Sees Film As Aid To TV Programming**

Quite the contrary is true when one considers the relationship of film to TV. Movie film had reached technical perfection before commercial TV appeared on the American scene. Given the time and the appropriation, the television producer can produce a far more acceptable subject on film than he can "live." There never was a "live" program that could not be improved by editing. And editing is a joy when you work with film. I do not here refer to shows filmed off the kinescope. Obviously, film off the kinescope imposes on the program producer the very same restrictions that hamper him in the production of a "live" television

show. But, programs produced on film for TV enjoy all the advantages that are offered the producer of a theatrical film including editing, optical techniques, blending of several sound tracks, retakes, etc.

### **The Cost Problem In Programming**

You'll note that I qualified the above with the provision of "the time and the appropriation." Obviously, the major problem in TV programming at the moment is the cost. A grade A transcribed show on film costs an advertiser roughly \$10,000 for a half-hour program. At least \$5,000 for a 15-minute program. Programs can be produced for less, but at such reduction, the producer might have to bring in something less than a Grade A production. With TV stations constantly increasing and set ownership constantly increasing, and with TV delivering such a huge percentage of "sets in use," appropriations of \$10,000 per half-hour subject or \$5,000 per quarter-hour subject are easily justified. In some instances, the independent producer can render a very real service in assisting a regional or single-city sponsor to pro-rate the cost of such productions.

### **Quality Productions A Long-Range Investment**

Our own firm is currently doing this. We produce a series of half-hour films or quarter-hour films which the single-city or regional advertiser can purchase for a mere fraction of their cost of production. At the present time, there might not be enough TV stations in operation for us to recoup our investment in such productions. But by investing our own dollars in such a series and thus retaining ownership of such a series, we look forward to recouping our investment as additional TV stations go on the air. Since we must look to the future for recoupment, naturally, we make sure that each production is of highest quality so that it will be in demand and so that the original investment will be returned in the long pull. That is a very real service which the independent producer renders to local, regional and in fact, national sponsors.

We may be wearing rose-colored glasses, but our peek into the crystal ball indicates to us a constantly increasing demand for the independent TV film producer and for independently produced television films.



## talent manager



**By WILLIAM MORRIS**  
President, William Morris Agency

Television has the impact of an atom bomb. It is increasing the people's intellect in proportion to a bomb's destructive power for blowing them to pieces. And it's a foregone conclusion that national advertisers will go into TV or go out of business. But more important than TV's sales effectiveness and popularity will be the basic honesty it brings to the acting profession—an honesty far beyond that which we have in the theater arts today.

There will, in all probability, be about 40 big shows in TV—one of each type which will stand out in such a way as to preempt respective categories of interest.

The success or failure of the individual performer will depend on his integrity and the uniqueness of his personality. This new medium is the most exacting we have ever known. All standards of acting will be improved, because that will be demanded. And other entertainment media will, in the same way, be refined and bettered. More important than any acting technique will be the absolute honesty of craft of the player's performance. The real craftsman, that is the actor with integrity, will go to greater heights; the others will be eliminated. The show itself, apart from its individual performers, must have a sincere individuality to come across successfully. Vaudeville had such individuality and, in losing it, became moribund.

Television is presently borrow-

ing, but within a year it will be the parent of the theater arts. The creative person will write first for TV; the actor will perform first for TV. In the smaller cities, young actors will naturally gravitate to the television studio, and it will become the focal point of histrionic expression. Here again honesty will be the touchstone of success. There will be no place for the slick, superficial writer anymore than for the slick, superficial actor.

I think that video is making good use of actors from the stage and radio, but we need some means of developing our acting talent to meet the rigid requirements of the new medium.

We haven't as yet reached the acting standards that Europe has; nor are we, as a people, as close to the theater as Europeans. When we go to the theater, it is usually something of an occasion. We dress up a bit, spend some time in getting ready and, in effect, become psychologically prepared to accept what we see. Because of this attitude, we are not too demanding of the talent. However, when we are at home, relaxed with pipe and slippers, we become part of an entirely different, and more exacting, audience. The TV actor will need more than gilt and spangles to be well received.

Right now, the video performer is not getting a break. It's a miracle he accomplishes what he does. He has to dart all over town for rehearsals, costume fittings, and put up with all sorts of inadequacies. Given the accepted personality, the TV artist should have no difficulty putting on a weekly show. And he will build such a following that, in the future, his personal appearances will be made in ball parks and stadia, instead of theaters.

Artists and craftsmen must have some leisure in order to sustain excellence of performance. Presently they are pushed to the limit and, ideally, to relieve this pressure, we might have three working units, that is a sufficient staff to enable shows to be set up well in advance. With such a setup, conceivably, the star could be reading the fourth show, studying the third, rehearsing the second, and doing the first.

As for sponsorship, the advertiser will find that economy of expression means economy of cost. If you have real artistry in a puppet for 15 minutes, you may have the value of a full-hour show. Cost of the shows will depend, like every-

thing else, on the economy of the country. But the advertiser should remember that he also must use the medium intelligently and honestly. A tasteless program not only will fail to sell goods, it will damage the good-will of the advertiser. For the TV program now becomes an extension of the personal philosophy of the advertiser.

## theatrical producer

**By MAX GORDON**

*Max Gordon, a program consultant to the DuMont Television Network, is a prominent Broadway producer, among whose long line of successes is "Born Yesterday," now in its third year as a hit show.*

TV programming will mature mainly on ideas—constantly new, well-developed, and well-presented ideas—rather than on "name" personalities. If the advertiser is expected to use television as a major medium, TV will have to give him affordable material, week in, week out. Constant searching and development of new and inexpensive ideas—together with new talent such as performers and writers—will accomplish this.

Name personalities in other fields of entertainment, expensive and expendable as time goes on, will not be the backbone of TV. Personalities are limited, whereas ideas are not. Vaudeville went to pieces when its big names—such as Fanny Brice and Burns & Allen—left for greener pastures. Furthermore, there are only a dozen or so really top names in any field—the Crosbys, Allens, Bennys, Heifetz, Lunts. Certainly they can't go on thrilling audiences forever. And what's more, you can't feed the public this heavy diet of talent seven days a week for 52 weeks.

### **TV Will Develop Its Own Personalities**

Admittedly, television has a job to do in developing programming on a "no-name" basis, but the ideas are there and can be developed to a

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point where the medium will produce its own stars. It's no trick to lure a top-name from some other medium—provided you have the wherewithal—but it is a trick to discover new talent and develop it into top-notch property.

And while it develops itself, television will help the legitimate theater. For example, I can envision the day when a Broadway "first night" will be witnessed by TV fans in Peoria, Ill., or Patchogue, L. I. When the video audience gets a taste of the theater, it will develop an appetite for the real thing—actual presence in the theater itself.

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## By MERRILL PANITT

TV Columnist, Philadelphia Inquirer

Philadelphia's TV boom gives the lie to would-be comics who malign the City of Brotherly Love and Plenty of Cash as staid, old-fashioned and generally a thorn in the seat of progress.

