

An Introduction to . . .

**RADIO AND
TELEVISION**

PHILLIPS • GROGAN • RYAN

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TELEVISION**

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The aim of this book is to give a comprehensive survey of radio and television. Emphasis is placed on the actual procedures of broadcasting and telecasting; yet ample background material is furnished so that the reader can appreciate the technical aspects and can understand the current trends and problems in these two important media.

To show all the intricacies of broadcasting, the operations of the typical large station are taken up in considerable detail. Network and station organization and management are carefully outlined. Job inventories and descriptions point up the many opportunities that exist in the industry and show the countless skills and responsibilities that must be combined to produce a radio or television program. Programming, the basis of all successful broadcasting, is thoroughly explained. The reader is taken step by step through the production of a television and a radio program, and the similarities and differences between the two are made clear.

From their wide experience, the authors provide a wealth of practical, tested information on a wide range of topics: announcing, developing a speech personality; acting, auditioning, and directing; writing scripts and continuity for radio and television; newswriting and newscasting. Other chapters deal with the use of radio and television for education, the role of films specially made for television, audience measurement and research, the regulation of the industry. Throughout the volume illustrative material is liberally used. The book provides the necessary groundwork for those who plan a radio or television career, and a practical guide to further specialized study for those already in the field.

I n t r o d u c t i o n t o
R A D I O
and
T E L E V I S I O N

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PREFACE

THE impact of television and the continued importance of radio point up the need for basic understanding of these two media on the part of the public. Urgently needed, too, are station personnel well trained in the many skills the industry requires. As an introductory survey, this book is written for those who want a general understanding of radio and television, as well as for those who plan careers in the two media and will pursue further specialized courses. The book combines practical information on the production of broadcasts with background material on the development of the industry, its organization, operations, and special problems.

Both radio and television, with their similarities and differences, receive equal space and attention. The book concentrates on current procedures and problems in the industry: how stations are organized and equipped, what constitutes successful programming, the production factors that must be coordinated to present effective broadcasts. Job inventories and descriptions for the typical large station are given so that the range and nature of the duties in day-by-day broadcasting can be properly understood. Programming is, of course, emphasized since it is the basis of successful broadcasting, and a chapter is devoted to films for television. From all indications, such films will constitute well over half the programming in coming years. To indicate the innumerable factors and responsibilities that must dovetail smoothly in broadcasting, the reader is taken step by step through the production of a television show and a radio program.

Because of the book's emphasis upon the actual and practical, illustrative material is used extensively. A liberal selection of scripts is included to demonstrate techniques of writing, direction, and production. On these and similar matters, such as auditioning and acting, programming, and radio speaking, first-hand experience and observation are relied upon as much as possible. Other subjects also discussed are audience research and the regulation of broadcasting by the government, the industry itself, and the unions. To show the form of union control—an aspect often overlooked—a copy of the AFTRA Code of Fair Practice is reproduced; it furnishes comprehensive and authentic information on the conditions of work in the industry.

Throughout the book, discussion centers upon network and large-station operations; for by surveying the full-scale setup, the reader will gain a better idea of the problems and the complexities of broadcasting. Likewise, it is to the advantage of the prospective professional to understand the more intricate procedures of the major stations even though his concern may be with the simpler operations of the small, independent outlet.

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February, 1954

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**INTRODUCTION TO
RADIO AND TELEVISION**

1

RADIO AND TELEVISION YESTERDAY AND TODAY

WHEN it is realized that in the year 1954 the gross revenue of all the radio and television stations in the United States is estimated at \$1,020,000,000, the economic impact of these media on this country becomes obvious. However, the impact on our social institutions and on the average home and its way of life is even more dramatic and important. With few exceptions, the people of the world are not fully aware of the influence that radio and television have had; fewer still are aware of the immeasurable effects that these mass media will have on the future of the world.

In the field of politics, one necessary qualification for presidential candidates of the future will be the ability to make full use of radio and television. The influence of these media on the political scene was clearly demonstrated during the summer of 1952. Millions of dollars were spent by the radio and television networks and local stations in the preparation and presentation of the broadcasts and telecasts of the conventions that nominated candidates for President of the United States. Microphones and television cameras were strategically placed in committee rooms, on the convention floor, outside the building, and in other areas so that a story as immediate and complete as possible could be presented to the public. The fact that the convention was to be televised influenced the choice of facilities, the time of day that major speeches were presented, the decorations of the hall, the types and procedure of parades, and many other aspects, includ-

ing the dress of some of the leading figures. The delegates to the convention were warned that, through the lens of the television camera, they were constantly in the eye of the public, and it was suggested that they act accordingly. The influence of these media is also being felt on state and local politics as well as on the national scene.

Still within the realm of government, another type of influence demonstrated by these two mass communication media was the investigation of vice and crime as conducted by the Congressional committee headed by Senator Estes Kefauver. At first the proceedings of the committee were conducted without television coverage, and for several weeks public awareness of the situation was lacking. Within a few days after the proceedings went on television, however, millions of Americans were acutely aware that the investigation was under way, and the extent of vice and crime in our country became a topic for much discussion. The spotlight had been placed on the criminal with some good results. If the television camera had not been focused on the hearing, no comparable public indignation would have been aroused, and the work of the committee would have been less effective.

In many other areas, the effects of radio and television are just as clearly seen. The entertainment industry, including the movies, has undergone drastic changes because of the advent of television; many parents are keenly aware of the problems presented by the viewing habits of their children; Civilian Defense authorities have made detailed preparations for the use of radio during times of crisis; the success of many campaigns, such as blood, bond, or charity drives, has been aided by the media; these and countless other examples demonstrate the power of these methods of mass communication.

The broadcasting industry, whether a state-licensed monopoly, a private enterprise licensed by the government, a system owned and operated by the government in power, or some combination of the three, is in a very special sense a social instrument, and the programs broadcast reflect the social leanings and intent of the country in which they originate. The fact that the social influence is present is ordinarily not debated; the degree and extent of such influence are often discussed.

“The Battle Against Print”

There is an ever-growing battle between radio, television, films, and the printed means of communication for the leisure time of the public. As Professor Flora Rheta Schreiber¹ has pointed out, the steady growth of radio, television, and films seems to be the core of a cultural revolution. It is reasonable to assume that if more and more people are devoting more and more of their time to these new media, they must take that time away from some other interest or pursuit. Television has been a particular influence, since it is difficult or impossible to perform other tasks if close attention is being paid to the television screen.

Some newspapers have become adapted to this challenge by placing increased emphasis upon such special features as columns written by well-known writers and articles composed by famous individuals. While only a slight decline in newspaper circulation figures has taken place in the last five years, time alone can tell the extent and type of influence that the new medium will have on the newspapers. Magazines that are written for the critically minded person have likewise been affected by television. Persons who do not insist on having complete and detailed magazine information as a part of their mental diet have increasingly fallen into the habit of failing to resubscribe to these publications. This has forced magazine circulation figures down in some instances, while in others the format or number of issues per year has been altered. Those who read books for pleasure have also turned to television in increasing numbers. Thus, in many instances, for the individuals who do not wish to spend the money or take the time to read newspapers, magazines, or books, television and radio furnish an almost unlimited supply of what is usually less detailed information. In addition, these media supply entertainment that is not possible through printed media. This move away from print and toward the action of sight and sound may have important sociological effects that will be watched carefully by those who recognize the tremendous power that can be wielded by any mass-communication medium.

¹ Flora Rheta Schreiber, “The Battle Against Print,” *The Freeman*, 4:16, April 20, 1953.

Propaganda and International Broadcasting

Broadcasting is one of the chief means available to any country for international communication. While radio can be used for cultural interchange between nations, as in many of the programs broadcast by short-wave from the United States to South America, the greatest use that has been made of foreign broadcasts has been for propaganda purposes. The power of radio to cover long distances and to reach behind the borders of foreign countries without fear of the censorship that has often strangled the international exchange of the printed word has long been recognized.

Radio transmission was used as early as World War I for espionage and intelligence by secret agents and others. After the war some spasmodic attempts at international broadcasts were attempted, but it was not until the invasion of Manchuria by the Japanese in 1931 that radio was used as a direct part of a war effort. During and after this war the Japanese directed many broadcasts to the people of Manchuria to make the conquest easier and to see that the loyalties of the people did not remain with China. Later, Japan began to expand its foreign broadcasts to other areas so as to enlarge and consolidate a new empire.

Hitler recognized the power of propaganda broadcasts to the enemy, and he made radio an important part of his "fifth column" effort to soften a country and make it an easier prey for military conquest. By giving away hundreds of thousands of receiving sets (100,000 in Austria alone), and by bombarding the country with propaganda to show the value and strength of his doctrines as opposed to the weaknesses of other governments, many European countries were made ready for conquest. In 1939, western European democracies became aware of the effectiveness of these broadcasts, and they began to counter the German propaganda with programs of their own. Hitler soon took counter measures to insure that these broadcasts did not reach the people. He jammed as many broadcasts as possible, forbade the people to listen to foreign broadcasts under penalty of extreme punishment, and fixed many receivers so that only certain frequencies could be received. Until the entry of the United States into World War II, this country did little in the way of international

propaganda broadcasts. What little was done was conducted mainly by private concerns, not by the federal government.

From 1941 until the end of the war, both sides in the conflict made extensive use of international broadcasting. Germany stepped up its effort and was using over a hundred transmitters in the homeland and the conquered countries. Great Britain, through the Overseas Service of the British Broadcasting Corporation, broadcast in over fifty different languages. The United States established the Office of War Information, which set up fifty transmitters in the United States and on foreign soil. The "Voice of America," which was the overseas branch of the OWI, sent out thousands of broadcasts per week in various languages attempting to counteract the enemy propaganda by telling the "truth." Russia and Japan also entered the "battle of the air waves" with their own programs geared for foreign consumption. The success of this type of broadcasting was great enough to make short-wave radio an integral part of psychological warfare, which seems to be an essential in modern conflict.

After the conflict was over, international broadcasting was reduced by some countries but certainly not eliminated. A few countries, particularly the democracies, attempted to use this means of communication to build up greater understanding. The "Voice of America" was continued, and it operates under the State Department. The effectiveness of its broadcasts has been questioned many times, and its budget has been reduced on several occasions. The Overseas Service of the BBC continues to operate and beams many programs to various areas of the world. While the Russians are expert at jamming the broadcasts from countries it considers its enemies, some programs are received behind the Iron Curtain. No accurate estimate of this reception can be made. It has been possible, however, to cause panic buying in certain countries by announcing that a shortage of a particular commodity exists. Also, because Russian citizens have learned of certain events before any announcement is made by Russian agencies, it is known that some of the broadcasts do get through.

The United Nations entered the international broadcast scene in October, 1946, when a Radio Division of that body was established. The lack of facilities at first hampered the operation of this agency, but short-wave transmitters have now been estab-

lished on the North American continent, Europe, and northern Africa. Its recorded programs are broadcast by many stations throughout the world.

Broadcast Systems in the World

There are three basic methods of operation of broadcast facilities in the world today, with a fourth added when a combination of methods is used. One method—private ownership and operation of the facilities under government license—is familiar, since that is the system employed in the United States. A second system is public or private ownership and operation under a government-granted monopoly. The British Broadcasting Corporation, which will be discussed below, is an example of this type. A third system is government ownership and operation of the facilities by the government then in power. Totalitarian governments use this type. In some countries, Canada and Mexico for instance, a combination of the first two of these systems is employed, in which some stations are owned and operated by a government agency, while others are privately sponsored, as in the United States.

The British Broadcasting Corporation. Since the BBC is the most fully developed of the state-granted monopoly systems, it will be used as an example of this type of operation. In 1927, a royal charter, renewable every ten years, was granted to the British Broadcasting Corporation as a public nonprofit organization. The appointed Board of Governors is given the right to control the corporation so as to make broadcasting relatively free from control by whatever government is in power. Income for the programming of the various stations comes from a yearly tax of one pound levied on all radio sets and two pounds on television receivers.

The BBC has established three main programs by which it hopes to satisfy the desires of the listeners and also to raise the level of their taste. The Light Programme, which is on the air from 9 A.M. to midnight, is organized to “suit those who require relaxation in their listening.” It contains many of the program types heard in America, such as light music, variety and comedy shows, audience participation programs, serial dramas, news, and the like. However, interspersed between this type of program

are broadcasts of popular symphonies, adaptations of successful stage plays, talks, and a daily review of the events in Parliament. The Home Service, which broadcasts from London and six regional stations, is partly programmed by the lighter type of broadcast, as on the Light Programme, but it also contains many political talks, school programs, and good music and drama. Each of the six regional stations originates some of its own programs, thus allowing for experimentation and local talent. The Third Programme, broadcast only at night, presents the more serious and heavy type of program. The best in music, drama, and poetry, with some talks and discussions, is broadcast. Great flexibility in time limits, programs that appeal to a minority audience, and repeat performance of many of the presentations are features of this service.

The BBC has presented some fine television programs, but the extreme cost of telecasts has limited program expansion to some degree. In the fall of 1953, BBC was given permission to allow a very limited amount of sponsored telecasts. However, opposition is still strong and any movement in this direction will be unhurried.

