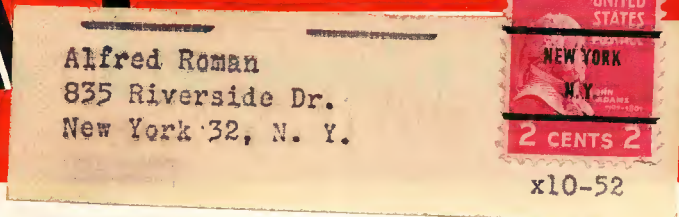


TELEVISER

Producing Programs In Color
Coast to Coast TV
Directory of Film Companies



TELEVISION FILM COMMERCIALS

that Mean Business!

It's the *dollars-and-cents* RESULTS that count...in television advertising...and your TV COMMERCIAL ...on film...is the salesman that bears the responsibility...for *getting* audience interest...*holding* it... and *paying off*...through SALES and more SALES!

That's why responsible agencies...like DUANE JONES...select job-proven producers...like NATIONAL SCREEN SERVICE...to tell the Television SALES STORY of MENNEN...in the professional manner...that comes from more than 30 years of *experience*...in producing the best in short, punchy, showmanship-packed advertising films!

That's why other top agencies...and smart advertisers call on NATIONAL SCREEN SERVICE...to put their KNOW-HOW into TV-FILMS that SELL!

When YOU are looking for TV-FILM COMMERCIALS...OPENINGS...or other TV-FILM requirements...remember that NATIONAL SCREEN'S extensive facilities, experienced craftsmen...and creative ability...applied to YOUR product...will produce TV-Films...that *MEAN BUSINESS!*



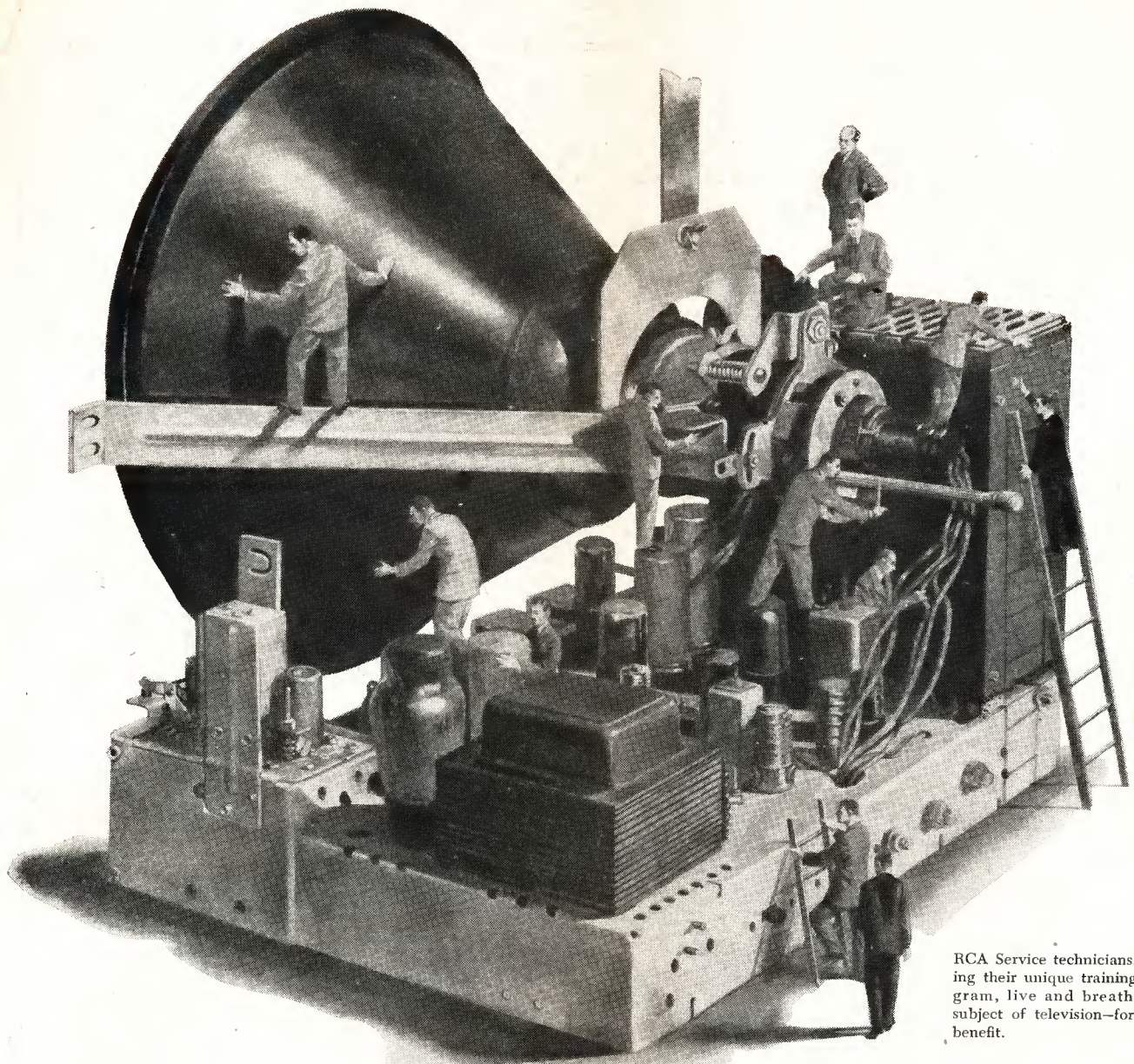
THE ADVERTISER
The Mennen Company

THE AGENCY
Duane Jones Company, Incorporated

THE PRODUCER
National Screen Service



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



RCA Service technicians, during their unique training program, live and breathe the subject of television—for your benefit.

These men get TV's Inside Story

When you buy a fine television receiver, correct installation and maintenance are as important as the set. For service technicians, RCA has developed the only training program of its kind—a *factory program*.

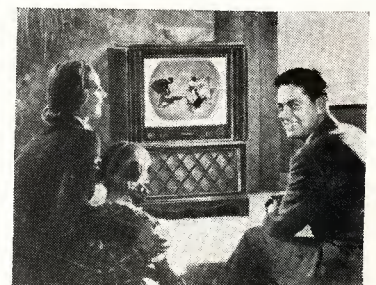
During their studies, these men learn the basic facts of modern, all-electronic TV...how it reached its present perfection by research at RCA Laboratories...how to build a television receiver...how to select and install the right antenna for your *home*

...all the complexities of kinescopes, electron guns, tubes, television cameras and transmitters.

When their studies are complete, they have a grasp of television's *inside story* that assures you the most perfect installation and maintenance possible—under your RCA Victor Factory-Service Contract.

* * *

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



Get all the performance that's built into your new RCA Victor home television receiver through an RCA Victor Factory-Service Contract.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television

Televiser

THE JOURNAL OF TELEVISION

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thousands
upon thousands . . .”*

FRANK M. FOLSOM
President, Radio Corporation of America

“By a simple person-to-person canvass, we are adding thousands upon thousands of serious savers to our Payroll Savings Plan. Our employees are eager to contribute to the strengthening of America’s defenses while they build their own security. They know that individual saving initiative means a blow at ruinous inflation. They know that is the line on which all of us at home can make our strongest fight.”