With some 175,000 television homes, two major set manufacturers (RCA Victor and Philco), and three wide-awake stations, Philadelphia is the nation's outstanding example of a city gone overboard for the new medium.

Advertisers have long since learned that far from being averse to anything new, Philadelphians like to weigh an innovation carefully before giving it their whole-hearted support. In the case of TV, the citizens of this city prove their enthusiasm in a simple but gratifying manner—they actually dig down into their pockets and buy the products they see on their living room screens.

This sounds like a puff—but what other conclusions can be reached when one learns that all three stations have waiting lines that form at the right for spot advertisers who are anxious to give their products a TV hypo.

Counting network as well as local, each station boasts a list of at least a hundred sponsors. No one denies that business could be better, but then again no one is complaining. This, mind you, at a time when a certain "sister" industry is making noises about a summer "hiatus."

Sets are moving here at the rate

of more than 12,500 a month. Conservatively, that means about 50,000 new viewers for each summer month—certainly a lot more than the estimated four per cent of Philadelphia's TV viewers who will be away from home for a few weeks.

Sponsors who won't listen to that clincher—and there are some—find themselves caught between the possible devil of less viewing during the warm months and the deep blue sea of losing their time franchises if they cancel out for the summer. The net result is no slackening of business, but shorter contracts.

So far I haven't said much about local programming, largely because it's so difficult to generalize. There are good and bad local shows, just as there are good and bad shows from NBC, ABC and CBS. Paul Whiteman's *TV Teen Club*, the *Western Balladier*, and Dr. Roy K. Marshall are good enough local shows to win time on the networks—as were the boxing matches from the Philadelphia Arena.

Imagination, ideas, or whatever you want to call the ability to dream up something interesting for audiences count more locally, we believe, than in network headquarters where experiments are likely to involve huge sums of money. As a result, some Philadelphia programs smell to high heaven, others just smell, and a few are well worth watching.

### TV Fans Cling To Established Shows

Viewing habits seem to be more deceptive than listening habits, and stations and sponsors are having a hard time dragging telefans away from the more established shows. One solution to this would be adroit use of newspaper advertising to let the viewers know about new shows. So far the sponsors have been content to let their investments rely on word of mouth advertising. Sooner or later they're going to take a tip from the movies and really plug their wares in the papers.

None of Philadelphia's stations are worried too much about excess profits taxes at this point, but the red ink bottle is being used less and less. There is even some idle chatter about profits going the rounds.

Altogether, it's a pretty rosy picture. No one pretends that this city will become the TV center of the country or anything near it. New York, Chicago and Hollywood can battle it out for the glory of originating programs. Philadelphia stations will be content to sell. They've got the market for it.

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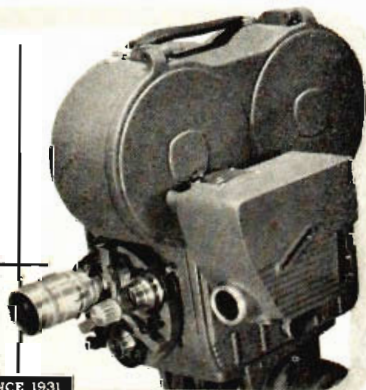
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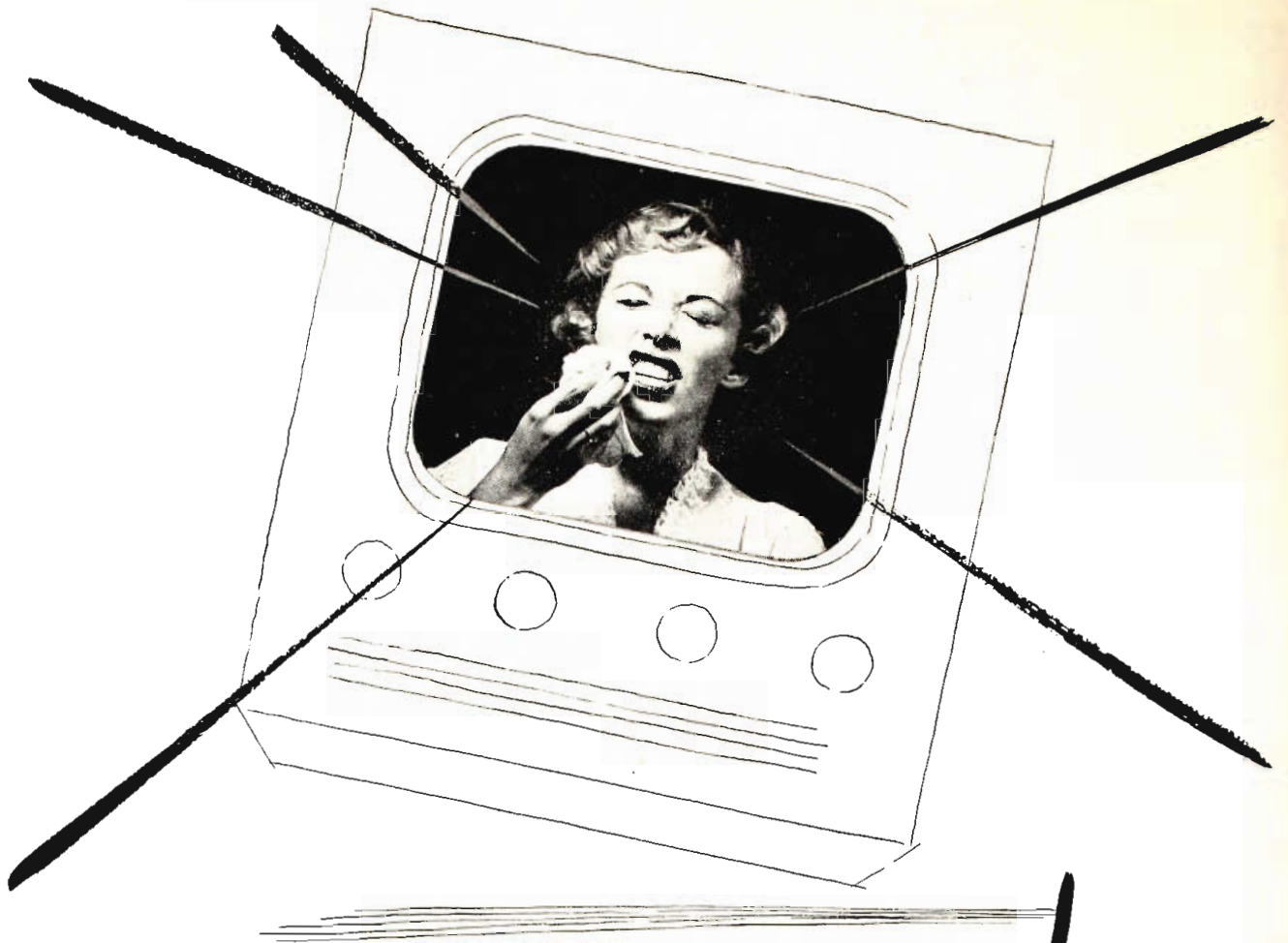
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•  
*new york*



By **HARRIET VAN HORNE**

*Radio Editor, N.Y. World-Telegram*

Perhaps it's only an indication of how uninteresting radio has become in recent years—but I am not ashamed to admit that I enjoy television. It look at it every evening through my brand-new, horn-rimmed spectacles, designed especially for evenings at home with video.