The Canadian System of Broadcast. Broadcasting in Canada is an excellent example of the state-granted monopoly operating in conjunction with private commercial broadcasting. Because of the extreme size of the country, many sparsely settled regions, and two distinct language groups, the broadcasting problems there are complex. To make certain that most or all of the sections of the country are served, even those that cannot support commercial stations, the CBC owns fourteen stations and broadcasts over three networks. This Corporation is similar to the BBC and receives its income from a tax on sets plus some income from sponsored broadcasts. In addition to these stations, the Minister of Transport licenses private stations for commercial operation. These stations are not as free of control, however, as the commercial stations in the United States. The Canadian private operations are supervised by the CBC, and no more than 10 per cent of their time can be devoted to commercials.

The three networks of the CBC are as follows: (1) Trans-Canada Network, which combines some CBC-owned stations with many privately operated ones to cover most of Canada. Its programming contains many broadcasts that originate on net-

works in the United States as well as presentations of its own. (2) The Dominion Network, which operates primarily in the evening; the key station of the network is the CBC station in Toronto, but the remaining outlets are privately owned. This network broadcasts some of the best network shows from the United States, but it does a great deal of its own programming. (3) The French Network, which operates mainly in the French-speaking province of Quebec, the key station being CBC's outlet in Montreal.

The Russian radio system is an example of ownership and operation by the government in power. While various types of programs are broadcast over the Russian stations, the microphones are at the command of the leaders of the government. News and informational programs are strictly censored by the ruling individuals, and radio is used primarily as a propaganda agency.

The History of Radio

While the history of radio and television as we know it goes back only some thirty years, discoveries necessary for the development of these modern industries were made nearly a century ago. Radio and television are the result of an orderly development to which many scientists in Europe and America contributed. In all three aspects of the industry—amplitude modulation broadcasting, frequency modulation broadcasting, and television—the first scientists working on the problem were often university professors who developed the necessary background theories and made the basic experimentation. Scientists employed by commercial companies then entered the picture and invented or perfected many of the items needed to develop radio and television in their present form.

Events Leading to Commercial Radio. While many scientists in the nineteenth century were developing theories and doing research that were of value to the future development of radio, three young scientists made basic discoveries necessary for the development of the industry. The title "scientific father of wireless" is generally accorded to James C. Maxwell, an English theoretical physicist who worked out the formulas that predicted the existence of electromagnetic waves, the waves used in radio and

television broadcasting. Maxwell, who was twenty-nine years old when appointed professor of natural philosophy at King's College in London in 1860, had worked out these formulas by 1865. He pointed out that electromagnetic action must travel through space in waves at a definite rate, and predicted that the speed of these waves would be the speed of light, 186,000 miles per second. This was later proved correct.

Maxwell was a theoretical genius, but did little with experimental research. It was not until a score of years later that a second young scientist, Heinrich Hertz, proved the existence of electromagnetic waves by experimentation. Hertz, who was twenty-six in 1884 when he first started work on producing these waves, spent the next decade in experiments at three German universities. In addition to demonstrating that Maxwell's formulas were correct, Hertz also proved that with the proper metal surfaces these electromagnetic waves could be reflected into a beam. Several other scientists, including Oliver Lodge at the University of Liverpool and S. A. Popoff at the University of Kronstadt, advanced the use of the electromagnetic waves.

Nearly all of the men who had been studying electromagnetic waves thus far were European scientists who had little or nothing to do with developing uses for the discoveries they had made. However, soon after Hertz made public his work, Guglielmo Marconi, the inventor of wireless telegraphy, began to put some of this knowledge to a practical purpose. Marconi was twenty years old when in 1894 he read of Hertz's experiments in an Italian electrical journal. Since he was the son of a well-to-do family, it was possible for him to set up a laboratory in his home. Just a year later he was receiving signals by wireless one mile from the source, and by 1896 was getting reception over an eight-mile span. He gradually increased the effective distance, and on December 12, 1901, Marconi got a faint reception, in his station high on a bluff in Newfoundland, of the letter "S," the signal that was being sent by wireless from England. Marconi continued to improve his reception and set up a business organization to further the work and gain control of many of the patents dealing with the new communications medium. This company played the major role in the development of wireless. While wireless had been placed on some ships at sea, the sinking of the *Republic* in 1910 and the *Titanic* in 1912 gave an impetus to the

new medium. In the latter disaster, many hundreds of lives were saved because of wireless, but if all the ships in the vicinity had been adequately equipped and manned, even more lives could have been spared. In 1910 and 1912 the United States passed laws concerning wireless on ships at sea which gave an added motivation to the growth of this new method of communication.

About the turn of the century several American inventors, principally Reginald Fessenden and Lee de Forest, began to experiment with wireless in an attempt to transmit speech instead of the dot-dash code of telegraphy. Fessenden, while in the employ of the United States Weather Bureau, as early as 1900 had transmitted speech for one mile using a spark apparatus similar to that employed in telegraphy. Realizing, however, that this noncontinuous wave transmission was not adequate for sending voice, he turned to the development of a high-speed alternator in an attempt to achieve continuous wave transmission. In 1903, General Electric built an alternator according to Fessenden's specifications, but it was not powerful enough over long distances. A second alternator built in 1906 by the same company at Fessenden's direction was able to achieve some success. An article in *Science News Letter*, reviewing radio on its twenty-fifth anniversary, said:

The first radio broadcast in history, it is claimed, was on Christmas Eve, 1906, from Fessenden station at Brant Rock, Massachusetts. Morse Code operators on vessels at sea were among those who picked up the human voice from the air, very much to their surprise, instead of the familiar dots and dashes.²

Fessenden experimented with better methods not only of broadcasting but also of receiving signals and achieved noted results in each field. Yet he was constantly beset by financial difficulties that encumbered his work.

Lee de Forest, meanwhile, had also been experimenting with the sending and receiving of speech. His research led to the discovery in 1906 of the three-element vacuum tube called the triode. Scientists classify this discovery as a major one in the field of electronics, and much of the later research in radio, television, radar, and other similar equipment would have been difficult

² "Radio's Twenty-fifth Anniversary," *Science News Letter*, 48:264, October 27, 1945.

without it. De Forest demonstrated the ability of his equipment to send speech by radio only a few days after Fessenden had succeeded. In 1908, de Forest went to France and broadcast from the Eiffel Tower, and two years later, with Enrico Caruso, staged the first opera broadcast. The reception was very poor. While de Forest continued to experiment with and demonstrate his work, he, like Fessenden, was beset by financial difficulties.

It was not long until the Bell Telephone System recognized the possibility of using radio as a means of transoceanic telephone communication. In 1915, this concern made successful demonstrations of radio-telephone communication from Washington to Paris and other foreign capitals. Also at this time amateur radio sprang up as a hobby and some experimental licenses were granted by our federal government. One of these was for station 9XM, granted to the University of Wisconsin, which was broadcasting weather reports as early as 1915. Because of these early broadcasts, the present radio station at that university, WIHA, claims to be "The oldest station in the Nation."

Two of the best known experimental stations were those operated by young William Howard Scripps of the *Detroit News*, and Dr. Frank Conrad, Westinghouse research engineer in Pittsburgh. The latter station has become the more famous, since it led to the first commercially licensed radio station, KDKA, in Pittsburgh. Dr. Conrad had opened his station, 8XK, in 1916, and later his broadcasts were being picked up by so many amateurs that a Pittsburgh department store started to sell crystal receiving sets to the general public. The response was so great that H. P. Davis, a vice-president of the Westinghouse Company, saw a future in radio, and two things resulted: (1) Westinghouse began to develop and sell receiving sets as a commercial venture; and (2) Westinghouse made Dr. Conrad's station a regular division of the company. Thus station KDKA came into existence. The first broadcast of the new station was the Harding-Cox election returns on November 2, 1920. It has been variously estimated that between five hundred and two thousand persons heard the first broadcast.

Early Growth of Commercial Radio. After the election broadcast of KDKA, radio caught the public fancy and for the next few years the expansion in both sending and receiving apparatus was almost fantastic. The only parallel case in history has been

the boom in television, and owing to the "freeze" put on construction of new television stations by the Federal Communications Commission, radio's early expansion was in certain aspects even more phenomenal than that in television. The few licensed radio stations in 1920 mushroomed into nearly six hundred during the next three years, and the number of receiving sets multiplied accordingly. During 1924 alone over \$350,000,000 was spent on receivers. Some of the manufacturers and retailers of radio set up broadcasting stations as a means of stimulating even greater sales.

This sudden expansion without adequate controls resulted in chaos. In 1912 an international agreement controlling wireless telegraphy had been reached, and to supplement this law the United States Congress passed in the same year the Radio Act, which required any person operating a radio station to secure a license from the Secretary of Commerce. Owing to the limited number of stations existing prior to 1920, Herbert Hoover, then Secretary of Commerce, had allocated only two frequencies to privately operated stations, and at first assigned all applicants to one of these channels. The increased number of licenses granted resulted in the overlapping of signals in many areas, and Mr. Hoover, with the advice of the National Radio Conference, began assigning specific frequencies to all stations. Applications still poured in, and even after all allotted space had been assigned, the secretary had no legal right to refuse any new stations. The frequencies became jammed. When an Illinois court ruling denied Mr. Hoover the right to assign frequencies, the situation became even more chaotic, as some stations would shift frequencies, increase their power, or do almost anything to overcome opposition. Many listeners were not yet bothered by these conditions because radio was still considered a toy. The audience was more interested in getting a larger number of stations, particularly distant ones, than in the quality of the programs.

These desperate conditions caused many requests for governmental action, which came in the form of the Radio Act of 1927. This Act stated that the air waves belonged to the people. A temporary Federal Radio Commission was created with the power to grant short-term licenses when the "public interest, convenience and necessity" would be served. All radio licenses were automatically revoked, and the stations were given sixty

days to make new applications. After a thorough investigation the FRC granted licenses to all but 150 stations for which there was no room in the particular area in which they were operating. This brought some order out of the previous chaos.

The number of broadcast stations continued to grow. The possible air channels became so thoroughly saturated that for many years it has been very difficult to get an amplitude modulation broadcast license in nearly any section of the country. In 1952 there were 2360 of these stations on the air, with 132 under construction and 265 applications pending. The sale of receiving sets also continued, and in 1949 a survey by the Broadcast Measurement Bureau reported that 94 per cent of the families in the United States had at least one radio.

Growth of Radio as a Commercial Agent. The first commercial radio advertising was probably broadcast by Dr. Conrad's experimental station 8XK, for on some of his musical programs he played records loaned to him by the corner music store in return for mentioning the name of the store during the broadcast. However, commercial broadcasting as we now know it did not start until several years later.

From almost the very first, radio was recognized as an important medium for general public good, and it was thought that broadcasts would be financed either by philanthropic groups or by companies who made a profit selling radio equipment. Some early stations were operated by colleges and universities that had received gifts of radio broadcasting stations. Alabama Polytechnic, Georgia Tech, Michigan State, the University of New Mexico, Oglethorpe, and others were in this category. Other stations were owned and operated by companies who manufactured or sold radio equipment, and since programming at this time was quite inexpensive, such a system was feasible.

Soon, however, as radio broadcasting became more costly, these companies felt they could not continue in this manner and looked for some means of income. On August 28, 1922, WEAf (now WNBC), in New York, broadcast a program sponsored by the Queensboro Corporation, a real estate firm with a development in Jackson Heights, Long Island. When, as a result, two apartment buildings were sold, and there were many other prospective buyers, commercial radio was under way. This station, WEAf, was operated by the American Telephone and Tele-

graph Company, and since the company owned many patents on radio equipment and also controlled the transmission lines, they could enforce the policy that no other station could broadcast direct advertising messages. The rest of the stations could have courtesy announcements identifying the sponsor, but not until April 1, 1925, when AT&T changed their policy, could a station sell advertising commercials.

It was hoped by many people that direct advertising would never be allowed on the air. When Herbert Hoover was Secretary of Commerce he spoke out boldly against it, claiming, "the quickest way to kill broadcasting would be to use it for direct advertising. . . ." The First Annual Radio Conference in 1922 recommended that only the sponsors name be allowed, and many other individuals and groups echoed this opinion. As late as 1929 the National Association of Broadcasters took a stand against commercial announcements during the evening hours. However, two other and stronger forces were present. First, the cost of programming was increasing as the novelty of radio wore off and the public was demanding better programs. Second, the power of the radio commercial to bring in large revenue had already been proved, and many stations succumbed to this force. Programs were more and more geared to audience appeal so advertisers could reach larger and larger audiences, and the selling ability of the commercial became the standard for testing commercial continuity.

Today it is not uncommon to hear twelve "spot" commercials during an hour of broadcasting, and in some cases the number is even higher. The hundred leading advertisers in this country tripled their advertising budgets from 1936 to 1946 and spent over \$150 million for radio advertising in the latter year.

The figures for amounts spent for advertising on radio and television networks alone in 1953, as compiled by Publisher's Information Bureau, show the extent to which this type of advertising has grown:

<i>Radio:</i>		<i>Television:</i>	
CBS	\$62,381,207	CBS	\$97,466,809
NBC	45,151,077	NBC	96,658,551
ABC	29,826,123	ABC	21,110,680
MBS	23,158,000	Du Mont	12,374,360

Network Growth. In the beginning each radio station broadcast only its own programs, but about two years after KDKA's first broadcast, linking stations together for special broadcasts was initiated. The first broadcast of the same program by two stations simultaneously was organized as a special event for the Massachusetts State Bankers Association meeting in Boston in January 4, 1923. The two stations involved were WEAF in New York and WNAC in Boston. After an American Telephone and Telegraph executive spoke to the convention, a three-hour program was produced in the studios of WEAF and broadcast to the assembled bankers. A great deal of care (and some \$25,000) went into the experiment, and it was judged most successful. Five months later, on June 7, 1923, four stations, WEAF, WGY in Schenectady, KDKA in Pittsburgh, and KYW in Chicago joined together for over two hours in the first real test of "chain" broadcasting. By 1925, AT&T had twenty-six stations, extending as far west as Kansas City, regularly joining together for special broadcasts, and on other occasions used additional stations for a coast-to-coast hook-up.