“Thirty days has September.” And every one of these September days is a D Day. In newspapers . . . magazines . . . over the radio . . . from the television screen . . . on billboards . . . contributed advertising will urge every American to “Make today your D Day. Buy U.S. Defense Bonds.”

September days are “D” Days for management, too—*Decision Days.*

If you have a Payroll Savings Plan and your employee participation is less than 50% . . . or if you have not made a person-to-person canvass recently—consider this your “D” Day.

Phone, wire or write to Savings Bond Division, U. S. Treasury Department, Suite 700, Washington Building,

Washington, D. C. Your State Director will show you how easy it is to increase your employee participation to 70%, 80%—even 90%—by a simple person-to-person canvass that places an application blank in the hands of every employee. He will furnish you with application blanks, promotional material, practical suggestions and all the personal assistance you may desire.

Your employees, like those of the Radio Corporation of America and many other companies will join by the hundreds or thousands because they, too, are eager to contribute to the strengthening of America’s defenses while they build their own security. Make it very easy for them—through the automatic Payroll Savings Plan.

The U. S. Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

TELEVISER



Producing Programs In CBS Color

By Bert Gold

THIS season television's newest dimension is a commercial reality, and while it isn't true to say color has actually arrived, it has a firm toehold on the ladder up.

To those around today who still have splinters in their knees from crawling around on the ground floor of black-and-white television, and shared in the pioneers' satisfaction and low pay, the atmosphere at CBS Studio 57 is familiar and history-repeating. One need only see the picture on the monitor for the convincer: That this exceedingly beautiful multi-hued image, which seems to improve on nature, is almost as great an improvement over monochrome television as that was over radio.

The CBS field-sequential color system, which was authorized for commercial broadcasting by the Federal Communications Commission, whose authority to do so was recently verified by the U. S. Supreme Court, exists in substantially the same physical form today as when it was first developed ten years ago by Dr. Peter Goldmark. Now that it is being programmed regularly, the engineers, whose almost exclusive preserve it was for so many years, are yielding, as they

BERT GOLD, TV station consultant in programming and operations, put four stations on the air; was producer-director of over 700 shows and pioneer of many developments.

inevitably must, to the coming influence of the program people. It is with them, the producer and director, etc., that we will be concerned now.

Staging the Show

Staging the show for color is simpler and less expensive, and at the same time but in other ways more complex and costly. That queer combination of statements represents the number of differences between color and black-and-white production which will have to be understood by those people involved in making the change.

An advertising man, accustomed to the vastly higher costs of color plates and reproduction for magazines and lithography, would understandably react with disbelief to the statement that color TV is often cheaper than monochrome—and yet it is. Wonderful effects can be achieved by the simplest things in their natural color. The system's ability to accentuate the color composition of even the most modest objects could make any extraneous visual gimmick or ornamentation look ostentatious. Very great care must be taken to refrain from over-prettifying things, for the lily is already gilded, so to speak.

The same restraint is necessary, or at least desirable, in the program content of the show, since the greater eye-impact of the color overcomes the need for anything but



EACH camera control has an auxiliary color shading unit. Here a video man is shown operating this unit at CBS Studio 57.

the bare essentials of a well-staged performance.

This very restraint, in fact, is where the complexity of the operation comes in—in terms of judgment and designing talent. The occasional flair of a vivid primary color is dramatic and striking, but only when the general tone is conservative. Too many extremes would become offensive, and might easily spoil an otherwise well-staged show.

That part — the planning — is of course the job of the production department, but the tactical end, the actual balance of spectral hues and intensities (chroma) has been undertaken by the engineers. They had to, for the color values are measured as part of the shading process on the auxiliary unit of each camera control. This places a greater responsibility on the shoulders of the video shaders, who in black-and-white were concerned only with technical picture quality. Now they are artists as well.

Technical Crew

The technical men at CBS are under the supervision of Ted Lawrence. He has worked constantly with his men on the development of arbitrary color standards, particularly in the relationship of flesh tones to every possible background hue. The important and tricky problem of reproducing skin tones is present in every reproduction medium, as any photographer or engraver will attest, but here it is assisted by the fact that the color balance of the picture is under immediate control at all times, requiring continual attention.

Since parts of a frame would not be color-shaded separately, widely divergent complexions are a pitfall for the hapless director. That situation arose this summer when two extremely sunburned naturalists appeared with the pale Patty Painter. The problem: To shade for Patty and leave the guests looking like lobsters, or vice-versa with Patty looking like a marshmallow? The fact is, people on the paler side tend to be better subjects, for they require less shading-down of the red chroma with its complementary increase in green-effect over the picture. It's very tricky, for red halation is most noticeable. All colors, when extremely saturated in pure hue, behave as whites do in monochrome television—cause a halo. In the case of color, the halo, or bloom, appears in the complementary (opposite) color. Only experience and practice will lick this and similar posers, and by the time public circulation has been achieved that will have been done—and there will be a new race of experts among us.

Lighting is one of the difficulties; approximately four times the intensity being required. This does not

affect the ratios for highlights, and for certain dramatic effects, if well-justified, atmospheric color "gels", as in stage-lighting, can be used. That has been experimented with, but is not in common use now.

Fluorescents are not considered dramatically effective when used alone, being too diffuse for effective key and back light. Though satisfactory in themselves, as base lights, they are difficult to mix with other light sources because of fundamental differences. In color, unless specially filtered, incandescents, of course, mean heat—but this has been partly solved by installing heat-absorbing filters on the myriad of studio lights.

When it comes to lighting, nothing beats the bright outdoors. Remotes in color will be extremely successful, even in cloudy weather.

The additional dimension, the composition of color added to those already existing of form and action, offers the director many opportunities and challenges. While the physical procedure of calling a show remains the same, a few new little worries pile up but some old ones are actually eliminated. As an example of the latter, where before elements of foreground and background in the same range of grey scale had to be separated by trick lighting, now the difference in color does the work. Special effects can be obtained by changing the phasing of the color wheel, a very simple procedure which reverses the color parity in three distinct ways. This is a novel title-card device, and is being used now. For weird drama, anything black or white would remain exactly the same while a change of phase would turn all other colors into opposites.

Interesting dramatic effects have already been attained without any additional production effort. One example was in "Sorry, Wrong Number," a half-hour drama directed by Fred Rickey during the Washington demonstrations. Actress Meg Mundy's coloring, her auburn hair and pale, almost translucent complexion presented a convincing picture of the hypochondriac, bedridden and panicky, doomed to destruction. In tension, tiny blue veins stood out in her hands, and as she gripped her forehead, red fingernails dramatically accentuated the pallor of her face.

As the climax was reached, the choice of colors surrounding her, the amber medicine bottle, the black menacing telephone beside the bed, all were used to enhance the mood, psychology and dramatic performance. This and other experiences with the advantage of color have hardly scratched the surface of what can be done.