Eye-strain is the only fault I have to find with the brave new medium, aside from its growing pains, which I regard with clinical (and loving) tolerance. True, some of the programs have little more artistry than an ancient, flickering movie starring Theda Bara. (Now that I think of it, some of the programs I've watched have *been* ancient, flickering movies starring Theda Bara.)

Pressed for specifics, I'd say that television is at its very best right now with the variety bill. The most unimaginative production men can turn out a good show, given a comedian, a girl singer who doesn't look too much like the late Bull Montana, a magician, some tumblers and maybe a dog and pony act. The "variety" itself, plus an old song or two, are sufficient to distract the viewer's mind from technical flaws.

Best variety show, week in, week out, is Milton Berle's. Without Berle, it's still a good show, but you don't laugh as much.

My candidate for the best dramatic show is *Studio One*. The taste, the fine feeling for mood, light, shadow, tempo—all the variables that go into a dramatic show—are unsurpassed. Here we see the brightest promise of what television

may someday be, provided it doesn't fall into the hands of the circus barkers, or the small-time showmen with Minsky minds.

Special events, provided they are truly "special" are wonderful beyond words on television. Watching the nominating conventions last summer was like sitting in the lap of history. I've an idea, too, that television is going to weed the phonies and charlatans out of politics—at least, the more blatant ones. A TV camera picks up nothing faster than insincerity.

I hate naming the "very best" anything, be it a news commentator or a recipe for sponge cake. But the television program I like the very best is *Kukla, Fran and Ollie*. It defies description. If you haven't seen it—well, just call my house for reservations. It's the only program I write about and talk about with missionary zeal.

Television commercials have a long way to go. The good ones employ animation of one sort or another. The worst ones employ actors in hideous little two-minute dramas. A few filmed commercials have been seen so many times that viewers are inclined to parrot each gesture and word, then groan, "They'll see me in hell before I buy ONE ounce of that stuff!"

Experimentally, television hasn't been as bold as one should like it to be. But the medium is growing. Summing up the past year, I should say that about 50 per cent of its programs might be rated as *good* entertainment, good, that is, considering the limitations of this new field of endeavor. Television ought not to be compared with radio or the theatre or the movies.

In fact, if somebody hadn't previously invented the moving picture, we'd all be *entranced* by television, even on Hoot Gibson nights.

•  
*chicago*

By **BILL IRVIN**

*Radio-TV Columnist, Chicago Sun-Times*

Despite the lack of funds, and in some cases, adequate facilities, Chicago is producing some of TV's best program ideas, and some of the best talent in the business is to be found in Windy City studios. As one TV producer puts it: "Give us some money and there's no telling

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## Television Magazine

*The Business Magazine  
of the Industry*

how good our programs will be."

If any one criticism can be leveled against Chicago TV producers it's that they're trying to shoot over their heads. A Chicago network brass hat has observed: "I'd still rather see *Macbeth* with stars from New York than *Otello* with bums in Chicago." Of course, he's using the word "bums" very, very loosely, but he makes his point. Over-zealous though they may be, you can't rule the boys off the course for trying, especially since, as often as not, they come up with something good.

When the coaxial cable made some of the East's best shows available for comparison, Chicago found that, production-wise, it stacked up very favorably alongside some of the higher-budgeted Eastern offerings. Only in one or two of the top name variety shows and a couple of hour-long dramatic productions, such as the *Ford Theater*, would it concede New York the edge.

WBKB's *Kukla, Fran and Ollie*, of course, is generally conceded to be about the best show of its kind to be seen in the Midwest or the East. Originally conceived as a children's show, *Kukla* has built up an intensely loyal following among viewers of all ages, a tribute to the ability of puppeteer Burr Tillstrom in projecting the characters of *Kukla and Ollie* and other members of the Kuklapolitan Players on to the television screen, and to the personality of actress Fran Allison.

Variety, with sports a close second, special events and drama, in that order, would probably stack up as the programs preferred by Chicago televiewers.

No one in Chicago, from producers to viewers, will admit there is very much wrong with local TV programs that could not be admirably corrected by more adequate facilities and possibly a few more production dollars.



By **ARTHUR ENGEL**

*West Coast Editor, Television Magazine*

The advent of television has inspired various reactions among top Hollywood motion picture-makers, most of whom are studying TV as a possible mirror of the future.

Possibly one of the more valid  
(continued on page 47)

# 25

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## BASIC FUNDAMENTALS OF PROGRAM PRODUCTION AS OUTLINED BY EXPERTS IN THE VARIOUS FIELDS

•  
*primer*



By **EDDIE SOBOL**

*NBC Producer-Director*

*Condensed highlights of a series of articles by Sobol published in TELEVISION MAGAZINE.*

**T**HE script in television, as in every other medium, is the most important thing. A director will only be as good as his script.

### Selecting a Script

In selecting a story or play for TV, judge whether it can be told in terms of pictures and dialogue, with the emphasis, of course, on the picture. Furthermore, subject matter is not as important as the story itself. The subject might be the most discussed topic of the day, but if the play itself is badly constructed and badly written, the subject matter won't save it.

**DO'S and DONT'S:** Don't choose a script because it presents a point of view with which you are in sympathy.

Don't choose a script because it lends itself to trick effects or unusual camera angles.

Don't choose a script because it will give your direction a great chance to stand out. If the audience becomes too conscious of the direction, the play goes out the window.

Don't choose a play or story

simply because its characters are quaint; or because it has a colorful locale.

Don't play down to the lower level of intelligence of the audience in the hope of pleasing the greatest number. You will soon find you have *no* audience.

Be absolutely convinced the play or story you select is good. You must believe in your play, otherwise it won't represent your best work.

Be very careful to check clearance rights on scripts. Look into all author's and publisher's rights, whether it be a novel, a theatrical production, or a motion picture. If possible, have your director submit several plays for clearance to make certain you'll have one which will be okayed for use on television.

### Adapting the Script

Read the play again and again to thoroughly familiarize yourself with the story, its characters and its situations, so that cutting or elimination can be achieved without harm to the story itself. As an example, look for long speeches which can be reduced. A good rule to keep in mind: if the story can be told with a picture—and no dialogue—by all means do it. See if all the characters are necessary; very often one character can do the work of two or three.

**DO'S and DONT'S:** In cutting and adapting a stage play, be careful that your cuts do not disturb the smooth flow of the story from beginning to climax to end. Bad cutting can make a play jumpy and disjointed.