THE NATIONAL BROADCASTING COMPANY. Since AT&T refused to allow anyone else to use their long lines for radio purposes, its big radio competitor, Radio Corporation of America, had to use telegraph lines. Because these lines were not constructed to carry voice or music, the broadcasts were of poor quality and RCA's network did not have much success. However, the situation suddenly changed in 1926 when AT&T decided to withdraw from radio broadcasting and sold station WEAF to RCA and its other properties to what was known as the Radio Group. The latter was an organization composed of RCA, Westinghouse, and General Electric. This event was important in radio history in many ways, one being that the path was now open for further network expansion.

RCA found itself in the enviable position of owning the only two radio networks in existence, and since many of the important stations in each network were in the same city, two National Broadcasting Company networks were formed. Nineteen stations formed the nucleus of the Red Network, and the remaining stations owned by NBC joined together as the Blue Network. By adding additional stations from year to year, these two chains gave the National Broadcasting Company a dominant

position in network broadcasting until 1943, when the government forced the sale of the Blue Network, which then became the American Broadcasting Company. The Red Network, or the National Broadcasting Company as we know it today, grew from the original 19 stations in 1926 to 48 the following year and nearly 200 today. The company owns several powerful radio stations from New York to San Francisco, and, owing to its early entry in the radio field, has many of the best and most powerful affiliated stations.

THE COLUMBIA BROADCASTING SYSTEM. The National Broadcasting Company was the sole network only briefly. On January 27, 1927, the Columbia Broadcasting System (CBS) was organized. The first name of the organization was the United Independent Broadcasters, Inc., but the Columbia Phonograph Company soon assumed sales control of the organization. Because of NBC's dominance in the field it was difficult for the new chain to make an effective start, and it was not until 1928, when William S. Paley and his family entered the picture, that CBS began to expand. From the 16 stations originally affiliated with the group in 1927, the network expanded to 28 the next year, 113 in 1939, and over 200 today. CBS has ownership of six powerful and strategically located stations from New York to Los Angeles. Mr. Paley has been an important factor in many aspects of the radio industry, and this network has been noted for its fine news and documentary programs.

THE MUTUAL BROADCASTING SYSTEM. In 1931 a new type of network entered the radio scene when three powerful stations, WOR, Newark; WLW, Cincinnati; and WXYZ, Detroit, joined together to produce and sell radio programs under the name of the Mutual Broadcasting System. Because the three chains already in existence had most of the better outlets, and since this network was not as centrally organized as the others, Mutual has never been as prominent as the other networks. It has a very large number of stations, mostly low-powered outlets covering small areas. Mutual is an important network in the sports field and broadcasts the World Series each fall, in addition to many other athletic events.

THE AMERICAN BROADCASTING COMPANY. Since NBC had given most of the better programs and outlets to the Red Net-

work, the American Broadcasting Company (ABC) was not too powerful a network when it came into existence in 1943. It has expanded, however, and since merging with United Paramount Theaters in 1953 has greatly enlarged its operations. This network started many of the famous daytime audience participation shows, and the important discussion program, "Town Meeting of the Air," has enjoyed a long period of success. ABC now has approximately 350 affiliates.

REGIONAL NETWORKS. In an effort to capture a regional market where it would not be advisable to use a national network, certain regional stations have joined together for broadcast purposes. There are too many regional chains to discuss them in detail, but they form an integral and important part of the broadcasting picture.

ADVANTAGES OF NETWORK AFFILIATION. Since networks have the prestige and money to produce programs with great audience appeal, much of the listening in the United States is to network programs. This network affiliation is advantageous to a local station not only for the revenue directly gained, but, because of the quality of programs presented, large audiences are attracted to the station, which assists in selling locally produced presentations. Also, if a network-affiliated station has no local show it wishes to produce, it may draw on the sustaining programs of the network to fill out its day. About half of the stations in the United States are affiliates of a major network.

History of Frequency Modulation

One of the great drawbacks to radio listening was recognized from the first, the static that often spoils a radio program. While some progress was made in getting better reception, it was realized that it would be almost impossible to filter out all of this interference since natural static is practically identical with radio waves used in amplitude modulation. Professor E. H. Armstrong of Columbia University had developed by 1933 a system of frequency modulation that not only eliminated static but gave a higher degree of fidelity to listening, since his method would receive up to 15,000 cycles, while the limit for amplitude modulation broadcasting was about 6000 cycles.

A good explanation of the difference between the two methods of broadcasting is given by Maclaurin:

Frequency modulation differs from amplitude modulation in the following respects. In standard broadcasting, an electrical pump at the base of the antenna pumps electricity into the antenna and sucks it back again a great many times per second. The current is modulated by superimposing a voice current which changes the signal strength in accordance with the voice. Throughout this process the electrical pump continues to operate at a constant speed. In frequency modulation, on the other hand, the strength of the antenna current does not vary, but the speed of the electrical pump is changed in response to fluctuations in the voice.³

In 1934, at the request of RCA, Professor Armstrong erected an FM station on top of the Empire State Building in New York, and from June of that year until October, 1935, Armstrong tested the station in conjunction with RCA and NBC. Soon afterward, however, RCA became indifferent to the whole idea, claiming that the space was needed for television experimentation. Armstrong, who was independently wealthy from other inventions, took it upon himself to sell FM to the country. He made frequent lectures and demonstrations showing the worth of his new system, and in the summer of 1938 set up his own FM broadcasting station in Alpine, New Jersey. Only a few other stations followed his lead, but in 1940, when NBC put a station into operation, it appeared that FM would expand. However, the war interrupted both the construction of stations and the manufacturing of receiving sets, so it was not until 1945 that real growth took place. In that year the FCC moved the FM band, which was from 44-to-50 megacycles, up to 88-to-108 megacycles, which further encouraged FM broadcasting, as it allowed room for more stations. By 1948, the new system had reached its peak, and there were over a thousand licensed FM stations.

From that year forward, however, the FM boom began to fade, and while in a few areas FM still has a sizeable listening audience, especially for classical music programs, it is not an important factor today. Many theories have been advanced to account for this slump. One school of thought says that with television beginning its phenomenal growth, the manufacturers and station owners were not interested in spending millions of dol-

³ W. Rupert Maclaurin, *Invention and Innovation in the Radio Industry* (New York: The Macmillan Co., 1949), p. 187.

lars to promote FM. Another possible factor was that most FM stations were owned by AM broadcasters and they did not want to destroy their original investments by promoting the new system. The listeners were also a factor in that they did not demand FM. Since few could hear any noticeable difference in reception between the two systems, they did not desire to purchase new equipment. Because FM waves cannot bend to follow the earth's surface, maximum listening distances were usually only fifty to sixty miles, and in some areas even less. This meant that if the powerful AM stations with large audiences turned to FM they would either have to set up costly relay stations to cover the same area or reach smaller audiences. All these factors, plus other probable reasons, put a severe damper on the rise of FM broadcasting, and it now seems doomed to play only a minor role in the United States.

The History of Television

As was true in the case of radio, early experimentation that led to the development of television was conducted by European university scientists. The first research was done on phototelegraphy, and while this was not the same as television, it was similar enough to make the work valuable for television purposes. Television, like the movies, presents a series of successive images rapidly enough so that the human eye sees it as continuous action. While the movies show the images as entire pictures in each frame, in television only a very small fragment of the scenes is scanned at any one instant.

The first scanning disk that was the forerunner of modern television was invented by a German engineer, Paul Nipkow, in 1884. The Nipkow disk had a single spiral of holes, each a little closer to the center. When light was thrown on the disk and the latter was rotated once, the whole object to be pictured had been illuminated by narrow shafts of light. The reflected beams then came in contact with a selenium cell which converted the light into electrical energy. Nipkow attempted to reconstruct the picture by means of a synchronized disk, but he never was able to achieve success. In 1885, Lazare Weiller tried to obtain the same results with a revolving drum with small mirrors mounted on it. He was more successful than Nipkow, but the reproduc-

tion was still very poor. Both of these methods used what is called a mechanical scanning procedure.

Both Nipkow and Weiller used selenium in their experiments, and since this substance reacts slowly to variations in light, it proved a handicap. Several scientists proceeded to work further with mechanical scanning means for the next three decades, concentrating on the improvement of reception of light variations. In the early 1920's, Herbert E. Ives of the Bell Laboratories was given adequate money and staff to do further work on picture transmission. This work led to the development a few years later of the still picture transmission by wire that the press associations use today. In 1927, Ives and his associates made a successful screening of President Herbert Hoover by telephone-television from Washington to New York. C. F. Jenkins and Ernst Alexanderson were other Americans who were experimenting with mechanical scanning as a means of producing a television picture.

It was not until electronic means of scanning were discovered that television made major advances toward general public use. Dr. V. K. Zworykin, Russian scientist who was employed by Westinghouse in 1920, patented the iconoscope, an electronic "gun" which scans the object to be televised line by line so quickly that it seems to the viewer to be a continuous picture. After this invention it was hoped that public television would be a reality very soon, but RCA, for whom Zworykin was now doing research, felt that the television performance was still too poor for commercial use. During this time Philo Farnsworth was working on the problems of television, and he made many improvements in more effective synchronization between the transmitter and the receiver.

Television was given its first real public demonstration during the World's Fair in New York in 1939, and several stations were soon on the air doing a few hours of experimental broadcasting a day. The original date set by the FCC for commercial television was September 1, 1940. Before television had a real chance in commercial broadcasting, World War II put both construction of new broadcasting stations and the manufacturing of sets in mothballs, where they stayed until 1945. An FCC conference in 1941 resulted in establishing certain bases for television broadcasting: commercial broadcasting had to be in black and

white even though experimentation with color broadcasting had been carried on; the picture was to be 525 lines instead of the 441 lines used previously. This meant that the electronic gun scanning the picture would make 525 trips across the scene for one complete picture and thirty such pictures would be completed each second.

Post-War Television. Soon after the conclusion of World War II the expected expansion of television took place. Manufacturers began to produce large numbers of television receiving sets, and applications for television broadcasting stations started to flow into FCC. This commission had set aside twelve channels between 54 and 216 megacycles for commercial telecasting, and it soon became evident that this number would not suffice. Because of the possibility of opening up new channels in the ultra-high frequency range (UHF), and since the problem of color television had arisen again, in 1949 the FCC ordered a "freeze" on new construction permits. At the time 107 television stations were operating within the United States on the very-high frequency (VHIF) channels.

While waiting for more experimentation on the UHF bands to take place, to assure commercial quality telecasting, the FCC held several hearings on various systems of color transmission. In 1950, the Commission decided that the Columbia Broadcasting System method of transmission was more successful and decreed that this was the type to be used. RCA, and others, took legal steps to stay this action, but some months later the courts decided in favor of the FCC and the CBS system. The CBS network soon went on the air with color television programs, since this system allowed black and white viewing on sets already in homes even though the program was broadcast in color. However, color transmission was stopped a few weeks later with the explanation that the national defense program made scarce certain materials needed for the manufacture of color television sets.

On April 13, 1952, the FCC removed the freeze on new station construction and began to issue permits in both VHF and UHF bands. While the freeze was on the Commission had made a thorough study of the entire situation, determining such factors as where stations of each type should be located, how many stations should be allotted to each community, the power of these stations, how far apart stations using the same or com-

panion channels should be located to eliminate interference, and the like. The Commission is issuing several construction permits each month, and the total number of stations may be approximately 2000 if all possible channels are assigned.

Television Networks. Network broadcasting of television programs came into being as soon as television went on a commercial basis. Three radio networks, ABC, CBS, and NBC added television chains, and a newcomer, Du Mont, joined the field early. At first the lack of coaxial cable and micro-wave relays, either of which are necessary to carry the television signal, made network coverage difficult. Most of the early major productions were recorded on film (kinescoped) and then were sent to the various network affiliates for later telecasting. By mid-1951 most of the East and Midwest and some parts of the South were connected by coaxial cable or micro-relays, but it was not until the fall of that year that the Far West joined the networks for simultaneous telecasts. This was achieved by establishment of a micro-wave relay between Omaha and San Francisco. Since the television signal follows the line of sight and does not bend with the surface of the earth, it was necessary to establish many relay posts between these two cities to make the connection possible. At the present time most of the major areas in the United States are connected either by coaxial cable or relay, so that simultaneous telecasting to nearly all the large population centers is possible.

While most of the network affiliates of the major radio chains broadcast programs from only one network, many TV stations find it expedient to send out programs from more than one network. Because of the limited number of TV stations in some areas, many outlets not actually owned by one of the networks broadcast programs from as many as three chains. It is expected, however, that when enough television stations are operating to insure adequate coverage for all the networks, television affiliates will follow the practice existing in radio and will telecast programs from one network only.