On the debit side, bleached hair generally comes out looking like exactly that. Not because of any change in the chemical composition of the hair, but because of imperfections in the bleach job which the color camera sees though the eye generally does not. Costumes will present a new problem unless they are clean and in perfect condition. All the age and wear, patching and refurbishing of the ones currently available at the rental studios will be revealed by the merciless color eye. New ones, plus the replacement of much stock scenery originally made for the subtleties of black-and-white TV lighting, will add greatly to production expense. And for quite some time, the color director must be mindful he can afford no such extravagance.

All things considered, the producer and director now have a medium which will add enormously to the impact of the show they do, and compensate for any lack of production trimmings. As mentioned before, restraint will be the order of the new day. There will always be a temptation to press the potentialities of striking, brilliant hues; to "capture the eye," which is probably the easiest thing in the world to overdo. The thought that program people with untrained color sense and cheap taste might eventually acquire control in a mad battle to out-bedazzle the eyes of the beholder is too harrowing to contemplate. One hope for tasteful pictures is in the influence of the sponsors to use moderation in the show so as not to dim the beauty of their packaged products.

The other, and more important hope, is that color control and designing is left in the hands of those trained for color matching and harmony, since the development of good taste by the general public in a large sense will be in their hands.

It's time the artists got a break, anyway.

the Bell System completes
the first transcontinental
TV network

Coast to Coast TV



A NEW TV season is off to an auspicious start with a live telecast of a Presidential address on September fourth being carried coast to coast via a transcontinental TV network.

AT&T built this new cross-country circuit in about three years at a cost of \$40,000,000. This system relays signals along a chain of 107 microwave towers spaced 30 miles apart. Two channels, one west to east and the other east to west, will be available to television for regular commercial use by October.

Charges of the Bell system for a 44-station coast to coast hook-up, based on monthly rates for full time service (eight hours per day shared by the networks), would be approximately \$1250 for one hour, plus charges for any additional facilities which may be required by the network broadcaster to accommodate his specific operating requirements.

This rate averages approximately ten cents a mile per half hour, as such a network covers a total of 6200 miles. The four networks reportedly plan to pass on fifty percent of these charges to the advertisers.

The biggest deterrent to extensive use of this network will be the three hour time differential between east and west coasts. Very possibly the hottest time period, now 8 to 9 P.M., will shift to 10 to 11 P.M. for New York. This would permit a live telecast to be viewed at choice hours across the country. By Pacific Time this would be 7 to 8 P.M., Mountain Time 8 to 9 P.M., and Central Time 9 to 10.

Repeat telecasts of live shows for networking purposes may well be attempted for the first time. Un-

doubtedly, however, kinescopes and film will continue to play major roles in sponsors' coverage plans.

How It Works

The new network is a microwave radio relay system, as distinguished from co-axial cable which heretofore has been used more extensively for TV.

With radio relay the television signal is transmitted on a carrier wave approximately three inches in length. These microwaves are relayed at a frequency of 3700 to 4200 megacycles. About four billion of them pass a given point every second.

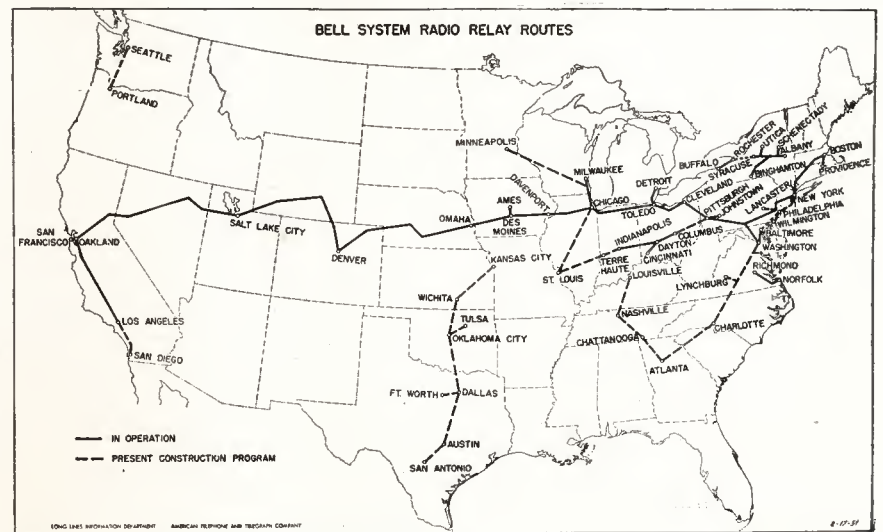
Radio relay is not affected by such static as lightning or such man-made interference as is caused by automobile ignition systems, because these disturbances do not exist in the microwave frequency range. Nor do microwaves interfere with other radio or television

programs being transmitted in their vicinity over other frequency ranges.

Again, because microwaves can be concentrated sharply into beams by the use of a new lens developed by the Bell system, only a small amount of power is needed for satisfactory transmissions. Less than one watt is enough to span the gap between stations on a microwave network. The distance between stations ranges between nine and fifty miles.

Another value of microwaves concerns the economical use of frequencies assigned to carry television programs by radio relay. Because the signal can be aimed precisely, the same frequency may be used for transmitting the waves of energy in different directions from the same station.

When received at each Bell system station, the signal is carried from the large antennas on the roof through hollow tubes (called wave



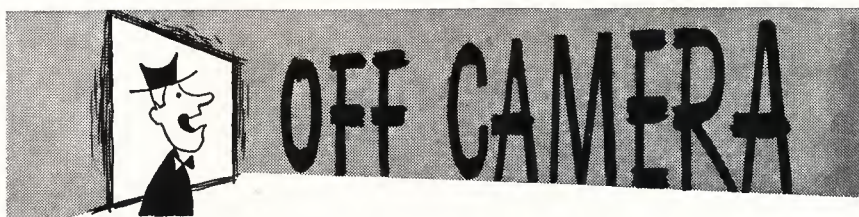
guides) to the amplifying equipment below. Next, vacuum tubes revitalize the faded signal by amplifying it, on the average, a million-fold. The program is then relayed on at a changed wave length. If this shift in frequencies were not made, some portion of it might feed back to the receivers on the roof and cause interference. At the next station the program is put back onto the original frequency, and thereafter they alternate between the two.

Radio relay stations are not placed in a straight line, but zig-zag somewhat. This is to prevent interference which might be caused if the signal transmitted overshot its immediate mark, the adjacent station, and were received at an antenna further along the route.

The relay stations generally range in height from 40 to 200 feet. In many cases they are concrete buildings, with space on the ground floor for a gasoline engine to generate emergency power in case the regular outside source fails. On the second and third floors are storage batteries and associated power apparatus required to operate the all-important amplifying and testing equipment which, in turn, is on the fourth floor. On the top of each station are square, horn-shaped directional antennas. These are the devices which act on the signal as lenses, to concentrate the energy of the microwaves into narrow beams.

At the ends and at the appropriate intermediate points along the radio relay route there is equipment to deliver the picture to its destination. Converters step down the microwaves to the lower frequencies used by television stations. Technicians at these control centers coordinate the audio and video portions which travel over separate channels and despatch them to the local broadcasting station.