Be sure you have not kept in an "effect" but cut out its "cause." When the effect without proper preparation does come, your audience will wonder why and how.

Be sure, in cutting and tightening, you have not lost the character of the play.

Don't attempt too much rewriting. It will be very difficult for you to match the writing style of the original author and the play might

turn out like a pair of britches too obviously patched. Make your contribution to the finished script adaptation as unnoticeable as possible. If that's impossible, don't make any.

### Scenery and Props

In planning your sets think in terms of the television picture. Study your play carefully, and plan your action of casts and cameras just as carefully. You may find a two-wall set will suffice for certain scenes, and that just a flat or a drop will do for others. When you have decided what you want, make a rough sketch of your sets and floor plan, showing the layout of doors, windows, furniture, etc.

When deciding on props and scenery, be guided by your scenic designer. In most cases he will know more about furnishings than the average director.

**DO'S and DONT'S:** In planning the set try to get different elevations or levels. They make for good composition. A sunken living room provides many good "picture" areas. Staircases in a room lend themselves easily to good groupings.

Avoid horizontal lines and planes that will cut right through your actors. Avoid "busy" backgrounds or any background into which your actors will fade.

Bear your "establishing" shots in mind. Arrange the room and furniture so that the various playing areas show the characteristics and locale of the room. Thus an establishing shot will not have to be an extremely long shot taking in the whole room.

Try to make your room architecturally correct. You may be forced to compromise but be careful to be authentic in period furnishings and locales.

Don't use furniture which the actors will find difficult to work with, or furniture so large that it will keep getting in the way of your camera shots.

Avoid clutters of furniture which  
(continued on page 39)



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Television Magazine • June 1949



will restrict the movements of your cast.

Try to be original in your placement of furniture. Too many television plays have copied the stage with its usual table and two chairs on one side of the set and the inevitable sofa facing the audience on the other.

When doing period plays, devote time to research. Try for authenticity, but use replicas instead of antiques wherever possible. Antique furniture can collapse at the most inopportune time.

### Costumes

In selecting clothes for your actors, get costumes which will help establish their characters. Costumes can establish character, time and locale. But be sure that your costumes permit rapid changes for your actors.

Be very careful of colors. Make a study of color response, particularly with the image orthicon camera. Avoid dead blacks and whites.

### Casting

The cast is second in importance to your show only to the script. The better actors for TV, in my

opinion, are to be found in the theater. This medium, with its tributary summer stock little theaters, experimental laboratory groups, etc., furnishes the actor with a thorough grounding and development. Here he rehearses weeks before being permitted to go on. He gets an opportunity through weeks of rehearsal to create character and mood. Furthermore, he's had the benefit of guidance from top directors and producers, as well as other experienced actors. He develops the knack of memorizing quickly — so essential for TV. As for small towns, TV will help to develop these little theater groups, and hence, benefit from their talent as a sort of "minor league" for television.

**DO'S and DONT'S:** Carefully lay out a plan for obtaining the "right" actors for your parts. Even if you know you can't get them, you've started in the right direction.

In casting your leads use actors whose work you are familiar with.

Have second or third choices for your parts.

Avoid general auditions. It will be a great waste of time for you, a

(continued on page 45)

writing



By GERTRUDE BERG

Author & Star, *The Goldbergs*

This may sound odd, but to me writing *The Goldbergs* for television is almost exactly the same as doing the job for radio or the stage.

I know there are theories on the subject, but I have none. The techniques of writing for radio and for television may be markedly different for some people, but in writing *The Goldbergs* over a period of 20 years I have never been conscious of the medium for which I was writing.

The reason is simple. From the beginning of the radio series in 1929, it was written—and played—as if it were being *lived*. The cast always has acted instead of merely reading scripts. If Molly was going to close a door she went over and closed a door. It made for more naturalness in the acting for the cast to imagine it was living its roles to the last appropriate gesture.

Thus the way was unconsciously smoothed many years ago for the more complicated production of *The Goldbergs* on CBS Television. I do not mean to imply that presenting *The Goldbergs* on television is not hard work. We would not be rehearsing 33 hours every week for our half-hour show if it were easy. But the point I make is that television called for no important change in writing and even in acting technique from the radio version.

A striking instance that the radio technique — unchanged for television — must have been effective

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came to my attention recently when, according to a listener's report, the video of her receiver went dead while the sound continued on. It was halfway through the broadcast of a *Goldberg* show. The listener said she found the rest of the program intelligible with sound only, and that she didn't miss a point in the story.

Television has affected my writing chore in an unexpected way that is, however, more amusing than serious. In radio I always had drawn my material from direct mingling with the people to catch their conversations.

No one recognized me then, because I was only a voice on the radio. They never saw my face. But now, with television, everybody recognizes me. Instead of being themselves and opening up their hearts to a simple, plain woman as in the past, they rush up and say, "Hello, Mrs. Berg. I would like to have your autograph." That's all very flattering, but it doesn't help me to get raw material.

### Reaction to Dialogue Remains A Mystery

In writing for television as for radio, I never know, of course, what effect any line may have upon the unseen audience. There were many surprises for us when we made the stage play *Me and Molly*, based on the "*Goldbergs*" family life, in 1947 and for the first time played before a "live" audience. As in radio, I had not written for laughs or gags or melodrama, but simply about people I had known intimately for years.

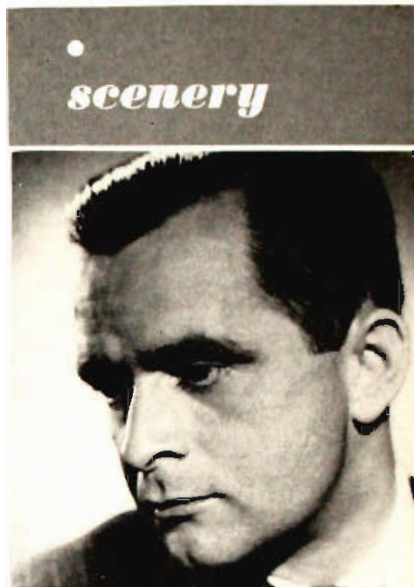
So, the first time I faced an audience as "*Molly*" when the show opened in Philadelphia it was enlightening to get audience reaction. For the first time, I heard audible laughs for the lines I had written.

The stage play's run was good experience in preparation for television. I always felt that the "*Goldbergs*" were a family that needed to be seen. The play and the television series, which seems to have been received with favor by the public and the press, indicate that this is true.

In television as in radio, I type cast. If an actor didn't fit the character I had in mind, even in radio, I couldn't write lines for him. Our actors seem to live their roles, and I am fortunate indeed in television to have life breathed into my creations by such outstanding actors as Philip Loeb (*Jake*), Eli Mintz (*Uncle David*), Arlene McQuade

(*Rosie*) and Larry Robinson (*Sammy*).