Technical Advances in Television

Television is still an infant industry, and technical advances in it are occurring almost monthly. One progressive step that

has already been mentioned in this chapter is the advent of color television. The idea of televising in color came almost as soon as means of electronic scanning were developed. The Federal Communications Commission was studying color television in the late 1930's, but, believing that color television was still years away, in 1941 the Commission ordered telecasting to be in black and white only. As has been mentioned previously, the CBS system of color transmission was accepted by the FCC in 1950, but because this system of color broadcasting had its limitations, few color broadcasts took place. On August 8, 1953, the FCC announced its intention to authorize the compatible color system sponsored by the National Television System Committee. Some networks began to experiment with programs telecast in color immediately, since these programs could be received on existing sets in black and white. The National Television System Committee is made up of technical groups that represent nearly all the segments of the television industry, and they are continuing their work in perfecting color transmission and reception. Authorization of this system was granted by the FCC on December 17, 1953. While the color receiving sets now being manufactured are quite expensive, new inventions and improvements in production methods may bring the price down more nearly to the cost of the present black and white receivers. General Sarnoff, Chairman of the Board of the National Broadcasting Company, speaking before the National Association of Radio and Television Broadcasters in April, 1953, stated that within two or three years after the production of color receiving sets begins, there would probably be a half million in use.

Another invention that will undoubtedly affect the technical side of television in the years to come is the transistor. Its tiny size, practical indestructibility, longevity, and multiple uses in various parts of the television transmission and receiving components will have a profound effect upon the industry. As a result of the development of the transistor, portable television sets are now a definite possibility, and the size and complexity of cameras, receivers, and other equipment may be reduced.

Several manufacturing companies are working simultaneously to produce equipment that records on tape both the picture and the sound for television programs. This will eliminate the high costs of film making and processing and thus will cut the cost

of operation of a TV station. This will be a particular advantage to the small, low-budget stations that find present methods of extensive film use too expensive.

The Present Place of Radio

Some individuals predicted that as television expanded both in the number of broadcasting stations and in receivers, radio would become a "dead" industry. While the situation is still in a state of flux, it now seems that this prediction is definitely untrue. From 1946 to 1952, a period of great television expansion, when about 25 million TV sets were sold, over 90 million radio sets were manufactured in the United States. During 1952 alone, over 10 million radio sets were purchased in this country. At the end of 1953, there were approximately 146 million radio sets in some 46 million homes; for TV, there were sets in somewhat less than 25 million homes. While radio has suffered some decrease in advertising revenues, it is still a very profitable industry for nearly all the radio stations in the country.

Even in areas where TV can be clearly received, radio listening is still an important factor, particularly in the morning hours. Radio stations are making some adaptation to the new competition by broadcasting more music and other programs in which sight does not greatly enhance the value of the presentation. Exactly what will happen to radio programming as television continues to expand is still unknown, but the signs point to its continued importance. This will probably be particularly true for the smaller local stations, where the difference in the cost of advertising between TV and radio is great.

Conclusion

Though radio and television have been with us for only a third of a century, their impact on the informational, cultural, political, and entertainment life of the world has been profound. This rapid growth has been accompanied by varied and complex problems, some of which are still with the industry. The social force of these media has been used for various purposes in different countries of the world. In certain areas the primary function of radio and television is political; in other areas information, cul-

ture, and entertainment are the goal; while in still different portions a commercial intent is added to these purposes. Because of the great impact of radio and television on modern living, there is much need for an understanding of the functions and techniques of these modern communications media.

DISCUSSION QUESTIONS AND PROJECTS

1. What influence have radio and television had on American tastes in music?
2. What impact has television had on our national elections?
3. Have radio and television invaded the private rights of American citizens?
4. What are the future potentialities of international television program exchange?
5. Compare radio programming of today in your area with that of five years ago.
6. What effect has TV had on sports events?
7. Are radio and television "serving the public interest and necessities"?
8. Evaluate the role of network programming in the radio and television industry.

SELECTED READINGS

In the hope of increasing the student's outside reading, no lengthy bibliography will be presented in this book. Instead, a few selected readings have been chosen for each chapter, and a short description of what the student will find in each reading is supplied. If longer bibliographies are desired, they may be found in such publications as Gertrude Broderick (ed.), *Radio and Television Bibliography*, Superintendent of Documents (Washington, D. C.: Government Printing Office, 1949); Burton Paul, *A Radio and Television Bibliography* (Minneapolis: University of Minnesota, 1951); Oscar Rose (ed.), *Radio Broadcasting and Television* (New York: H. W. Wilson Co., 1947); S. S. Gilbert, "Selected Bibliography on Radio and Television," *English Journal*, May, 1949, pp. 295-297; Isabelle M. Cooper, *Bibliography on Educational Broadcasting* (Chicago: University of Chicago Press, 1942).

ARCHER, GLEASON L. *History of Radio to 1926*. New York: American Historical Society, 1938. *Big Business and Radio*. New York: American Historical Society, 1939.

These books, while at times somewhat rambling, present a detailed history of radio. The second entry is a sequel to the first and concentrates on the period from 1927-39.

- FLOHERTY, JOHN J. *Television Story*. New York: J. B. Lippincott Co., 1951.
The story of television from its origin and early experiences to the production methods used when the book was written.
- LANDRY, ROBERT J. *This Fascinating Radio Business*. New York: Bobbs-Merrill Co., 1946.
Specific information informally told about many phases of radio, particularly early history and criticism.
- MACLAURIN, W. RUPERT. *Invention and Innovation in the Radio Industry*. New York: The Macmillan Co., 1949.
A detailed and thorough but very readable study of the men and events in the history of the technical side of radio and television. It is not written in such technical terms that the layman cannot understand what is being said. A most interesting book.
- NATIONAL ASSOCIATION OF BROADCASTERS. *Chronology of Twenty-five Years in Radio*. Special 25th Anniversary Bulletin, No. 8, May 2, 1945. (This Association is now called the National Association of Radio and Television Broadcasters, Washington, D.C.)
- SCHRAMM, WILBUR (ed.). *Communications in Modern Society*. Urbana: University of Illinois Press, 1948.
Discussion by various experts of the problems of press, radio, and motion pictures.
- SIEPMAN, CHARLES. *Radio, Television and Society*. New York: Oxford University Press, 1950.
Short history of radio in the early days, material concerning radio systems in other countries, and a well-developed discussion of the social and psychological impact of radio on American society.
- WHITE, LLEWELLYN. *The American Radio*. Chicago: University of Chicago Press, 1947.
An appraisal of broadcasting as of 1947 with some suggestions that are still pertinent.

2

STATION ORGANIZATION AND EQUIPMENT

Most people are fascinated by the experience of going into a radio broadcasting studio for the first time. In an atmosphere of hushed tenseness, they view an announcer reading the news, look over the large number of knobs on the control panel, and hear the steady, rhythmic beat of the news ticker. For the first television studio visit, the atmosphere may be even mystifying. The cameras with their long cables, the control-room monitors lined high upon the wall, men running to and fro in the studio, all these and other sights often baffle the visitor. This chapter will answer some of the questions that arise concerning the station organization and equipment. For descriptive purposes, a successful medium-sized station will be used as a model.

The Studio

Careful planning is used to keep vibrations of the building and extraneous noises from being picked up by the sensitive radio equipment. Studios are suspended by springs or are carefully insulated against vibrations by shock absorbent material which is placed on all walls as well as on the ceiling and floor of the studio. In addition, the walls are specially treated so that sounds created in the studio will be carried to the microphone without distortion and with the best possible broadcast quality. Side walls and ceilings may be curved or shaped in such ways as to

reflect sound with just the proper amount of reverberation. In addition, the walls are treated with materials that are designed to absorb sound or deaden reverberations, the reflections of sound. Acoustical engineers have measured the room for reverberations and have increased or decreased the amount of sound-absorbing material to achieve the best results. While not in general use, some studios have movable panels which enable the program producer to obtain different amounts of reverberation or liveness as required by particular programs. The number of people, the kind and amount of furniture, and other factors may affect the "liveness," so that some adjustment for various presentations is desirable to achieve the best acoustical effects.

Entrances to a studio are made through doorways which are unusual. Many studios have what is known as a "sound lock." The door opening from the corridor permits entrance into a small vestibule. From the vestibule, a second door opens into the studio proper. In other studios the double doors are placed back to back. In either case the doors fit snugly, and they may be equipped with silencing devices that aid in closing the door with a minimum of sound. In some studios the entrance to the control room is just off the vestibule or sound lock.

The studio is usually completely closed off from the outside, and thus there are no windows. Ventilation has to be artificial, and noiseless forced air circulation and air conditioning units are employed to assure the comfort of the personnel working in the studio.

Microphones

In choosing microphones, broadcasters consider several factors: (1) their ability to transmit sound with high fidelity; (2) their ruggedness or ability to give good service after hard usage; (3) the uses to which the microphone will be put, such as for a single announcer, a discussion program, dramatic presentation, and the like.

One method of classifying microphones is according to their directional ability to pick up sound. The nondirectional microphone will pick up sound at a 360-degree angle and thus it may be spoken into from any direction. The unidirectional microphone will receive sound from one side only, and if a person is standing in any place other than directly in front of the micro-

phone, the sound will be distorted in its reception. The bidirectional microphone will pick up sound from two sides directly opposite each other. The polydirectional microphone may be adjusted to pick up sounds in a variety of directions ranging from the unidirectional to the nondirectional.

Another method of classifying microphones depends upon their inner structure. A pressure, or dynamic, microphone receives the sound vibrations on a diaphragm and transforms them into electrical impulses in a moving coil. The movement of the coil in the magnetic field produces an electrical current which fluctuates in proportion to the sound intensities and frequencies acting on the diaphragm. These microphones are generally useful because of their rugged construction, small size, and relatively good frequency response. Pressure microphones are frequently used in outside remote work, as wind and moisture have a minimum of effect on them. These "mikes" may be either nondirectional, and serve for discussion programs and the like, or unidirectional, and thus are often used by announcers.

The ribbon, or velocity, type microphone (see Figure 10) is commonly used by announcers and on dramatic programs because it enhances the vocal quality of the performer. This microphone consists of a ribbon made of duraluminum which is suspended between two magnetic poles. The ribbon is set into motion by sound vibrations, and its movement is in proportion to the strength and pitch of the sound received. The vibrations of the ribbon generate small electrical currents. This microphone is equally sensitive on two opposite sides, but has little sensitivity on the others. The sensitivity of this microphone is greatest at dead center, and movement to either side will result in a shading of voice quality. The fidelity of the ribbon microphone is very high, with a range from 50 to 15,000 cycles.

The combination, or variable pattern, microphone has both a ribbon and a dynamic element. By the use of switches, this microphone may use the elements separately or in combination, a procedure that provides great flexibility in operation.

Control Rooms

On one side of the studio is a large glass window visually connecting the studio with the control room. Through this window

the sound engineer can see the studio and its occupants at all times. To make certain that no noise from the control room is heard in the studio, the window is constructed of three separate panes of glass. Each pane is separated from the others, and their edges are held by resilient material which absorbs vibrations. Communication between the studio and control room is conducted through a two-way intercom system.

When the announcer or performers speak into the microphone in the studio, the sound is carried through wires into the control room. The sound engineer is seated before a control board facing the glass panel. On the control board (often called a console) are many knobs and dials. These dials are variously called "faders," "mixers," or "pots," and they are used to regulate the volume of the sound. The dials work very similarly to the volume knobs on radio receivers. When the dials are turned from the "off" position, about the spot where seven o'clock would be on a clock face, in a clockwise direction, the amount of volume is increased. As they are turned counter-clockwise, back toward the seven o'clock position, the amount of volume is decreased. There is usually a dial on the console for each microphone and turntable in use. If there are six faders on the control board, four microphones and two turntables or six microphones may be used. Any combination that adds up to six may be employed.

When the microphones are being used, it is the job of the studio engineer to blend or mix the sound so that the proper balance for best listening is assured. If, for instance, a radio drama with numerous characters is being presented, the set-up might be as follows: microphone number one would be used by the three people playing the leading roles in the play; microphone number two would be used by the actors playing the smaller roles; microphone number three is for the announcer and the narrator; microphone number four would be employed by the sound effects man for manually produced effects; faders number five and six are for the two turntables for incidental music and recorded sound effects. Many productions are done with fewer microphones than this.