Contrary to general belief, this is not the first nor only system that could carry TV coast to coast. The co-axial cable, following a southern route cross-country, was completed in November, 1947. This, however, was economically infeasible for network use due to the lack of intermediate TV stations along the way. It was built by AT&T, as was this new system, primarily for telephone service. This radio relay route is the seventh telephone highway to cross the country.



By Robert E. Harris

* * *

With colorcasts and coast to coast TV recent realities, television's tremendous technical strides are being made impressively obvious to all.

Great men, such as Nipkow, Jenkins, De Forest, Farnsworth, Baird, Du Mont, Zworkyn and others, have made historic contributions to the rapid development of television as a technical medium of communication. They have been with great vision and imagination. They had startling original ideas which they proved were workable. The scientists, the engineers, the technicians have done and are doing a job for television for which they can be justly proud.

But what of the programmers? What have the men responsible for the material transmitted on this electronic magic carpet been doing? We hear no such roll call of immortal names in this phase of television.

It would seem that the program people exhausted all their ideas even before TV became a commercial reality. During the experimental years of 1939 and 1940, every type of program now on the air was telecast. The main difference between programs then and now is that today they are much more expensive. Technique has, of course, improved over the years, but nothing basically new or original has been attempted.

Network programmers are well aware of this fact. Indeed, they are largely responsible for it. The surprising aspect is that few seem to realize the danger of this situation. The success of any entertainment medium will rise or fall with its ability to attract and hold patrons. Because of the general low level of programming to which radio had succumbed, it was an easy prey to TV's inherent plus factors. Recognizing that "the play's the thing," Hollywood advertises that "movies are better than ever."

What is to threaten TV? Stations and networks are apparently lulled into complacency because the basic advantages of the television medium seem to defy competition.

But TV stations and networks are being threatened even now. Theater TV, Educational TV and Phonevision can cut deeply into their audiences. They represent a challenge that cannot be ignored.

It can be met successfully in only one way: with better programs. But better programs do not mean more elaborate presentations of current shows. TV must develop new and original concepts of programming. They must be as inherent and vital to the medium as color and network relays are in the technical field.

Tested Methods of Avoiding Television

by John A. Thomas

Batten, Barton, Durstine & Osborn, Inc.

THE truth is not all advertising men *want* to get into television. Secretly they want some safe and sure method of *avoiding* television. If they could only do this for long enough, maybe it would go away. We've, therefore, prepared a comprehensive study on avoiding TV.

Tested Method of Avoiding Television No. 1: This is the advertising executive who says: "Television hasn't developed to the stage where we can consider it. However, we're watching it with an open mind, of course."

Well, how far *has* television developed? Is it beyond the baby stage yet? There are only four national magazines that have a circulation of 4,000,000. Right now there are more than *twelve* million television sets in the country. That means that there are roughly about 36,000,000 people watching television today.

While TV is still in its own infancy, it's a pretty big baby. 36 million people represents more than two and a half times as many people as there are in all of Canada. It's more people than the entire population of 27 states.

But let us get on to our second Tested Method of Avoiding Television. This consists in saying: "TV? No, I don't think so. You see, we use only national media."

There's an obvious measure of truth in this. Certainly television isn't a national medium in the sense of covering 100% of the country. And yet television is probably within reach of more people than you imagine. Perhaps one of the reasons this is not more widely recognized lies in the kind of television map you are usually shown. This

consists of a vast map of the U. S. with 63 tiny circles on it representing television areas. Maybe that's the wrong kind of map to show. After all, we're not selling geography—we're selling *people* and *markets* and *buying power*.

But perhaps there is another way of showing a map of television, one that will meet the objections of this chap: "We need *coverage*," he's saying, "and you can't get that with television."

Again, there's some truth in what he says. But television *may* be providing more coverage already than you think. Television's coverage in the large metropolitan areas of the country is well established. One-third of the whole country's retail sales are made in just 12 of these metropolitan areas. In these areas, television coverage exceeds that of Life Magazine by a margin of better than 4 to 1.

Small Budget

But back to our tested methods of avoiding television. Here is one of the more popular methods we have, the man who says: "We *don't* have the money to go into TV in a *big* way, and we can't afford to go in in a *small* way."

Well, all other media can be entered in a small way if you want to. Why not television? Advertisers use small space in newspapers, small ads in magazines, quarter runs in car cards, spots in radio. Why should television be the exception?

Our next case is the man who says: "Our market is women, son. No point in our considering TV until you build up a daytime audience."

You might as well say, there's no point in going after men, either. After all, there are more women watching television in the evening than there are men. For every 100 television sets on at night, there are 100 men watching and 130 women.

Incidentally, day television programming is increasing rapidly, particularly as two things happen; as more sets are sold, making the potential audience larger, and as less and less evening time remains available to advertisers. Right now Kate Smith, on daytime television, is reaching more than 2,500,000 homes every day. But just keep in mind also that daytime isn't the *only* time to get big audiences of women.

Here's a calm character. "What's the rush?" he says. "Television will still be there when we want it."

Sure it will. Staying out of a medium isn't likely to ruin a company overnight, if ever. It *can* affect your competitive standing if the competition uses it effectively and you don't. You can always go into other media, of course, and this may be the best course. But if television is an effective medium for you—and it may turn out to be the most effective in advertising history—would you rather be using it yourself or having it used *against* you?

Our next case is what you might call competition-shy: "Our competitors are spending big dough in television," he wails. "We can't afford to buck them."

This was a rough problem long before television was invented. There have always been competitors who were spending big dough in one medium or another. One way to meet them is to figure out ways and

means of using television more effectively than they do. When you get to the stage where you can't afford to buck competition, don't invest in television—what you need is Social Security.

Remember, your competition on television is not just the companies directly competitive to you. Every company is a competitor . . . competing for your customer's dollar . . . and also competing for good times, good availabilities, good programs, good spots. The longer you stay out, the more time they have to build up their rights to better time on the networks.

And now we come to a method that has been thoroughly tested: "Don't even mention television . . .

you'll just unsell him on a million-buck radio program."

Heaven forbid. But why any feeling that you can't mention television to a radio advertiser? Does the use of magazines eliminate newspapers? Or the use of network radio rule out spot?

Each medium must be sold for what it can do, and in terms of how it best fits a particular advertiser's plans. Radio does a tremendous job, and will continue to do so for some time. There will be jobs for radio and areas for radio that TV can't touch. But by the same token, there are some areas that TV *can* touch—and, brother, when TV touches an area, it stays touched.

A few years ago radio had access

to practically all the ears in the country. Today 36,000,000 people are watching television.

It doesn't take a Kefauver investigation to figure out that this must be having some effect on radio, particularly in the major markets of the country.

Well, what do you do when you see this happening to your favorite radio show in the top markets of the country? It is no service to a client to play ostrich about it, for fear he will get jittery about radio. His radio program may still be doing a job that probably no other medium can do so well. There's nothing to get unsold about in that.

Our next case has a rather self-assured attitude toward TV. "I don't believe in this franchise stuff," he says. "After all, radio's been around for 30 years, and you can still find plenty of radio time if you want it."