Dialogue is obviously of more importance in writing for radio than for television, where pictures—composition—assume high importance. And in television, of course, direction is as important as anything else. In rehearsal on camera as well as on the air, it is perhaps most important of all.



By **JAMES McNAUGHTON**  
National Art Director, ABC

One of the most popular misconceptions in television production is that the cost of sets and scenery is prohibitive, a notion that has caused many agencies to hold back from attempting the unique and interesting. Costs are *not* prohibitive and, in fact, it is actually possible to design remarkably beautiful and lavish scenery for television if the designer, the client and the agency approach the medium as TV—not the theater or motion pictures. It is frequently because of the influence of the latter media that many costly errors have resulted in video—all directly due to the fact that the exigencies of the medium have not been clearly understood. An agency, therefore, should never discard one program idea for another because one may seem less demanding in the matter of scenery without thoroughly exploring the possibilities of the original idea with a competent television designer.

Designing for television draws on the experience of other forms of entertainment, of course, but the end result is totally different. The prime consideration is this: *what*



will be seen on the receiver screen? Obviously it's a waste of time, money and effort to clutter a set with objects or properties that are poorly visible—or not visible at all—to the home viewer.

### Scenery Design Begins With Program Idea

As in other phases of TV programming and production, sound planning is the key to effective and economic set designing, both on the agency and broadcast level. When the nucleus of a program idea has come forth in an agency the producer and his director should immediately get together with the designer of the station or network. The latter, presumably familiar with every facet of his organization's production facilities, will be extremely helpful to the agency and the client. He will, for example, be able to:

(1) Outline for the agency how the particular program fits into the network or station's normal schedule of building and painting scenery.

(2) What amount of unit (regularly used) scenery he can re-make to fit the agency's needs.

(3) Explain exactly how the physical layout of the show must be in order that all camera angles are worked out properly—thereby indicating the minimum amount of scenery required.

(4) Offer creative suggestions to the agency producer and director which may help to improve the overall production, and by so doing, reduce the time (and costs) required in production. Furthermore, the designer can often help to crystallize the original program idea into a complete plan.

(5) Guide the agency as to what can and cannot be done in the studio; because he has worked in the studio on all phases of production, he knows it better than anyone else.

### Urge Agencies Use Station's TV Designer

It cannot be too heavily emphasized that the agency make elaborate use of the facilities and creative assistance available in the production department of the station or network. These services are often included in the overall charges and—more important—are of a specialized nature. The use of designers in the theater or motion pictures for TV is often preferred because of reputation but it has been my experience that productions evolving from these talents alone leave much

to be desired in television. The simple idea of putting a TV camera on a stage or theatrical production as such is merely "reportage work"—not television. Moreover a designer thoroughly experienced in TV has the all-important factor of costs fixed in his mind when he approaches a job from the very beginning.

It's an accepted axiom that the best creative work in television, as in motion pictures, is a production in which the budget is so limited that it requires all the creative power possible to achieve something interesting and effective. A limited budget requires *thought and imagination*, whereas an unlimited budget invites a clutter of expensive ideas which, more often than not, lead to over-production, waste in time, money and effort—and scenery which is not visible on the screen.

The limited budget, rather than hampering the ability of an experienced TV designer, has often resulted in the discovery and development of effective "tricks" not otherwise resorted to. The use of, for example, standard wall board cut-outs, clever employment of units in stock (re-arranged from time to time as the occasion demands) is limitless if the designer can improvise or originate, using his background as a source.

My constant use of the "one point" perspective, in which a set gives the effect of distance (or depth), space and lavish atmosphere, all guiding the eye to a single basic point is largely the result of budgetary demands. In the case of one show handled in this manner I wanted to show a public square and a complete boulevard in a large city. The available working area in the studio, however, measured a scant 10 by 30 feet. More important, the expenditure for building and painting scenery was \$95.

In solving the problem I realized that if I used simple wall board cut-outs in a very drastic "one point" perspective I would get the feel of an immense scene very lavishly constructed. Perhaps of equal importance was another discovery made in arranging the scenery in rehearsal: the curve of the lens in a TV camera gave the effect of enlarging the scenery when focused at an angle, and the space enclosed by the scenery itself by at least one-third.

While costs—as well as the various techniques in scenic design, the use of colors, material, etc.—vary

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according to the particular program, some idea of the economy that can be achieved in this phase of production is available in ABC's handling of *The Actor's Studio*, the Peabody-Award-winning drama series produced by World Video, Inc. On a recent one-set presentation of this show we built and painted all scenery, including a backdrop measuring 30 by 50 feet, for approximately \$300. Such a job, handled by an established and reputable theatrical designer on the outside would have cost about \$2,000. This cost control in scenery and design is not unusual, either, and we have found it possible to keep costs down to about 25%, on the average, of that produced by outside commercial organizations.



**By DICK ROSE**  
*Producer-Director*

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A television director uses the camera in the same way as a motion picture director uses the motion picture camera, and for the same effects. But where the motion picture camera is set up to record a complete scene from one point of view for later editing, the video director has at his command two or

three cameras, each equipped with as many as four lenses which can be changed in a matter of seconds. This range of lenses, plus the flexibility of a television camera in dollying, panning, re-positioning, together with the use of booms to elevate and lower the camera are the tools with which a TV director builds a continuous flow of pictures.

The turret lens with which most studio cameras are equipped has areas for four lenses, which are interchangeable and are set up for the requirements of the particular show. The usual arrangement will include a 135 mm. for closeup shots, a 90 mm. for medium shots and a 50 mm. for wide angle shots. To this can be added an 8½ inch lens for extreme closeups. A well-trained cameraman can change lenses and adjust focus in a matter of seconds. It is not considered good taste to change lenses while on the air and so the director usually cuts to another camera while changing lenses. With four points of view on each camera from one position, two cameras will give eight different points of view without the necessity of changing the position of the cameras. Add to this the ability of the camera to dolly in and out of a

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scene and to pan right and left to follow action and it becomes evident that there is very little to be desired in range and flexibility in televising in a studio.

In a studio show where the action has to be rehearsed there is another flexible element that the director can use in composing his pictures—the actors. By planning the action and instructing the actors to work to specific cameras along specific lines it is possible to have a scene opening as a long shot, and by the movement of the actor walking toward the camera, re-compose the picture into a tight "two" shot or closeup. The motion of the actors re-composing the pictures does away with the necessity of too much cutting in order to cover the action properly and allows the director to save the fast cuts for pace when he needs it at climaxes. However, such camera technique is entirely dependent on *well rehearsed* scenes with actors who are trained to work to TV cameras. In the case of the ad lib performance with untrained and unrehearsed performers, a full range of cameras and lenses are helpful—plus some good down to earth judgment and a sincere prayer.