In addition to the individual microphone faders on the console there is a "master fader" with which the engineer can control the strength of the signal being sent from the studio to the master

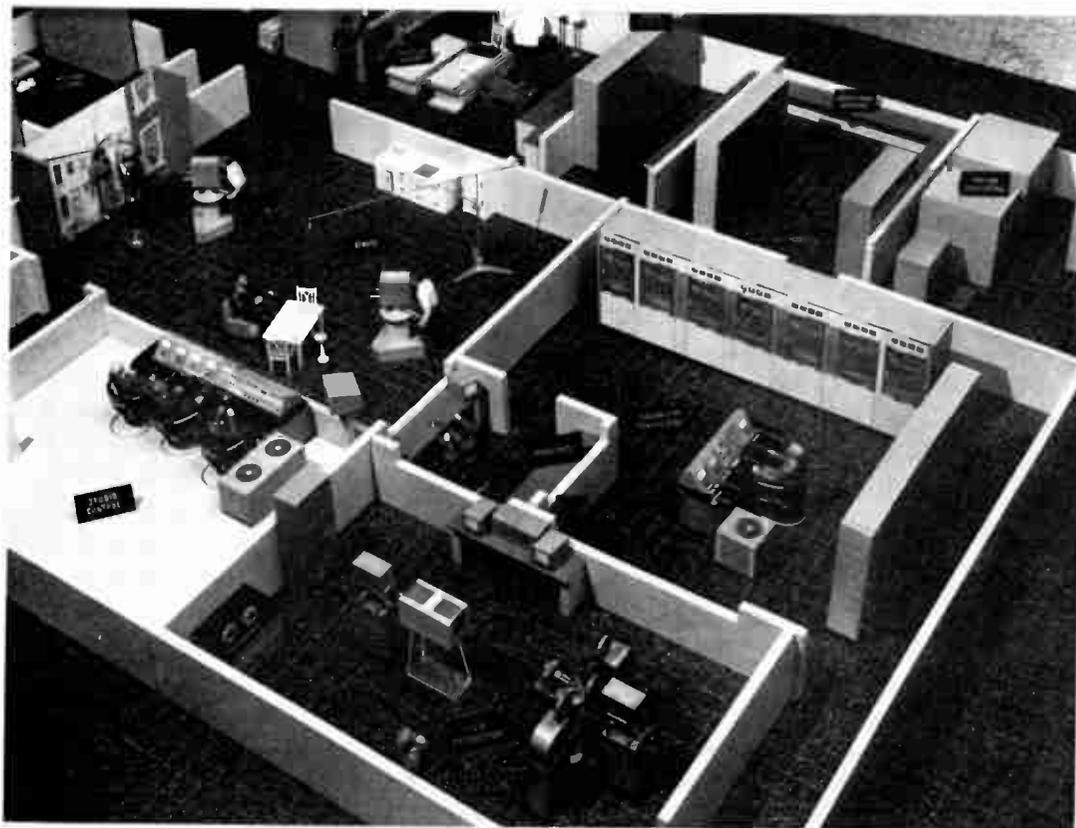


FIGURE 1. Typical Plan of One-Studio Television Station, with a two-camera studio and complete "two-film" camera projection room



FIGURE 2. Transmission Antenna



FIGURE 3. One-Man Control Unit (General Electric). Single technical operator can prepare and telecast film, network and studio programs. Panel controls camera switches, film chain, picture density, and audio

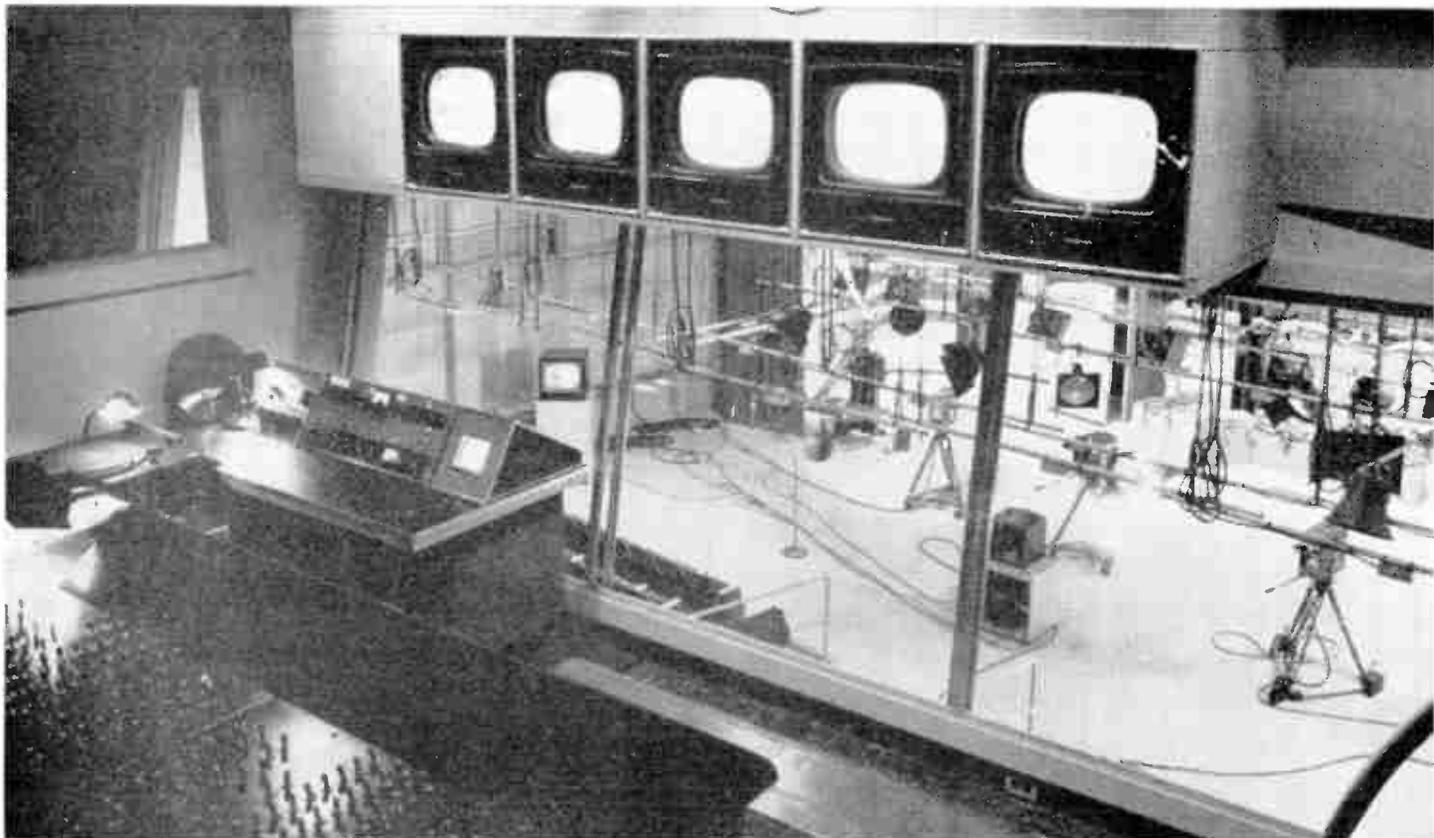
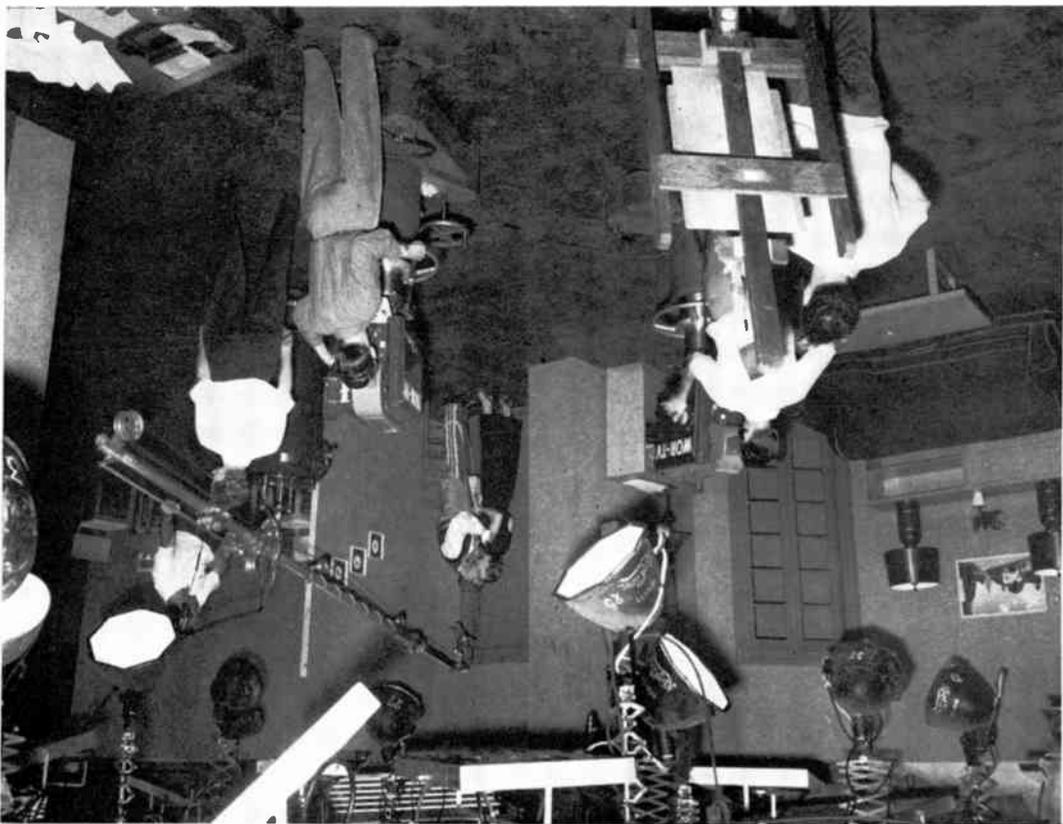


FIGURE 4. WCAU (Philadelphia), Mutual Broadcasting System, Control Room Looking Toward Studio

FIGURE 5. WOR, Mr. and Mrs. Mystery Program



control room or the transmitter. To guide the engineer in monitoring the strength of this signal, a meter or meters are installed on the console to indicate the signal strength. If the volume is too great, the sound coming from the studio will be distorted. The sound engineer must assist in the placing of the microphones in the studio so that the most balanced results can be obtained. In smaller studios, the sound engineer may also operate the turntables and occasionally produce sound effects.

The turntables previously mentioned that are used for music and recorded sound effects may be either in the studio or in the control room. When in the latter, they are often placed on either side of the console so that by turning in his chair, the sound engineer can easily play records on either turntable and can also control the faders on the board. These turntables resemble in operation the record player in a living room. They ordinarily do not, however, have a loud speaker attached to them, but are directly connected with faders on the console. These turntables are capable of playing records at any of the standard speeds. For a picture of a typical studio turntable see Figure 12.

Master Control Room. Broadcasting stations having more than one studio usually have a master control room. The work of the master control room is to take programs from any studio, remote pickup, telephone line, or any combination of these and, after monitoring sound levels, send the program to the transmitter. Master control rooms are equipped to handle many operations simultaneously. Remote programs may come into the control room for recording, studio programs may be sent out to affiliates but not aired locally, transcription programs may be aired, and news flashes may be sent out, all at the same time.

From the master control room the impulses are sent to the transmitter, from which they are broadcast. In some instances the transmitting equipment is located in the same building as the studios, but more often it is located on a separate site chosen for most effective signal transmission.

Rooms for Special Services

Most of the news used in radio stations today comes in on leased wire services, as explained in Chapter 8. Many moderate sized outlets subscribe to more than one of these services, and

each service requires a separate news ticker. Because the news tickers are noisy in their operation, and because the news editor or newscaster needs some space in which to prepare his material, a separate room is provided for the news department, if possible. In some modern studios the news room is located close to the announcer's booth so that special news bulletins can be handled quickly. The news tickers have bells or other signals that are sounded when a special bulletin is being received.

A special room or a certain space in a multipurpose room may be set aside for a reference library. Books on pronunciation, dictionaries, reference books, and trade journals are important parts of a reference library. Current news, information about the broadcast industry, and materials concerning classical and popular music will be of assistance from time to time to announcers, script writers, business managers, and others.

Record Library

Because the modern radio station requires so many records and transcriptions for the various programs produced by the station, the record library is one of the most vital and interesting parts of a station. The bulk of the recordings used by a station come from two sources: (1) transcriptions from various transcription library services, and (2) commercial recordings ordinarily secured from the manufacturer's distributor. These may be supplemented by purchase of certain records, private collections, and other sources.

A transcription is a sixteen-inch disk used by radio stations but not generally distributed for home use. It is usually recorded at $33\frac{1}{3}$ revolutions per minute, and several musical numbers by the same musical organization are recorded on one side of it. Many concerns market transcription libraries. Some companies present music of all types, while others concentrate on popular music, western tunes, sacred music, and the like. Associated, Capital, RCA Recorded Program Service, SESAC, Standard, and World are some of the most frequently used. Still other transcription library services, such as Ziv and Morton Radio Productions, feature disks that present a full half-hour musical program. At certain spots in the presentation either dead grooves

or soft music is presented so that commercial announcements can be given. Guy Lombardo's transcribed program is one of the most popular of this type. If a station subscribes to the service of one of the first-mentioned type of transcription libraries, it will receive a basic library in the beginning and new disks will arrive at certain stated intervals. The library comes equipped with catalog, index cards, data for continuity, and so forth.

When the second type of disk, commercial recordings, arrive at a station they too must be catalogued so they can be "pulled" quickly and easily. There are many different catalog systems. For example, station WNEW, in New York City, with its extraordinary record library of over 100,000 disks, has perfected this system: when a record is received, it is first checked for copyright clearance, then for acceptability of lyrics. The record librarian proceeds to time the selection and stamps the playing time on its face. Three index cards are then prepared, one each for the title of the tune, the composer, and the performing artists. The records are then placed ready for use in the proper spot in the library.

Duties of the Various Departments

Thus far this chapter has been concerned with the equipment and physical divisions of the station. In addition to the ones mentioned, there may be the necessary supply rooms, duplicating room, rest rooms, lounges, and perhaps even a conference room. Actual administration of the station will be carried on in offices located in other sections of the building. While the duties of the actual personnel are fully discussed in Chapter 3, some mention of the over-all duties of the various departments should be made here. All of the departments mentioned below exist in most stations, but the smaller stations, of course, often combine the duties under one man.