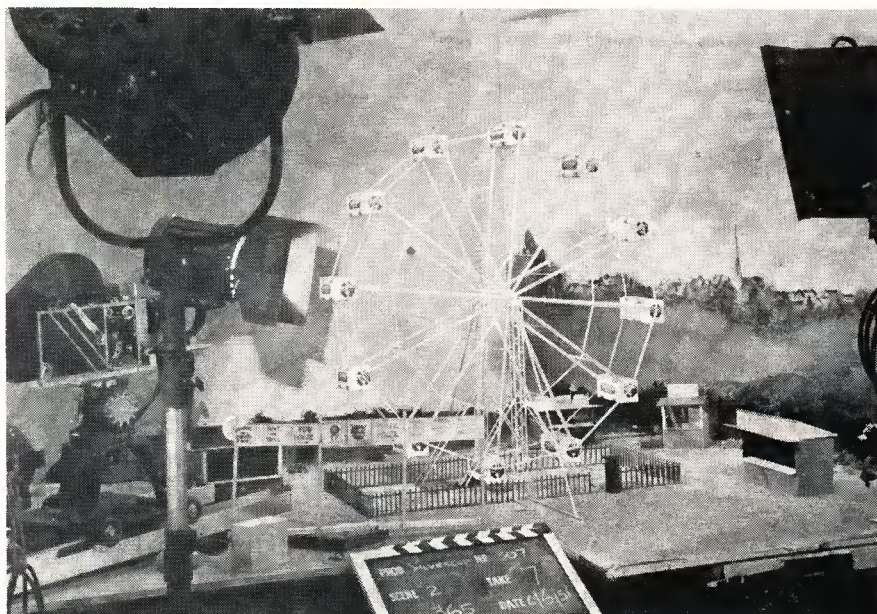
Well, maybe you *will* be able to find all the television time you want when you're ready. But there's a waiting list looking for good network times now—plus others now on TV who hope to improve their present time before you even get a chance at it. This affects not only network but spot television. Just a month ago I had a TV test-market operation to set up for a client new to television. Because of the nature of the product and its distribution, our choice of markets was limited. In one section of the country, we investigated six markets for spot availabilities. Five out of the six had to be discarded because they did not have adequate spot schedules to make a test worthwhile. Don't let anyone tell you that good TV time is just going to be hanging around on trees.

Our next case is a difficult one . . . the type that languidly objects: "Ours is a high-class product. We're not interested in your wrestling and prize-fight crowd."

Our friend must be sitting around in the wrong homes. Wrestling and boxing *were* top attractions in the early TV days, and they still are for many people who are now seeing TV for the first time. But for those who are not "dyed in the sweat" fans, the novelty wears off and the audience simmers down to normal size. However, even when dwindled, this audience may be a more potent and responsive one than you think. One of our advertisers

(Continued on page 20)

Ferris Wheel Commercial



Working from scripts prepared by N. W. Ayer & Son, Inc., Video Films, Detroit, has produced two unusual TV film spots for Silvercup Bread. The 20-second and one-minute films for Gordon Baking Company are being shown on stations in Detroit, New York, Chicago and Toledo.

Highlighted in the spots is a model Ferris Wheel which took over a month to construct and is perfect in every detail. Commercial angle was achieved by substituting miniature loaves of Silvercup Bread for the usual gondolas. Opening shots of the wheel revolving against a carnival background set a theme of con-

stant motion which is further developed by a dissolve from a side view of the wheel to an electric clock with sweep second hand; diameters as well as rates of revolution are matched exactly. The clock is used to illustrate the copy line, "Around the clock, Silvercup Bread is everybody's favorite!"

Near the close of the films, Video has employed a type of traveling matte to give the effect of milk bottles disappearing into the middle of the loaf-cars on the wheel, punching up the Silvercup claim that "more than a half a pint of whole milk goes into every loaf."

Planning and Producing The Television Quiz

By Charles Adams

AMERICA'S parlor games have been re-christened TV Quizzers. Before Television, a handful of sober and industrious men who wanted to play charades or "Twenty Questions" would gather, alone, in someone's parlor for the occasion. Today, they still congregate in a parlor but so do 5 or 10 million others who have flicked on television switches and poised their sharpened pencils and wits.

Easy to produce, low in cost, almost sure to get a respectable rating, and an agency's delight when a new program idea gets stuck in the making, TV Quizzers are a natural for television. They were pre-ordained to gather on our airways in quantities as abundant as grapes in a vineyard. Some are good; some, mediocre. Some have the sponsor holding his own quiz show—querying his agency men "Why is my show so poor?" What are the elements that, when mixed together and televised, result in a popular panel quiz program? And, how is one produced?

I. Program Elements

The first requirement is audience participation. Playing in a parlor game at home, the individual participates in the actual game. He is the panelist, the guest, the quiz-

MR. ADAMS produced and directed "Inside Detective" and "With This Ring" for the DuMont network. He was also in charge of program development for that network. Previously he packaged and produced TV shows over WXYZ, Detroit. For five years he was managing director of the Detroit Dramatic Guild.

master, the winner or loser. But to enjoy a game being televised, he must have the opportunity to participate in it. He can do this in two ways. The home viewer can have a chance to win a cash award or prize for sending in a letter, or question, or fact, that's to be read or used on the live show. Also, in some instances, he can appear on the live show. The second involvement is the vicarious enjoyment the home viewer derives from identifying with a panel member. Attaching himself emotionally to one panelist he wins when the panelist does or loses with him. Panelists, therefore, should be picked with as widely divergent personalities as possible in order to offer a broad assortment of human values for the several million home viewers to choose from.

The vicarious pleasure of the home viewer, or his direct participation, will have no enjoyable stimulus unless the subject matter of the quiz game has definite appeal, and is on a subject that's known and understandable to many. A quiz program on the fauna of the unexplored regions of the Atlantic Ocean will sink in popularity to the depths of the ocean itself. No one knows what's down there. Good subjects for quizzes are marriage, news events, historical events, contemporary heroes, sports and music.

The element of competition is part and parcel of the panel quiz program. A panelist, guest or regular, must win a prize or cash or a trip. Vicariously the home viewer strives to win the award, anticipating the pleasure of enjoying it as his own. Competition is sure-fire entertainment. It is the oldest known formula for holding public attention.

The appeal of observing a brilliant mind at work is basic. It not only provides entertainment per se but subconsciously fulfills the quest for knowledge. A brilliant person on a TV quizzer is a strong spike that will help nail down a high rating.

Always facing the problem of falling into a static pace, quiz programs should stress visual treatment. Instead of reading all letter problems or questions, have some depicted by live actors. *Celebrity Time* does this in brief scenes, 2 or 3 to a program. News questions are prolifically visualized on "It's News to Me." *With This Ring* dramatizes 2 of its 5 problem letters in 3-minute comedy sketches portraying problems of married life. *Guest House* uses stars to act out, sing, or pantomime the problem. A contest score-board can be used effectively as in *Say It With Acting*, where the spirit of competition is played up vigorously and effectively.

The MC is one of the most vital cogs in a popular quizzer. He should possess the quality of magnetism. Whether it is secured by warmth, wittiness, casualness or other personality traits is, of course, up to the individual himself. But he must be liked, for what he is, by the viewer. In addition, he must have the capacity to keep the show cohesive, to pace it, to fill in when necessary and to bring out the guests by skillful questioning. He, alone, will not necessarily make the program a success. But he alone can pull the program down to dull mediocrity.