The word that haunts the TV director's life, his eating, sleeping, working and non-working hours is **REHEARSAL**. There are never enough of them, either of dry, or non-facility rehearsals, or of the more precious hours of facility rehearsals, with camera, lights and sound. Both types of rehearsals are essential to the smooth production of the scripted show. The dry rehearsals with the actors are less expensive since they do not tie up valuable studio space and personnel. However, there is a limit to how far you can go without the correct props and furniture. The opening and closing of a door in a studio setting will require far more time than you have allowed in pantomime during the dry rehearsal. But a good director will be able, through his knowledge of the cameras and studio facilities, to rehearse action with certain shots in mind so that when facility rehearsals are under way precious time is not lost.

#### Facility Rehearsal

The facility rehearsal is, in actuality, as much a rehearsal for the studio technicians as it is for the actors. Consider the number of people who must be acquainted with

the routine of a show in a very short time. In the studio there are: the camera men, mike boom men, floor director, stage hands, electricians, propmen. In the control room there are: the video shaders, audio-man, turntable man, technical director, besides the director and his assistant. Add to that the film facilities for motion pictures, slides and balop equipment and you have quite a number of people who are necessary to a smooth performance. Bear in mind also that these men may also be working other shows before and after *your* opus. On the credit side let it be said that there is a growing number of well-trained studio personnel who quickly grasp the director's intention and retain it for the actual performance.

There is no hard and fast rule that can be successfully set regarding the amount of rehearsal time that is required for a TV performance. A general practice of three hours rehearsal for one of airtime has been in effect in offering time to sponsors. However, the *type* of show is the most important index to the time required. Audience participation shows require perhaps the least since it is rarely possible to anticipate the many variations that

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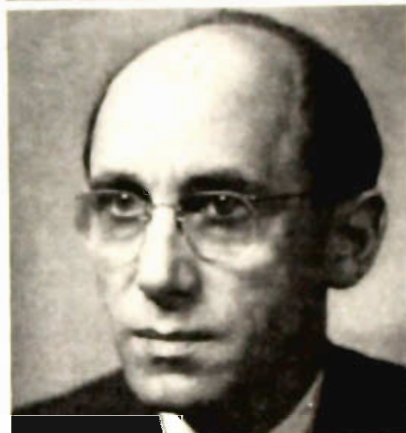
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can occur. Where the same group of technicians have been working the same show over a period of time, and the format remains the same, only enough time to set up camera positions is required. Variety shows that follow the same general format from the stage of a theater require more rehearsal time, particularly for the performers. But the dramatic production is the one that really eats up rehearsal time—and particularly—facility time. There are no short cuts other than intelligent professionalism all along the line here. Perhaps the greatest help in cutting down on camera rehearsal time would be the availability of the studio in which the performance is to be televised; with fairly complete settings and props arranged as far in advance as possible.



By **DR. FRANK BACK**  
*Television Zoomar Corp.*

Looking at some of television's inherent limitations we can see how they can be by-passed by thoughtful preparation and a full realization that such limitations do exist.

Take present-day studio illumination as an example. The modern TV camera places definite limitations on the kind of illumination that can be used successfully for video shows. At the moment, there probably is no other single department in television production that suffers from more confused thinking than lighting. In many cases, the old rules of stage and motion-picture lighting are being applied to television with poor results.

In television, the difference between poor lighting and good lighting is considerably more than just a matter of intensity. To tele-

vision's eyes, light can be "hot" as in incandescent or "cold" as in fluorescent. It has color. For best results, the type and intensity of TV studio illumination used must be the most favorable for the actual camera assemblies being used.

"Hot" lights, in my opinion, should be avoided for the overall or key illumination. "Hot" lights not only broil the performers but, because they give off infra-red light, add to the already complicated mass of pick-up problems. If fitted with suitable heat filters to cut the infra red to a minimum, they can be used for special effects and back-lighting, but "cold" light is by far the best for general illumination. It eliminates the heat problem and presents the fewest pick-up difficulties. In any case, however, unfiltered "hot" lights should never be used with "cold" lights. The two, like oil and water, just can't be mixed.

Basically, there are two good reasons for this general rule—the lenses and the image orthicons used in TV cameras. Both of these units require certain light qualities that rule out the use of a mixture of visible and infra-red light. First of all, the lenses are not corrected for both visible and infra-red light. And secondly, while some image orthicons do have infra-red response, many have little or no response.

There also is an unfortunate tendency among many producers and directors to reduce the overall key lighting on TV sets to a minimum and to shoot with their camera lenses wide open to compensate for the lack of adequate illumination. This combination may be desirable from the point of view of the actors when "hot" lights are used, but it decreases image clarity by decreasing the depth of focus. In shooting close-ups, for example, with an f 1.9 lens wide open, it is perfectly possible to have an actor's mouth in perfect focus while the tip of his nose will be fuzzy.

There is no substitute for adequate illumination for general studio work. The overall illumination should be at least 150 footcandles and lenses should be used stopped down to at least F 8. This will provide sufficient depth of focus to allow normal action on the set without requiring the cameramen to continually re-focus.

Just as important as balanced and adequate lighting, however, is the use of cameras equipped with image orthicon tubes whose light



and color sensitivity characteristics match. Unfortunately, the characteristics of camera tubes vary and unless matched tubes are used in multiple camera shows there will be a change in image quality and brilliance every time a switch is made from one camera to another.

Balance is important all along the line in a TV production—balance in illumination, balance in the choice of image orthicons, and balance in the use of lenses. Ignore the balance in any one phase and the resulting image quality is bound to suffer.

### Check-list of Major Lighting Objectives

(1) Basic front lighting for overall picture. Studios are equipped with fluorescent lights.

(2) Back and overhead lighting for depth and perspective, to provide separation and clear detail, or a third-dimensional effect. "Modeling lighting"—the technique of using back and overhead lighting on an actor or object to provide contrast of features or surfaces. Example: use of a brilliant back light on an actor facing a high-light to produce a halo-like effect about the head. This technique may also be used on complicated sets.

(3) Source lighting with spots for dramatic effect. This may be accomplished by large spots with focusing units and great intensity. Can be used sparingly but with great effect for scenes simulating sun or moonlight through a window.

(4) High-lighting for dancers, soloists, etc., on musical, variety shows, accomplished with follow spots (a basic piece of equipment).

(5) Cross-lighting and high-lighting commercial products with small spots, which have great flexibility and can be used to advantage here.

### Do's and Don'ts

**DO—**  
Allot a certain percentage of facility rehearsal time to light rehearsal. This can be as important as any aspect of rehearsal to the success of final production.

Remember that lighting largely controls the mood of the show, and the sustaining of the sinister or gay mood will depend upon it.

Use fluorescent lighting for front and key lights since, according to consensus, this avoids mike shadows and makes for an even light.

Use incandescent light from the back and sides, in general, in order

to give a rounded picture with depth and definition.

### DON'T—

Use light widely but rather sparingly. Remember that the TV picture doesn't depend on how much light is used, but how it is used.

Use any more white on the set than absolutely necessary since it kicks back into the lens affecting the exposure and darkening the face.

Have too much of one shade as it will make the picture monotonous or flat.