The Board of Directors. Responsibility for the station policy and its over-all efficient operation rests in the hands of the Board of Directors. This Board is often at least partially composed of men whose major interest is in other businesses or the professions. In noncommercial stations this group will be made up of chosen representatives such as college professors and administrators,

union members, or religious groups, depending upon who owns and operates the station.

Station Manager. This official is responsible for the effective working of the station both as a public-service medium and as a business enterprise that must show a profit. The station manager carries out the policies established by the Board, of which he is often a member. He is responsible for the selection of the trained personnel and for the operational policy that will obtain both listeners and sponsors. In addition to being an administrator, the station manager must also be a good "idea" man, since it is through his efforts that the station may achieve a "station personality" that will assure successful operation.

Program Department. It is the responsibility of the program manager and his staff to prepare and present programs that will be acceptable to the listening audience, the advertisers, and the management. This department, usually the largest in the station, supervises the work of the various divisions of announcing, news, continuity, sports, production, music, and public service. Various chapters or sections of chapters in this book are devoted to the activities of the individuals involved in all these divisions and can be referred to for further information.

While some stations do not take their public-service responsibilities too seriously, fortunately other outlets do a fine job. Religious and educational programs, fund drives, "get-out-the-vote" campaigns, safety messages, and listings of cultural opportunities in the area are examples of public-service presentations. If the amount of public-service programming warrants it, some stations employ a man to coordinate the work of the other station personnel for this purpose. Rarely does a campaign or a drive take place in a community having a radio station but that the station gives some free time and often free services to the sponsoring group.

While public-service promotion takes many forms, here is an example of one approach. These announcements were part of a series called the "Lively Arts Jingles," which combined transcribed jingles with live, topical material. The topical material was changed daily and highlighted various cultural opportunities available to the listeners. The series was conceived by station WNEW and produced and written by Bill Kaland. The music was written by Roy Ross.

For classical music:

ANNCR: Say, maybe you don't like classical music.
Well, just listen to this and you might
change your mind.

JINGLE

TRANSCRIPTION: Maybe Mr. Bach
Wrote tunes that didn't rock
But he wrote some tunes (Bach) so sweet
(Bach) so neat
Don't judge them hasty, cause they are tasty-
just listen to
Beethoven, Mozart, and Bach.
(MUSIC OF BACH)

ANNCR: For an earful of tuneful music from Norway
and Denmark, attend the Brooklyn Museum's in-
ternational series, starting this Sunday at
2:00 P.M. This Danish-Norwegian program gets
under way in the Sculptured Court at 2:00
P.M. Admission free.

JINGLE

TRANSCRIPTION: So listen to swing-listen to bop
Take your music sweet or take it hot
But here's a tip for you-listen to-
Mr. Beethoven (Interpolation) and Mr. Brahms
(Interpolation) and Mi-is-ter Bach.

For modern painting:

ANNCR: When you look at modern paintings, do you get
the urge to laugh? Well, just hold it a
minute and listen to this.

JINGLE

TRANSCRIPTION: Hee hee hee, haw haw haw, ho ho ho ho ho
That's the way that people laughed at Rem-
brandt, years ago.
His art was new . . . his style was too
Oh my that's sad, but oh so true
People just laughed, hee hee, ho ho, cause
they didn't know what else to do.

ANNCR: Have you heard about lumia, the sensational
new art? . . . now on exhibition at the Mu-

seum of Modern Art, 11 West 53rd Street. Moving forms and color projected on a screen by a special light-generating instrument. See this unusual new art, now exclusively at the Museum of Modern Art, daily at 1:30 P.M. The new art is lumia.

JINGLE

TRANSCRIPTION: When you look at modern art, don't laugh with consternation
Just look awhile and maybe you'll smile a smile filled with admiration.

For architecture:

JINGLE

TRANSCRIPTION: People rush around like mad to get themselves a visa
They want to see the beauty of the leaning tower of Pisa
The Sphinx and Colosseum they are sights of great renown
But remember this and don't you miss
The beauty in your home town.

ANNCR:

Animal, vegetable, mineral? . . . Well, it's a toss up what material was used in the fiber glass building, 16 East 56th Street. Glass, lime, stone and aluminum, form the front for this remodeled, four story brownstone house. It's something different in architecture and it's right here in mid-Manhattan.

JINGLE

TRANSCRIPTION: There's architectural beauty that is really hard to beat
If you'll simply use your eyes while walking down your street.

Two other special types of programs are presented on many stations, and their activities are controlled by the program department. These are the farm programs and the women's shows. If there is a considerable farm population in the service area of the station, special programs of interest to this group are often broadcast. Weather reports, market prices, special information

about the planting or treatment of crops in the various seasons, and other similar information are presented. Professors from the state agricultural college, county or home demonstration agents, or members of the U.S. Department of Agriculture located in that area may have regular appearances on these programs.

Because of the predominance of women listeners in the daytime, many stations beam specially prepared, locally produced programs for them. Food demonstrations, clothing discussions, home management talks, and interviews with important persons often comprise a major portion of these presentations.

Engineering. Great technical skill is required in modern radio and television to maintain the equipment in good broadcast order and to perform the daily tasks necessary for operation. The federal government recognizes this, and requires each engineer to pass a qualifying test before he is allowed to work for a station. Stations recognize the need for this skill, and the engineers are usually among the better paid men on the staff. Engineers are "unsung heroes" to the listening public, however, since they are usually unknown.

Engineers are in charge of two separate operations: the studio broadcast equipment and the transmission equipment. Since the transmission equipment may be located miles away from the studio, often two separate staffs are needed. The studio engineers are responsible for monitoring all programs, seeing that programs originating in the studios are properly reproduced and either sent to the transmitter or recorded. Frequently these engineers assist in the production of a program by operating the turntables. How specific the duties of the studio engineer will be depends upon the size and operation of the station. The transmission engineer monitors the program as it is received at his post to make sure it is of the best broadcast quality. He must also maintain the complex engineering equipment at the transmitter. Many engineers also assist in the keeping of the station log, required by the FCC.

Business Department. The process of selling the advertising, so important in the function of a commercial station, is carried on in the business or commercial department. Time on a station is ordinarily sold by one or more salesmen who contact the vari-

ous possible sponsors in the area. The good salesman, who is usually a highly paid individual, is equipped with much information before he makes his call. He will have reports on the station listening in the area; he will have ideas as to types of programs or announcements that will fit the prospect's needs; he will know what air time is available and the cost of that time; he may even have a recording of a sample program or announcement. He works very closely with the program and production departments so that he can secure new sponsors and keep the present ones satisfied.

The traffic division, which operates under the business department, is responsible for preparing the log for the broadcast day so that everyone will know exactly what is to go on the air and at what time. Copies of the log are distributed each day to key personnel in every department. The program manager has already indicated what programs will be broadcast and their point of origin. The commercial manager makes sure that all commercial commitments are met. After the program is over, the announcer will usually initial the log at the appropriate spot to show that everything has gone off as scheduled.

This department is also responsible for carrying on the usual business functions of sending out statements, bookkeeping, payroll, and so forth.

Classification of AM Radio Stations

In general, there are three classifications of radio stations: (1) clear channels, (2) regional channels, and (3) local channels. By international agreement, so that interference between stations on this continent would be minimized, forty-six clear channels were assigned to the United States. The FCC has decreed that twenty-four of these channels will be occupied by only one station at nighttime. The other twenty-two channels are occupied by two or more stations. The international agreement states that at least one 50,000-watt station would operate on each of the clear channels, and our government decided that this power would be the maximum in the United States. The signals from the stations that have the 50,000-watt licenses cover large areas of our country and are often heard hundreds of miles away.

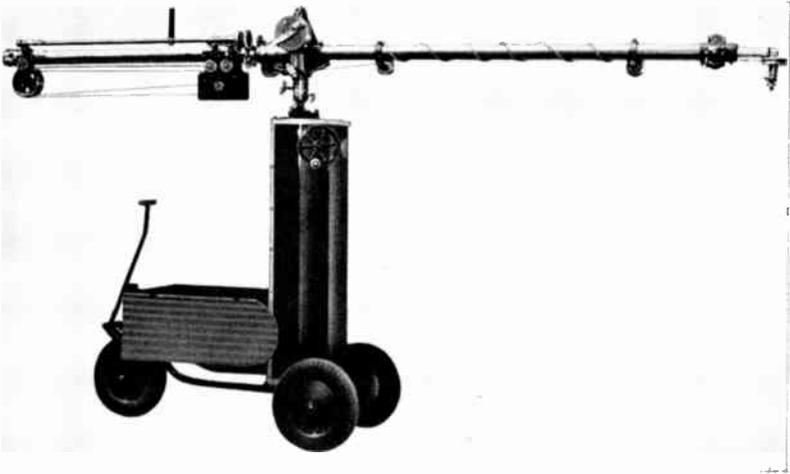


FIGURE 6. Microphone Boom and Perambulator (RCA)



FIGURE 7. Pedestal Dolly for Camera



FIGURE 8. RCA Microphone, BK-4A



FIGURE 9. RCA Polydirectional Microphone, 77-D



FIGURE 10. Velocity Microphone, RCA 44-Bx



FIGURE 11. RCA Commentator Microphone, Bx-1A



FIGURE 12. Transcription Turntable, Type 70-D



FIGURE 13. RCA Camera, TK-11A



FIGURE 14. Studio Camera Dolly

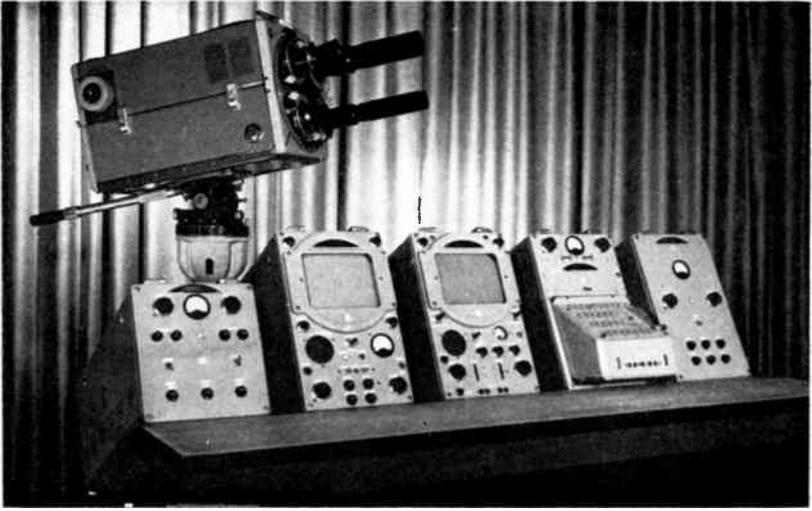


FIGURE 15. Camera Chain—camera, power, supply, master monitor, control unit, video switcher, and synchronizing pulse generator (General Precision Laboratory)

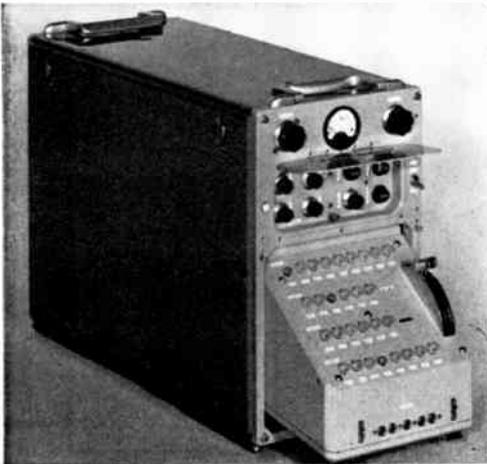


FIGURE 16. Video Switcher



FIGURE 17. Telecast Film Projector

(General Precision Laboratory)

In addition to the clear channels, there are forty-one regional channels in this country, and the stations operating on them have a maximum power of 5000 watts. While regional stations have a clear signal in their primary area, as the signal approaches sites located near other regional stations with the same frequency, some interference results.

Local stations operate with no more than 250-watt power, and they are all assigned one of six channels allocated to this type station. Although the signals from these stations cover only a very limited area, when located in a metropolitan zone, such stations may have a greater potential listening audience than a 5000-watt station in the center of a predominantly rural region.

Because atmospheric conditions at night carry the signal farther than in the daytime, some stations are allowed to operate during the day only. At this time they do not interfere with any other station on the same frequency, but if they were allowed to stay on the air at night, interference would result.

The Television Station

Since a television station carries on many of its functions in the same way as does a radio station, certain aspects of the former are similar to those just explained. However, because of the space and personnel required for TV, there are major differences.

As to personnel, nearly everyone who has written about television station operation has pointed out that the number of people necessary to staff a television station is from four to six times as great as that required for a radio station of similar size. Even the simplest presentation on TV may take at least three times as much staff as the same show on radio, and some of the more lavish productions multiply the manpower needs many times.

The introduction of the camera has meant that each program must of necessity have a background to give the viewer the proper setting. These sets may be more or less elaborate, but the need of providing them at all means work in design, painting, transportation, and storage. Many of the furnishings are bulky in character and require huge amounts of space for storing. Some programs require more than one set, and the task of placing them for one program may require hours of work. Rehearsal time for television is greater than for radio, and the background

must be in place for a portion of the rehearsal time so that the actors and technicians may become familiar with it. This increases the space problem. Also, since the studio itself must provide adequate space for the correct camera angles and enough room for technicians to move about, large areas should be available for major TV productions. In the early days of television, any structure that was reasonably well built and provided some space was purchased or leased by the broadcasting companies. Everything from horse stables to Broadway theaters were put to use. While some stations and networks have constructed special buildings for TV use, adequate space is still a problem in many cities.