A top program feature is the prize. Through astute promotion and selection, one can be secured that's useful and glamorous to the

winner. Then the home viewer, winning when his man does, might well murmur fervently, "Gosh, I'd like to own that myself." If he exclaims thusly, you've agitated his emotions—and that's show business.

A highly dramatic situation can be developed if an expert and a novice can be pitted against each other for, say, one round of competition. There you have the (apparent) underdog, for whom all Americans root but who often surprises by winning. Imagine an elderly scientist and a farm lad competing with each other to see who answers first, and correctly, one question on atomic power, another on raising pigs and the third on a neutral subject—girls.

We all like to be "in" on a secret. This device is successfully used on several quiz programs. After the panel, for instance, on *What's My Line?* has had a first quick (usually wrong) guess at the challenger's trade, the home viewer learns, by super-imposition, what the challenger's real line of endeavor is. The viewer then sits in a seat of superiority, always desirable, and watches the experts squirm.

An element of surprise can help change the pace of a quiz show—always a pleasurable procedure in panel programs. The appearance of an unannounced guest artist, or a panelist being asked, on the spot, to perform extemporaneously are good startlers. And, if colorful personalities (a must for all panel shows) are participating, the surprise element and all other program values, will be heightened.

Live Audience

Some television programs play better without a live audience. Top-most in this category are: The Vaughn Monroe Show, dramatic programs, the Dave Garroway Show. The quizzer needs a live audience. It stimulates the participants. To the home viewer, audience laughter and applause help underscore the show's comedy and dramatic values. If the home viewer didn't happen to think a particular round was amusing, audience laughter will incline him to feel otherwise.

Stars will spruce up the program's appeal. Everyone likes to hear a celebrity's point of view, get a peek at his private life. Usually, it is discovered that stars aren't much different than the rest of us

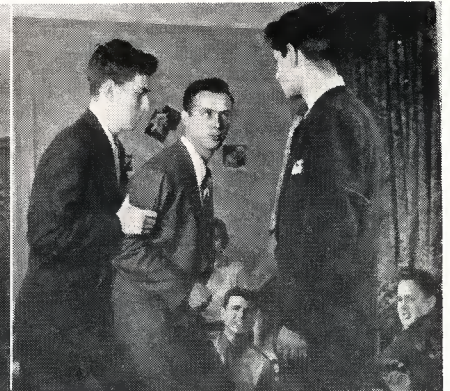
—a gratifying feeling.

There are three program features that are most important to a successful TV quiz program. The first is the subject matter used for discussion. The choice of a host is second. Element of competition comes third. But each is so closely related, one to the other, that it can be said they are tied for first place

of importance because without all three there can scarcely be any chance of producing an entertaining and high rating program.

Studio production details of a TV quiz will be discussed next month in the concluding article of this two part series.

"H" for Heroin



The tragic story of a typical case of teen-age narcotics addiction is the subject of a documentary film being released for television by Sterling Television Co., Inc., in presenting "H, The Story of a Teen-Age Drug Addict." Recent investigations in New York City, Chicago, Miami and other cities have revealed astonishing numbers of narcotics addicts.

The use of television as a means to focus attention on the narcotics issue is a vital step in combating this social menace. Because of the gravity of the problem presented in "H," and its stark presentation, Sterling will release this film only to TV stations who will use it as the nucleus for a serious community service program. A discussion guide has been prepared with the help of Young America Films that will accompany every TV print to serve as background material for preparation of this type of program.

Written and produced by Larry Frisch for Young America Films, "H" features non-professional high school actors. The locale might be anywhere in the U. S. The photography is intense and forceful. "H" is rough—it

lacks the finesse of a finished school of documentaries. Yet it is this quality of roughness that gives the film such impact. It is a brutally graphic presentation with no holds barred.

Although there may be some protest about the realistic film approach to this community problem, medical and welfare officials have praised this presentation. James R. Dumpson, Consultant of the Welfare Council of New York City, has commented, "The educational value of the film and its object lesson are excellent. It is skillfully executed." Dr. Lester C. Spier, former Chairman of the New York Medical Society's Narcotics Committee, is one of the many who has also endorsed this film.

The medium of television can become an important factor in gaining public support to stamp out the drug traffic as well as to promote understanding of the need for adequate medical and psychiatric facilities to help cure these pitiful addicts. It is only through public education that the problem of narcotics, as well as other social problems, can be solved. An informed and understanding public is a necessity. Ignorance solves no problems!

Remote Director

by Roy A. Meredith

Director of Sports Production, WOR-TV



THE preparation and production problems of a remote sports or special features program are totally unlike that of the studio director, who, moreover, has everything at his finger tips; stage hands to move his scenery; lighting experts to do his lighting; property men to assemble his props; with a battery of production secretaries, floor men, and other operating people to lend welcome assistance. The field director has to do all these chores himself, with the help of one assistant.

The studio director has nothing to do but concentrate on his show, handle the rehearsals, and put it on the air.

The remote director, on the other hand, has to prepare his program, sometimes weeks in advance of the play date. The first step in the production routine after the program has been booked for television, the remote director and his chief engineer visit the location of the proposed pick-up for a survey of all facilities. The power supply and source must be checked. Sometimes the power supply is inadequate for television needs, and a special line must be ordered, to insure a steady, unbroken power feed.

Audio Problems

Audio and phone line terminations have to be determined in order that the audio man can be in a favorable position close as possible to the announcer, and the scene of the action. Camera positions must be plotted. If the cameras need elevation, heavy platforms

have to be procured if available, and if not, must be constructed. If the lighting at the location is inadequate (more often the rule than the exception) lighting units must be installed, often at great cost, and with the necessity of additional power to supply those lights, if the area to be lighted is a large one.

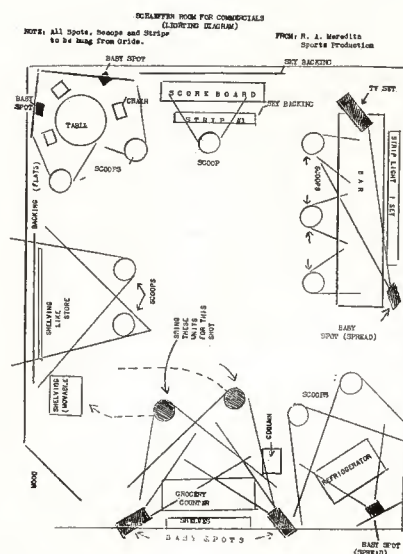
The announcer's position must be carefully selected, as microphone cables sometimes have to be strung across rafters and girders to keep them off the floor. If there are to be interviews with personalities, a location has to be selected that will

be free of milling, curious crowds. This area might also have to be lighted. The event being televised might be a horse show, or a swimming meet, where studio lighting is needed. The lights, in this case, have to be strung in such a way so as not to blind those persons participating in the show and yet not lose their effectiveness. This situation usually presents problems, such as location of cables, amount of cable, and type to conform with the existing fire laws. It is then up to the director to know, at a glance, the amount of light necessary for his show, and he must make this decision at the time of the survey, for lighting corrections done on the day of the broadcast can be very costly.