Be reluctant to get together with engineers on the show. The more the lighting expert can know about the overall technical operation the better.

## PRIMER

(continued from 39)

disappointment for the actors, and will make casting very difficult for you in the future.

Be convinced the actor you select is right for the part. Don't cast anybody in any part against your better judgment. In casting, I place ability above good looks. Good acting—not beauty—will help you to get a good show.

### Rehearsal

It should be kept in mind that a script will emerge as a show only as well as it is rehearsed. For the full-length dramatic program (60 minutes) about one week of "dry" rehearsal is a fair standard to set. Try to have your final cuts and changes in the script ready before the first rehearsal call. The first day should be spent just reading the script, which might require three to four hours.

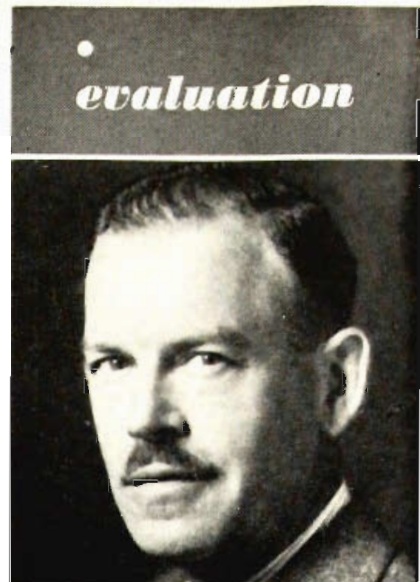
**DO'S and DON'T'S:** When the cast is completed, get them together for a general reading of the script.

After the first reading, make whatever changes are necessary.

Always direct with the camera in mind, and be certain when rehearsing that the camera can get to the place you have set your actors.

Be sure your stage manager marks all stage business and movements in his script—and be sure they're copied in the director's script. You'll find these notes invaluable in planning your camera shots.

If possible, have your technical director present at as many off-camera rehearsals as possible. You may want to confer with him on the feasibility of desired effects, camera or mike movements. Don't try for unnecessary effects.



By **THOS. H. HUTCHINSON**  
TV Director, School of Radio Technique

While every other entertainment medium is trying to curtail production costs, television is building revolving stages, hundreds of sets of scenery each week and in general, acting like a drunken millionaire on a spree. If there ever was a comparable situation in the entertainment field that provided such a heyday for stage designers and technicians as is in existence now—I've never known of it.

A visit to any large TV studio today, when the stages are set for an hour production, makes one wonder: where do we go from here? Too many producers are trying to "out Hollywood" Hollywood. They apparently approach the problem of producing an hour television program from the point of view of "here's where we show the motion picture industry how to produce visual entertainment." Let us not lose sight of the fact that Hollywood still knows something about entertaining the world by means of pictures.

On the other hand the attitude of live television producers today seems to be "how much can we stick the client for?" If some one gets a "good idea" the practical production problems are rarely weighed before putting the idea into rehearsal. Of late, ideas have been tried that have failed completely because of an accidental camera switch. When any idea that costs the client a lot of money is dependent on too high a ratio of human mistakes and uncontrollable studio operation, then the idea isn't worth trying. Ideas that should have been very effective—had they come off—have been



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## EVALUATION

tried not once, but many times and the cost has often far exceeded the entertainment value.

Agency producers of various programs are all trying the same unworkable ideas—apparently blissfully unaware that some other producer has already made a mess of them. Many television producers are still operating as they did in radio by always being just ahead of a deadline. In many cases the planning of scripts for regular programs is done less than a week before the program goes on the air. Many precious expensive hours of studio rehearsal time are wasted because the producer-director doesn't know what he wants to do or how to do it.

Station operation today is in many cases absolutely disorganized. Crews report at a studio for a rehearsal that is scheduled in another studio twenty blocks away. Programs are being scheduled in such a way that cameras have to be manually lifted some three or four feet high for one program, and then lifted down again, when the program is over. This is done, not just once, but many times each week. Do cameras get dropped? Of course they do. And pick-up tubes cost about 1500 dollars!

On some programs the agency has hired Broadway stage designers to design and light the stage at a cost that is entirely ridiculous when the resultant picture is seen. On the other hand, we have recently seen one ray of hope in NBC's production of *Romeo and Juliet*. This program demonstrated conclusively that elaborate stage settings are unnecessary. In many scenes the absence of "busy" backgrounds gave far better and clearer pictures of the performers than those ordinarily seen in some of the super-colossal productions. Too many scenic designers are more interested in how the set looks than how the actors look in it. That, after all, is the real problem.

## HOLLYWOOD

(continued from page 36)

complaints lodged against television is that it could prove an "undesirable" influence on avid kid fans. MGM director Richard Thorpe believes that TV is muffing a great chance by not latching onto this idea and stressing educational subjects more. Thorpe, who is nailed to

his TV set while he's not making movies like "Joe Smith, American," "A Date With Judy," "Thrill Of A Romance" and his recently completed "Malaya," is convinced that TV represents the most potent educational medium yet devised.

"Very few teachers," Thorpe points out, "can match the efficiency of television when it comes to narration and illustration of a subject.

Presenting another slant on the subject, Maxwell Shane, producer-director who made the box-office hit "City Across The River," for Universal-International, believes that TV will have a very direct effect on the motion-picture screen by indirectly helping to cast the starring roles in future pictures.

Shane is impressed by the fact that he has received a sheaf of letters from the usual movie fans suggesting certain acting personalities for leading parts. The difference is that this time so many of them concern players or personalities known only via television. One lady correspondent demanded that an important role be given to a prizefighter whom she saw over TV from Madison Square Garden; another letter-writer proposed that a certain wrestler, also prominent in telecasts, be spotted in an important part in the picture. While most of the letters plumped for personalities in sports and other fields besides acting, Shane foresees the day when TV watchers might well bring tremendous weight to bear on the casting of movies.

Roy Del Ruth, producer-director of "The Babe Ruth Story" and many other hits, believes that two direct results of the advent of TV will be a big boost in the popularity of screen serials, and the possible introduction of a new set of movie stars. The fact that television is visual and a new and experimental field where many new players are being given chances, will eventually react to the end of creating new movie stars, Del Ruth avers.

"Introducing a new star on the screen requires a great deal of money and no little time," Del Ruth says. "Then it's still a gamble. The producers and studios have to guess as to how the public is going to receive a new face. Even after a newcomer has been introduced in a starring role, it requires years to really establish the star with the public. One of the advantages of television is that public reactions to new personalities will be immediately available."

## CHEVROLET

(continued from page 15)

ticular type will be reached when we want to reach it.

The commercials themselves get as much attention as the choice of shows. *Winner Take All* appeals to the entire family, so we have scheduled story-line, humorous commercials to fit its informal mood and the tenor of the audience. Trucks come in for major emphasis on the *Roller Derby*, which appeals to men. And unlike the family car, the men still buy most of the trucks.