In addition to the matter of space, television brought with it a transportation problem. Since space in the center of a large city commands such high rentals, these areas are used largely for the studios. This means that construction areas and storage spaces are often located in outlying regions. It is frequently necessary to "strike" a set and move it from the studio immediately after the production to allow other programs to use the space. All this presents a transportation problem.

Another factor that complicates the problem for television is the outside work done by the carpenters, scene designers, painters, costume people, and other craftsmen. It is often possible to allow contractors to take certain parts of the work away from the central work site. However, it is at times imperative to have all of the craftsmen where they can be reached easily by the producer, director, or other members of the production staff. Since the scenery, props, lighting, special effects, orchestra, actors, guest artists, dancers, and announcers may not be assembled until the day the program is broadcast, the greatest care in planning and precision in timing the arrival of material and personnel is required.

As the industry gains experience it may be possible to find some answers to these problems, but they are still vexing even to veteran workers with five or six years of experience. The planning of new studios and facilities to house television in the future will take all these factors into consideration.

The Television Studio. The need for space outside the studio has been pointed out, but little has been said about space requirements within the studio itself. For best working conditions,

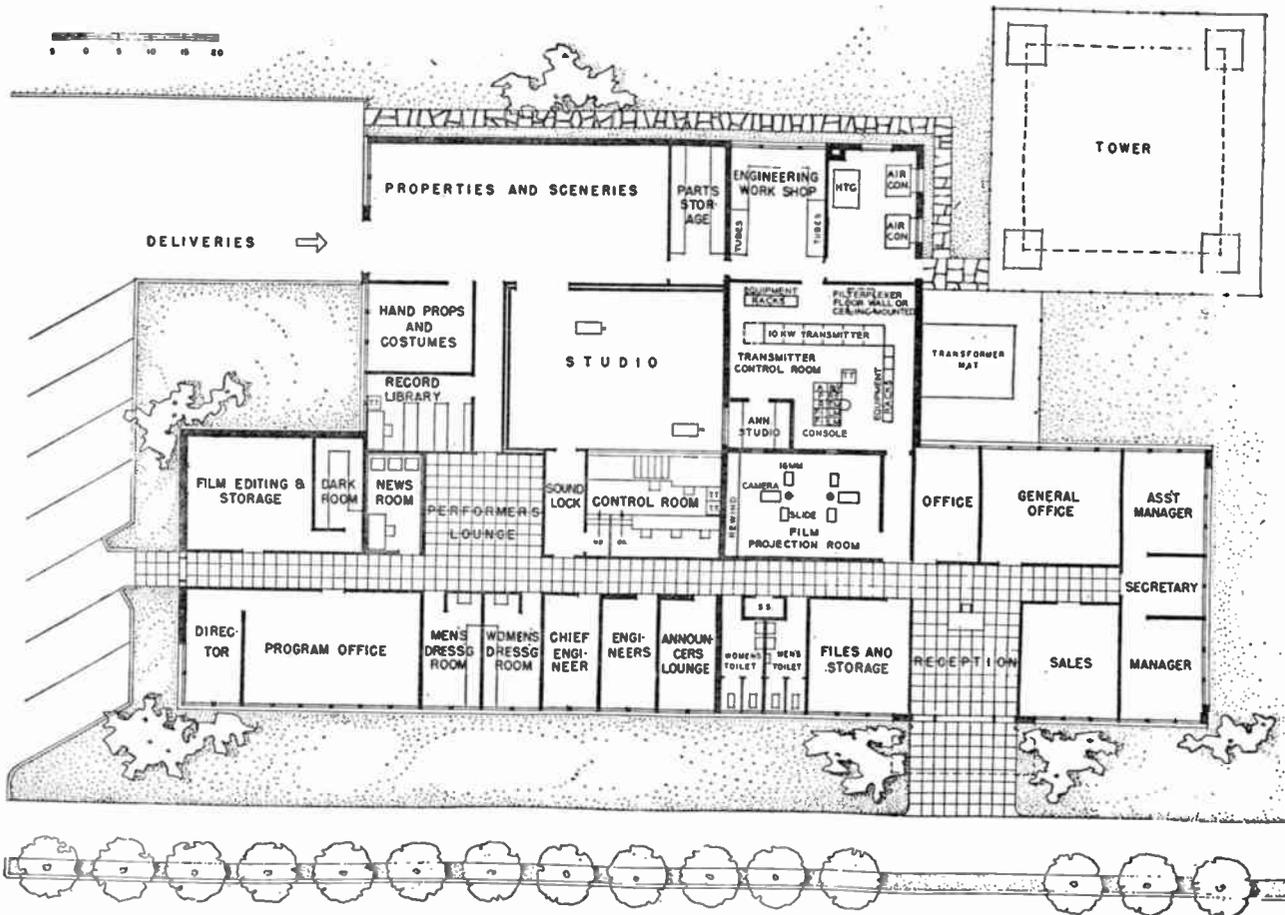


FIGURE 18. Sample Floor Plan of a One-Studio Television Station (RCA Educational Plans Booklet)

four or five times as much space is needed in the studio as the set itself requires. Many programs need multiple sets; microphones, either on booms or suspended, must be installed and lighting equipment must be set up. A further problem is the necessity of moving the cameras, mounted on dollies, and personnel to man them, through all this equipment.

During the early days of television, a camera known as the "iconoscope" was used. Great amounts of illumination were required for its effective employment. The heat generated by the lights was almost unbearable. Actors and other personnel in the studio perspired freely under the lights, and often make-up and costume items were ruined. The invention of a more sensitive camera, the "image orthicon," during World War II made extreme amounts of lighting unnecessary. A smaller tube used in the new camera makes it possible to fit a turret for as many as four different lenses on the camera. This allows rapid changes in lens use. A picture of a television camera with four lenses mounted is found in Figure 13.

Two types of lighting are used in television. One is general, or ambient, lighting which provides the basic illumination required. The second is the specific lighting which highlights particular areas. The devices commonly employed to achieve general lighting are scoops (a smaller and modified version of the floodlight used in stage productions), banks of individual lights, or overhead banks of fluorescents. The latter is not as extensively used now as it was in the early TV days. The specific lighting is ordinarily achieved by various types and sizes of spotlights similar to those used in stage work.

Most of the microphones used in television are the same as, or variations of, those used in radio. Because of the difficulty of keeping the microphone within range of the performer but beyond the range of the camera, many experiments have been tried with hidden microphones, or with the button or lapel type. The typical TV microphone today is suspended from the end of a boom, similar to that pictured in Figure 6. One feature of these booms not present in the usual radio model is their quick and easy maneuverability. The pedestal holding the microphone may be moved to any part of the studio; the boom arm may be quickly extended or retracted, or swung in a wide arc. The microphone suspended from the boom arm may be turned 270 de-

grees by the boom man at the base of the pedestal. Other studio equipment such as rear screen projectors, title racks, and special effect mechanisms are discussed in Chapter 7.

The studio personnel in a typical telecast include the cameramen and their assistants, who move the pedestals about as required, lighting technicians, who set and adjust the lights, the set and prop crew who move scenery or furnish props as needed, the microphone men who keep the mikes in range of the performers but out of camera range, and the floor manager who is an assistant to the director and is his helper inside the studio during the production, and the performers. If a rear screen projector is used, the engineer in charge of this instrument is also inside the studio. Key personnel inside the studio are connected with the control room by an intercom system with which they can communicate.

The TV Control Room. In comparison to radio, the television control room contains considerably more personnel and equipment and thus requires additional space. The equipment consists of two or more monitoring screens (depending on the number of cameras in use), a master monitor screen, the switching panel, the audio-control console, turntables (if needed), and the intercom equipment. The picture in Figure 3 presents most of this equipment. In some stations, the synchronous generator, which synchronizes the camera's picture to the specifications required for optimum telecast quality, is also located in the studio control room. When film inserts are incorporated into live presentation, the film projection takes special equipment ordinarily placed in a separate room. Figure 17 shows the typical film projection instrument.

The usual control room personnel consists of the producer or director or both, the assistant director, the technical director, the video engineer or engineers, and at times a script girl and a turntable engineer. The duties of the producer and director are discussed in detail in Chapter 7. In front of the engineer or engineers who are monitoring the cameras is a screen on which is shown the picture being taken by each of the cameras in use. The monitoring engineer sees that the contrast of black and white in the picture is adequate and that the picture is clear and not blurred in any way. He also checks the signal being sent to make sure it is sufficiently strong for broadcast. The technical director

gives directions to help line up the camera's action, and, on cue from the director, effects the actual switching from one camera to the next. The audio monitoring is done as in radio by the engineer assigned to that job. He may also be required to handle the transcription turntable.

As in radio, the program signal is carried from the master control room to the transmitter tower. In television this must be done over coaxial cable or, in rare instances, by micro-wave relay. Since the distance that television signals travel through the air is equal to the line of sight, it is important that the television antennas be at the maximum elevation so that the signals will travel as far as possible. In New York City the antennas of all the major TV companies are placed on top of the Empire State Building. In those communities where buildings are low and the terrain is level, high towers have been constructed to achieve maximum broadcast coverage.

Economics of Broadcasting

With an industry as young as television, and with radio and TV stations having such a wide range of power, personnel, and coverage, it is difficult to make any comparisons or draw conclusions. Some general statements can be made, however. Many radio stations originally came on the air with an investment of \$25,000 or less. For television, however, even the smallest stations usually invest at least \$175,000 for equipment plus leasing or buying adequate space. Many stations have an investment of half a million dollars. The figures most often heard in the television industry for minimal operation are \$300,000 for construction and equipment, and a similar amount for the first year's operational expenses.

Because of the small investment and the low operating costs, most radio stations were operating at a profit soon after they went on the air. There were failures, of course, and some who just broke even, but the vast majority became profitable ventures. For television, however, the reverse was true. High original investments and equally high operating costs meant that income had to be considerable before a station "got in the black." Not many television receivers were available at first, and the purchase price, instead of being \$20 to \$100, as for a

radio set, was often \$400 and higher. Few viewers meant that few advertisers felt they could afford the new medium. About 1950, however, when television started its big forward surge, stations began to obtain satisfactory income, and most stations began to show a profit soon after. In 1953, ultra-high frequency channel stations began to come on the air, but few receivers were equipped to bring in the UHF signal, with the result that these stations in many instances lost money in the beginning. All predictions are, however, that the television industry will be a most profitable one in spite of the tremendous costs involved.

Conclusion

The organization and equipment of a radio or television station are as simple or as complex as the power, purpose, and income of the station permit. While the power of the station is determined by the Federal Communications Commission, the effectiveness of the unit depends on the efficiency of the personnel and organization within the station. Close cooperation between the continuity, programming, sales, and other aspects of the organization is essential if the station is to have an individual identity, an effective listening audience, and survive in this highly competitive industry. The studio set-up and equipment also varies from station to station, but, for each broadcast, the standards of technical performance required by the FCC and the listening audience must be maintained. The industry is constantly striving for new and better engineering methods of broadcast.

DISCUSSION QUESTIONS AND PROJECTS

1. Draw a floor plan for a campus radio station.
2. Compare and contrast television and theater lighting.
3. Outline a plan for equipping a small television studio with minimum lighting requirements.
4. Compare production costs of radio and television.

SELECTED READINGS

Business Week. "How To Make Small Town TV Pay Off," February 23, 1952, pp. 116-118.

A short, very general article describing how one small town television station achieved financial success in this costly medium.

MIDGLEY, NED. *The Advertising and Business Side of Radio*. New York: Prentice-Hall, Inc., 1948.

While some of the specific material in this book is outdated, it develops the basic aspects of the business side of radio.

SETTEL, IRVING, GLENN, NORMAN, *et al.* *Television Advertising and Production Handbook*. New York: Thomas Y. Crowell Co., 1953.

A large portion of this book concerns the sales aspects of television. Each chapter is written by an individual who is actively participating in the field about which he is writing.

SILL, JEROME. *The Radio Station*. New York: George W. Stewart, Publisher, Inc., 1946.

One of the few books ever written devoted to the problems of operating a successful radio station.

WALLER, JUDITH C. *Radio—The Fifth Estate* (Rev. ed.). Boston: Houghton Mifflin Co., 1950.

A general description of the organization of a radio station and a network is presented in Chapters 2 and 3.

3

STATION PERSONNEL

BY THE END of 1953, more than 2500 AM radio stations held licenses, and several hundred applications for new AM facilities were pending before the Federal Communications Commission. More than 500 FM stations were authorized. Eventually the comparatively small number of television stations will probably increase to well over a thousand.

These statistics mean that, in addition to the tens of thousands of jobs now in existence in the broadcasting industry, there will be many thousands of new jobs to be filled in the future. Mr. Harold E. Fellows, when president of the National Association of Radio and Television Broadcasters, stated that radio and television stations have come into existence at a faster rate than skilled workers have been produced—that the resultant manpower problem is a very real one. The NARTB issued instructions that the association do everything possible to encourage the schools and colleges of the nation to afford proper training for young people in the radio and television industry.

Those who are about to choose a career would do well to consider then the opportunities open to them in TV and radio. Aside from the more glamorous jobs—those held by the actors, announcers, singers, musicians, newscasters, etc.—there are many openings in a very wide choice of positions “behind the scenes.” Unfortunately, the average applicant to a personnel director or station manager is almost totally unaware of either the scope of positions available or of the background needed to qualify for them. This chapter will be devoted to the details of station personnel, the job openings, and their requisite qualifications.