If a show is sponsored, the client's needs must be taken into account. The experienced director usually advises the use of films or slides as these can be presented from the studio projection room with little or no chance of technical failure. But if the client has not provided for these films or transparencies, title cards must then be made up, and used on an easel at the scene of the pick-up, an inefficient and precarious method at best. Many times the client wants to present his product as a "live" commercial. This type of commercial then calls for the fitting up of a room to be used as a temporary studio. This in turn, has to be lighted and decorated. The advertiser himself usually handles "dressing" the set, but again it is the director who must inform him as to type of background and color, which would be most conducive to the success of his commercial message.

It goes without saying, that the best method of doing a "live" commercial that is part of a remote sports show, is to present it from the studio. This gives the sponsor an insurance of good presentation with less chance of failure from lack of staging facilities. This method is expensive as it entails another crew to handle the cameras and video operation in addition to the cost of a stage crew. Despite, however, it is the best and safest way.

One of the most highly important details of television remote production is the location of the cameras. Bad camera placement will often spell disaster for a sports program.



THE ABOVE diagram was devised by the author to show light positions for the live Schaefer Beer commercials during baseball remotes.

In the studio, the cameras are easily moved from place to place, but on location, they are, as a rule, in a fixed position. At boxing and wrestling matches the cameras are placed side by side in a cage or balcony, dead center to the ring. These shows are comparatively simple, as all action takes place in one spot, and the selection of lenses can be determined almost at once, but sports, such as swimming meets, horse races, trotting races and automobile races present various problems in the camera placement.

The best vantage point is usually in the grand stand camera cage at the racetrack or on the roof of another building adjacent to the track. One of the best examples of this is the beautiful Yonkers Raceway. The conditions for a television pick-up are, to say the least, ideal. A camera platform was constructed which took care of camera positions, the announcer, the audio man, and the assistant director—and there was ample space on the roof for an “interview spot.” This location was lighted—the trotting races are held at night—and the power location and sources was conveniently at hand—a short cable run across the roof. Sometimes at these events, the director has at his disposition three cameras, when the budget allows, and he can employ them wherever he thinks they would be effective. However, this is not the rule, but the exception, two cameras being used at most sports events.

Baseball a Challenge

Baseball on television has always been more or less of a challenge to the sports production director, and the placement of the cameras has been a source of much controversy. The television pick-up of the Brooklyn Dodgers baseball games has been talked about, probably more so than any other sports program. A lot of preparation and planning went into it before the baseball season opened in 1950.

On a bitter cold day in February, 1950, the author and the engineering field supervisor took a standard Mitchell motion picture camera, using lenses that matched those used on the television camera, and photographed the baseball diamond from every position and vantage point in the park. Not until the films had been shown for study

were the camera positions decided upon. The camera located at the Dodger dugout at ground level was a later and effective addition—so much so that this year another camera, making a total of five, is now used at the visitor’s dugout. In the original survey of Ebbets Field the sponsor’s needs were taken into account and a specially constructed room was fitted out for single camera “live” commercials. A glance at the diagram illustrated will give an idea as to studio arrangements.

The cameras now located at Ebbets Field are as follows: counter clock wise, camera one in the cage at third base; camera two, dugout ground level near home plate; camera three located in the announcer’s booth, high in the grand stand behind home plate; camera four located in the cage between third base and home and usually equipped with zoomar lens. There is an additional camera used on the pregame show on the location near the bull-pen—this same camera being used later in a specially fitted room for the post-game show. All in all, there is a total of seven cameras used during the baseball season at Ebbets Field.

One of the most successful remote television pick-ups this year was the MacArthur Parade. It was a “pooled” transmission in which three of New York’s leading television stations took part, WCBS-TV, WOR-TV, and WJZ-TV. Two days before the scheduled program, representatives of these stations met at City Hall Plaza for the initial survey and selection of locations of the cameras at strategic spots along the route. WOR Mobile Unit was located at historic Bowling Green on lower Broadway. This position was chosen after a careful survey by Robert Wood, WOR Newsroom Manager, the author of this article and George Riley of the engineering staff. Location selected was later discussed with Dave Driscoll, Director of News & Special Events, WOR, who agreed that the position was ideally suited for the type of pick-up we had planned to do. WJZ-TV was located on Broadway midway between Bowling Green and the CBS location on the steps of City Hall. The pick-up turned out happily, for the location of the cameras kept the MacArthur car on the viewers screen almost continuously as it moved along the

parade route. This type of “pooled pick-up” was coordinated from the centrally located WJZ-TV master control room at that studio and was handled by the capable Robert Bendick, Director of Special Events at CBS. The three Mobile Units “fed” the master monitors at Master Control. Switching and editing of all pictures “fed” was done at that point, and, in turn, fed to the network.

Preparations

The preparation of this program in final form was done at Mr. Bendick’s office, at a session that went far into the night. A complete operations sheet was there discussed by all three directors and put into effect on a “time basis.” Each director was given a copy which was, in effect, a “bible.” There was phone communication between all directors and Master Control room at all times. By this method the viewer was able to see a program packed with action, for if matters got dull at one point, the coordinator had the choice of switching to another, and the excitement of the day, the crowds, the ticker tape, and various amusing scenes and incidents along the way could be spotted as they happened. The success of this program was the result of careful advance planning, direction, and camera work, and intelligent switching and editing by all concerned.

Before closing, a word must be said concerning the engineers who work ceaselessly and tirelessly at backbreaking jobs installing and setting up the equipment. They must face what seem to be insurmountable problems and possible equipment failures under conditions unknown in the studio. To them must go the credit for ingenuity and resourcefulness. I have worked with these men under all kinds of conditions in the field, dragging cables coated with ice in winter; in the rain; in the heat; making equipment repairs on the spot; and to the wonder of all, getting the program on the air in nine cases out of ten. If it is at all possible, “the show,” to quote a hackneyed phrase, “goes on!” To them should go most of the credit. For, in my opinion, the remote director is as good as his crew.

**Extra Copies
of Special
TV FILMS
Issue Still
Available**

A must for every ad agency and film company, this TV FILMS issue of TELEVISER contains a detailed directory of television station's film departments. It states the number and size requirements for motion picture and slide projectors in all 107 operating stations. Addresses and individuals to be contacted are also listed.

Fifty cents per issue, write:

TELEVISER

1780 Broadway, New York 19

Reasons For Using Daytime Video

THIS month marks the third anniversary of the FCC's freeze on new TV station construction. If this clamp on TV's natural growth has produced any beneficial effect, it has been the development of daytime and late evening programming. With the lack of choice time availabilities due to the limited number of TV outlets, new advertisers, or those wishing to increase their TV activities, were forced to experiment with hours that might otherwise have been avoided. Intelligent use of these time periods has paid off extremely well for many such sponsors. As a result TV has grown in stature as a full time advertising medium.