Close integration between entertainment and advertising has even dropped the film commercial in as a question on *Winner Take All*. The contestants get to see the one-minute film on a special receiver, then answer questions based on motion pictures.

### Dealers To The Fore In TV Ad Campaign

The elastic programming evolved as a planned consequence of the original decision on the television goals of the Local Dealers Association. With Chevrolet Central Office engaged in heavy schedules for magazines, newspaper and billboard advertising, the Dealers took video as "their baby." They wanted to emphasize the owner-dealer relationship for the days when new cars again meet the demand and plug the habit of buying service where the car was bought.

In effect, what we aimed for was a wide-spread awareness of the client's product and position in the community. Instead of sinking most of the money into a single, high-budget program each week, the cumulative impact of multiple airings for the sales message was chosen.

With video paying *five for four* in audience dividends for new or topical programs, the elastic sponsorship meant constant freedom of choice. In recent weeks, dealer members of the New York Chevrolet group report many a customer commenting that "Chevrolet's all over the dial." That's where we hoped to be when the Association launched its TV advertising just a year ago.

Is the technique generally applicable? It was constructed and put into effect to meet the inherent demands of the New York Chevrolet Dealers, a local sponsor with a good-sized budget and long-range as well as immediate selling job to do. Within those broad outlines, the plan can work successfully for other video-minded sponsors.

**category breakdown  
of all advertisers**

TOTAL, MAY 1, 1949	<b>1204</b>
AUTOMOTIVE	137
Auto Manufacturers	8
Dealers	105
Motor Oils & Fuels	14
Tires & Other Rubber Products	10
BANKS, INSURANCE & LOAN COMPANIES	34
BEER & WINE	69
BUILDING MATERIALS	14
CIGARETTES	12
CLOTHING & APPAREL	65
DOG FOOD	7

FOODS, BEVERAGES	135
HOME APPLIANCES & HOUSEWARES	86
HOME INSTRUMENTS	86
Distributors & Manufacturers	78
TV Accessories	8
OFFICE SUPPLIES	2
OPTICAL & HEARING AIDS	4
PHOTO EQUIPMENT	5
PUBLISHERS, ENGRAVERS	22
REAL ESTATE	7
RECREATION	13
RESTAURANT & HOTELS	27
RETAIL OUTLETS	248
Appliance Stores	23
Clothing Stores	58
Department Stores	45
Drug Stores	4

Florists	5
Food Stores	11
Furniture, Rugs, Antiques	30
Hardware Stores	8
Jewelers	19
Repairs & Personal Services	27
Miscellaneous & Unclassified	17
SCHOOLS, CAMPS	11
SOAPS, CLEANSERS, & STARCH	14
STORAGE	11
SWEETS & CANDIES	28
TOILETRIES & DRUGS	33
TOYS & SPORTS	31
TRANSPORTATION	10
UTILITIES	9
WATCH COMPANIES	5
MISCELLANEOUS	79

**Breakdown of Station Operations**

IMPORTANT: In reading the station operation chart below, several factors such as time charges, commercial sponsorship of remotes, etc., must be kept in mind for a true evaluation. Because of the varying factors, this chart should not be used for comparative evaluation. These figures are presented merely to indicate a trend.

Station	Average No. of Hours Weekly	Remotes	Studio	Film	Networks	Commercial	Sustaining
WCBS-TV	57	16%	60%	24%	—	45%	55%
WATV	36 1/2	12%	15%	73%	—	34%	66%
WPIX	50	30%	24%	46%	—	26%	74%
WNBT†	60	15%	69%	16%	—	39%	61%
WABD	42 1/2	24.1%	65.5%	8.2%	2.2%	35%	65%
WJZ-TV	36	10%	31%	32%	27%	24%	76%
WFIL-TV	43 1/4	13.6%	16.2%	15.3%	54.9%	39.7%	60.3%
WTTG	25	22%	38%	8%	32%	45%	55%
WENR-TV	42 1/3	28%	20%	32%	20%	40%	60%
WWJ-TV	47	14%	24%	18%	44%	65%	35%
KTSL-W6XAO	21	24%	36%	23%	17%*	20%	80%
WLW-TI	41	6.4%	58.2%	13.2%	22.2%*	58.9%	41.1%
WTMJ-TV	48	10%	34%	13%	43%	53%	47%
WTVR	46 1/2	—	23%	8%	69%	49%	51%
WBZ-TV	46	12%	9%	13%	66%	64.4%	35.6%
WBAP-TV	37	25%	15%	26%	34%*	41%	59%
KSTP-TV	30 2/3	28%	12%	35%	25%*	60%	40%
KSD-TV	51	7%	13%	6%	74%**	58%	42%
WBKB	77	18.2%	20%	72%	—	62%	38%
WJBK-TV	29 1/2	—	4.2%	29.6%	66.1%**	41%	59%
KTLA	40	35%	36.5%	28.5%	—	20%	80%
WPTZ	62 5/6	34%	16%	6%	44%	54%	46%
WBEN-TV	36	4%	16%	8%	72%**	83%	17%
WAVE-TV	28 2/3	21%	18%	24%	37%	70%	30%
WNBQ	30	10%	70%	20%	—	40%	60%
KPIX	26	25%	15%	—	60%**	40%	60%
KLEE-TV	28 1/3	17%	1%	8%	74%*	53%	47%
KTTV	16 1/3	10%	40%	30%	20%*	30%	70%
WMAR-TV	56	9%	16%	28%	47%	40%	60%
WOIC	35 3/4	1.8%	19.8%	8.4%	70%	33.5%	66.5%
KDYL-TV	28	24%	25%	18%	36%	60%	40%
KNBH	24	15.8%	29.4%	20.2%	34.6%	41.2%	58.8%
WGN-TV	53 1/3	27.3%	21.3%	23.8%	27.6%	63.1%	36.9%
WAGA-TV	17	—	16%	17%	67%**	30%	70%
WEWS	51 1/4	15.40%	21.32%	6.92%	56.36%**	56.75%	43.25%
WNBK	42	—	11%	22%	67%	40%	60%
WBAL-TV	65	—	31%	18%	51%	28%	62%
KRSC-TV	30	15%	—	26%	59%	52%	48%
WXYZ	37	4%	31%	19%	46%	24.7%	75.3%
WSB-TV	40 1/2	18%	23%	32%	27%	32%	68%
KOB-TV	12	—	6%	8%	86%*	16%	84%
WLW-C	41 1/6	—	56.6%	24.3%	19.1%	38.1%	61.9%
WLW-D	38	.9%	67.2%	15%	16.9%	38%	62%
WMCT	26 1/3	6%	31%	27%	36%	55.7%	44.3%
KFI-TV	42	—	92%	8%	—	50.5%	49.5%
KLAC-TV	31	45%	53%	2%	—	60%	40%
WNNC-TV	48	—	—	—	—	49%	51%

\*Network film recordings

\*\*Network and film recordings

†Based on month of March