In an attempt to encourage further commercial activity during daytime hours, CBS-TV is circulating a presentation book entitled "Five Big Reasons For Getting Into Daytime Television Now." The points outlined are:

1. To keep ahead of your *competition*.
2. To deliver your sales messages to *large housewife audiences*.
3. To deliver these messages at *low cost-per-thousand*.

TV Like Sex . . .

A TV gag now making the rounds contains as much truth as poetry. "TV," they say, "is like sex. When it's good, it's very, very good. But when it's bad—it's still pretty good."

4. To profit by the *proven sales impact* of daytime television.
5. To get a valuable daytime television *franchise*.

Among the many interesting facts brought out to support these reasons the following are the most important:

- Today's television market already accounts for . . . 61.8% of the U. S. population. . . . 66.7% of total retail sales. In this market there are over 12,800,000 television sets.
- By January, 1952, there will be 15,500,000 sets in operation—a television set for *better than one out of every three U. S. families*.
- In 19 of the biggest U. S. markets, there's already a television set in more than *one out of every two* radio homes.
- An Advertest survey conducted in the New York market area in May 1951 showed that 39.5% of the adult females in television homes watched television some time between the hours of 9 a.m. and 5 p.m. Mondays through Fridays.
Of these viewers . . . 94.4% watch television at some time between 12 noon and 5 p.m. . . . 49.7% watch at some time between 9 a.m. and 12 noon.
- The average number of sets in use from 1 to 5 p.m., Mondays through Fridays, was 381,200 in March, 1950 and 1,832,000 in March, 1951. This 381% increase is the combined result of *more sets available and greater interest in daytime programs*.
- Talent costs for daytime shows are *considerably lower* than at nighttime. Time rates are half of *nighttime* rates. This means advertisers can sponsor a *multi-weekly daytime show on a once-a-week nighttime budget*.
- Multi-weekly shows are geared to women's shopping habits. A recent study conducted by Ad-

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Commercials of the Month

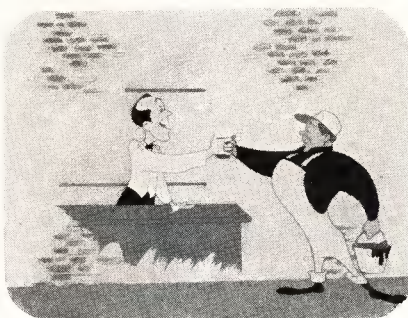
an advertising directory of film commercials

Gray-O'Reilly Studios

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

James Gray, Vice-President in charge of sales.

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



Series of seven one-minute commercials, full animation with musical background, produced in the animation studios of Gray-O'Reilly for Joseph Armstrong Co.

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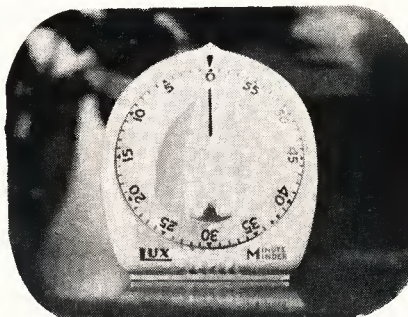


Here is another example of this series of 20- and 60-second beer spots. They all combine live action and animation with a musical background.

Sarra, Inc.

New York
200 East 56 Street
Chicago
16 East Ontario Street

Specialists in visual selling.



No longer is a timer confined to the kitchen stove. A series of one-minute and twenty-second spots shows, through live action and interesting opticals, how the portable Lux Minute Minder guards valuable time in any room in the house. Created for the Lux Clock Mfg. Company of Waterbury, Connecticut, through Edward Graceman & Associates.

Sarra, Inc.

New York
200 East 56 Street
Chicago
16 East Ontario Street

Specialists in visual selling.



Yessir, pardners, the flavor-bound stagecoach made it! A real Western—shooting cowboys, a racing stagecoach and the treasure chest full of Heide Jujufruits is saved for youngsters everywhere. Originated for Henry Heide, Inc., through Kelly, Mason, Inc., this one-minute spot has all the elements of a Western thriller.

Commercials of the Month (Continued)

Science Pictures, Inc.

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

Francis C. Thayer, President
*Two studios producing live action,
composite and cartoon animation
for TV commercials.*



The opening and closing film for "Twenty Questions," achieves maximum identity for Ronson with the famed action-device of the lighter. Stop-motion animation is followed by outstandingly-photographed films of selected Ronson models. Brilliant control of lighting and optical skill in combining animation, live action and copy characterize these commercials.

Science Pictures, Inc.

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

Francis C. Thayer, President.
*Two studios producing live action,
composite and cartoon animation
for TV commercials.*



The "station-break" takes on new glamour (and sales potential) in this ten-second Bulova series featuring entertainment-world stars. "Live-action" testimonial is matched to sparkling product display with composite animation. Integrated series involves a tailor-made job for each star, each station, each watch.

DAYTIME VIDEO

(Continued from page 18)

vertest Research (covering the New York area) shows that women shop an average of 3.2 days a week.

- Results of the recent Hofstra Study on television's impact show that daytime television provides as many extra customers per dollar as nighttime. This study shows that the average daytime television program delivers 18.7 extra customers per dollar in TV homes as compared to non-TV homes. Evening television programs deliver 18.6 extra customers per dollar.
- Altogether, 47 big advertisers have used daytime network television during the past season or are starting this Fall:

American Home Products
Andrew Jergens
Best Foods
Bymart
California Prune & Apricot Growers
California Walnut Growers
Cannon Mills
Chesebrough
Colgate-Palmolive-Peet
Corn Products Refining

Coro Jewelry
Cory Coffee Brewer
Durkee Famous Products
Esquire Polish
Flako Products
French's Mustard
General Electric
General Foods
General Mills
Gerber Baby Foods
Glidden Paints
Hazel Bishop Lipstick
Hotpoint
Hudson Paper
Hunt Foods
International Latex
Junket Brands
Ladies Home Journal
Landers, Frary & Clark
Lehn & Fink
Little Yankee Shoes
Marlene's Hair Wave Shampoo
Minute Maid
Owens-Corning Fiberglas
Premier Foods
Pillsbury Mills
Procter & Gamble
Quaker Oats
R. J. Reynolds
Simmons Mattresses
Simoniz
Standard Brands
Sterling Drug
Suchard Chocolate
United Fruit
Weaver Aluminum
Willett Furniture

AVOIDING TV

(Continued from page 12)

took, among other time spots, a five-minute newsreel following wrestling and boxing to plug his room air conditioner. It outpulled every other spot he had.

Ah, here's a plaintive case: "You mean it costs \$1,000 to make a film that runs only 20 seconds . . .?"

This is a frequent objection to television. And cost is an element in TV—no doubt about it. We don't like it any more than you do. We hope to keep it within bounds—and you can help us.

On the other hand, it is at least a fair question as to whether TV is the *only* costly medium in the advertising business. The client who makes a television chainbreak has used the services of cameramen, sound men, film cutters, electricians, studio facilities, prop men, and so on. If he gets out for \$1,000 he's lucky. But what happens when he gets back to his office? He OK's a magazine drawing by a big name commercial artist, at \$1,500 . . . plus having four-color plates made at \$1,200 per set of engravings. Let's remember that other media aren't for free either.