The National Broadcasting Company employs over 5000 people. A 10,000-watt affiliated station may use about 75 employees. A 100-watt local, independent station may operate with as few as a dozen staff members. Obviously, the job delineation and degree of specialization within each category will be much more definite in the large company than in the small one. In a "hundred-watter," the program manager, newscaster, staff announcer, and sales manager may quite possibly be one person. In a network, each of these positions is a full-time job for a specialist. To understand each job better, and to define its part in an organization, we will chart the personnel of a typical network company.

Generally, there are four broad categories of operations: management, programming, sales, and engineering. Naturally, those in the more specialized positions and heads of divisions must be men and women of extensive experience. Many of these jobs are filled by promotion of employees within a company. This results in a concentration of hiring in the beginner-level positions. Descriptions of those jobs will be given later, but we will reverse the usual procedure and "start at the top."

Management Personnel

The upper echelon of network operations would be set up in the manner indicated in the chart on page 51.

Duties of Management. Briefly, the duties of the various individuals and departments named above are as follows:

CHAIRMAN AND BOARD OF DIRECTORS. Supervise basic network operations, including financial and legal affairs of the company and all contracts and personnel policies. Assume the responsibility of formulating and containing the character and scope of the program policies to be carried out by the network.

PRESIDENT AND EXECUTIVE VICE-PRESIDENTS. Supervise and approve plans of all department heads. Are active in the broader phases of actual day-to-day operations. May include a vice-president in charge of networks, a vice-president for administration, and a vice-president and general manager of networks.

FINANCIAL VICE-PRESIDENT. Directly supervises all major financial and budgetary affairs. Directs work of general music director, budget director, controller, integrated services manager, night exec-

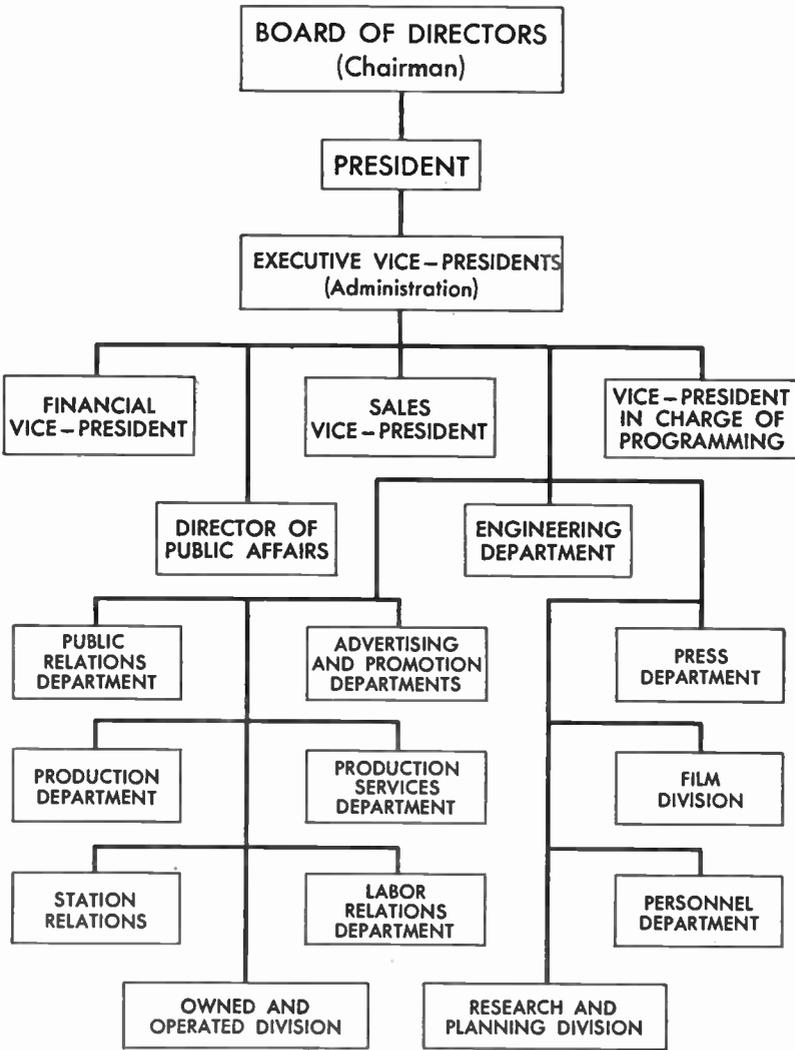


FIGURE 19. Management Organization Chart

utive officer, manager of building and general services department, chief librarian, general attorney, director of personnel, treasurer, and manager of purchasing.

SALES VICE-PRESIDENT. Supervises activities of administrative sales manager, managers of Eastern, Central and Western sales divisions and director of merchandising.

VICE-PRESIDENT IN CHARGE OF NETWORK PROGRAMS. Supervises the programs, program policies and program development for the network. Sets budgets, star and talent contracts. Reporting to him are national program director, network television program manager, the eastern, central, and western program managers, managers of the talent office, and the new-program development group.

DIRECTOR OF PUBLIC AFFAIRS. Creates major public affairs programs and supervises all other public affairs programs of network. Managers of these departments report to him: news and special events, sports, and public service programs.

ENGINEERING DEPARTMENT. Includes studio, field, and transmitter engineers, and maintenance, research, and development groups. Technical services and color TV systems development are special departments. Also includes the sound effects department, and the technical film coordinator.

PUBLIC RELATIONS. Is responsible for creating, promoting, and maintaining public good will for the network and its affiliated stations. Supervises and administers program content and network policies concerning commercial copy content and length. Advises the president and Board of Directors on local, national, and international matters, and administers their activities. The continuity acceptance department works under him and in close liaison on all policy matters.

ADVERTISING AND PROMOTION. Promotes the network and its services to the advertisers, sponsors, and trade groups in general, and, through various advertising campaigns, to the public. Includes advertising manager, sales promotion manager, merchandising manager, and art, production, and graphics manager.

PRESS DEPARTMENT. Through various media (usually printed) keeps the programs, personalities, and publicity campaigns of network productions before the reading public. Cooperates closely with the promotion department. May be subdivided into two groups,

one of which specializes in business-affairs publicity, the other in program publicity. Creates publicity "stunts" and makes "trade" arrangements with newspapers and magazines.

PRODUCTION DEPARTMENT. Produces programs, coordinating all details pursuant to the broadcast of each show assigned to it. Maintains constant supervision of all production and direction details of the network's programs and supervises those programs produced by outside groups and agencies. Builds auditions for program and sales departments.

PRODUCTION SERVICES DEPARTMENT. Devoted mainly to technical operation details of TV productions. Includes manager of staging services and special effects, chief of production coordinators, manager of production operations, director of plant operations, and facilities development.

FILM DIVISION. Creates, buys, leases, and sells film programs and series. Builds and stocks film library to service widely diversified needs of network television producers and directors. An increasingly important division of network operations which will be discussed more fully in Chapter 10.

STATION RELATIONS. Maintains liaison and strives for continuing good will between the network and its affiliated stations.

LABOR RELATIONS DEPARTMENT. Negotiates contracts with various union groups. Advises department heads and staff on union regulations and interprets rulings. See Chapter 9.

OWNED AND OPERATED STATIONS DIVISION. Administrative head of the stations owned and operated by the network. Reporting to this division are: controller for owned and operated stations, director of national spot sales, national manager for TV spot sales, and owned and operated station managers. The station general manager, as in other nonaffiliated stations, directly supervises all operations and personnel of the station under his division. Directly or indirectly controls the following departments: sales, program, engineering, script, music, traffic, operations, production, sound effects, directors, studio supervisors, and announcers.

PERSONNEL DEPARTMENT. Interviews new applicants for all except performer and management jobs. Instructs those joining the network staff in company policies and practices. Services all departments of the network with needed personnel. Interviews those

staff members seeking advancement or changes in jobs or departments.

RESEARCH AND PLANNING DIVISION. Compiles details of audience measurement studies. Evaluates statistics pertinent to development plans of program, sales and engineering departments.

Job Inventory

Extensive experience is required to qualify for the more specialized positions and departments listed above. However, there is a wide variety and large number of jobs below the top brackets. In this job inventory the specifications and qualifications are based on standards set by the National Broadcasting Company,¹ but will also apply in almost every instance to the other networks. The standards set are high, in that they represent the ultimate objective of the average professional in the industry. Less rigid requirements will be demanded in most other stations in the country.

The three basic operating divisions of networks are the radio network, the television network, and the owned and operated stations (see Chapter 2). Typical jobs which may be found in similar form in more than one operating division are listed in the section titled "Staff Operations." The section titled "Staff Administration" outlines jobs of an administrative and executive nature which lie outside the operating divisions and services them all. In the smaller network offices outside New York, Los Angeles, and Chicago, the organizational structure is similar, but the number and variety of jobs are considerably reduced.

The descriptions of jobs follow, with minimum qualifications for each position stated. Notice that of the more than one hundred positions described, requirements for nearly half include a college degree, or state that a college degree is preferred.

Television Network Engineering

FIELD ENGINEER. Installs, tests, and operates portable audio and video remote pickup equipment used on broadcasts originating from a mobile unit outside the studios. Is responsible for the technical quality of programs originating outside the studios.

¹ Material taken from NBC booklet *Job Inventory*. Used by permission of the company.

Qualifications: High school diploma. Technical school training. First Class Radiotelephone Operator's license. Three to five years experience as broadcast technician.

KINESCOPE RECORDING ENGINEER. Operates kinescope film recording equipment and optical sound recorders. May perform adjustments and repairs.

Qualifications: High school diploma, technical school training of at least two years. One year or more of film and recording experience with television station or recording company. Motion picture, photographic, or laboratory experience helpful.

LIGHT DIRECTION ENGINEER. Plans and supervises control of lighting during rehearsals and broadcasts. Adjusts overhead lights and directs men who place floor lights.

Qualifications: College preferred. Light control experience in television, the theater, or motion pictures. Thorough technical knowledge of lighting equipment and allied control units.

MAINTENANCE ENGINEER. Maintains component parts of broadcasting plant. Services and repairs all technical equipment, such as batteries, generators, amplifiers, relays, microphones, cameras, cables, video monitors, and switching consoles. Must construct and wire small units used in the broadcast plants.

Qualifications: College or technical school training in electronics. Manual dexterity in the use of small hand and machine tools. One year maintenance experience with broadcast equipment.

PROJECTIONIST. Operates 16 mm and 35 mm projection equipment, slide projectors, and opaque projectors.

Qualifications: High school diploma. Must hold projectionist's license issued by the state or municipal authority. Theatrical projection experience preferred.

TELEVISION ASSISTANT. Assists in camera work by operating camera dolly and clearing camera cables, or drives, maintains, and repairs mobile unit truck, or assists in placement of field equipment and stringing and removing cables.

Qualifications: High school diploma. Some technical training or experience with electrical and electronic equipment.

STUDENT ENGINEER. Receives company training in the various aspects of audio and television engineering. He is assigned upon completion of training to a position in one of the engineering units.

Qualifications: High school diploma. Thorough technical school

or college training in mathematics, physics, and electronics (at least two years of full-time attendance).

STUDIO AND STUDIO CONTROL ENGINEERS. Five specific jobs make up this general category. These are listed below. Men with requisite qualifications generally are hired to perform the simpler duties, such as those of the microphone boom operator, and then are given the opportunity to move up into the more complicated jobs as their ability and the openings available warrant. The man who eventually becomes a technical director must combine qualities of leadership with thorough technical knowledge and first-hand acquaintanceship with all the other studio engineering positions.

Qualifications: High school diploma. Technical school at least equal to two years training in electronics. A minimum of one year of continuous experience as a studio or transmitter engineer in commercial radio or television broadcasting stations.

MICROPHONE BOOM OPERATOR. Operates microphone boom.

AUDIO CONTROL ENGINEER. Arranges microphone placement. Blends the output of the individual microphones by means of mixers. Maintains correct transmission level. Adjusts acoustical treatment within the studio. Performs any audio switching necessary.

CAMERA ENGINEER. Operates television camera. Makes emergency camera repairs and adjustments. Sets up camera and lenses. Checks mechanical operation.

VIDEO CONTROL ENGINEER. Has direct electronic control of the pictures being picked up by all the cameras in the studio (or in the field). Regulates brightness, contrast, and shading controls. Helps the lighting engineers in their choice of lights for the illumination of sets.

TECHNICAL DIRECTOR. Responsible for the over-all technical quality of the program originating in the studio or the field. In charge of all technical personnel required for the program. Confers with the director of the program prior to camera rehearsals to obtain the information necessary for the preliminary set-up of camera shots and maintains constant liaison with him. Maintains communications with engineers on the floor of the studio and relays instructions necessary to the performance of their duties. Performs all video switching and special effects.

Note: In certain companies, union regulations specify that the TD (technical director) relay the director's orders for sound,

light, and camera "takes" and positions to the floor personnel involved. In other companies, the program director issues these orders directly to the floor personnel.

Television Network Programming

PRODUCER. Exercises over-all production and business management control of a particular program and directs the activities of the director, budget supervisor, and so on. Supervises and participates in the planning and execution of all major production details. May also act as director on occasion.

Qualifications: Broad cultural background. Eight or more years of well-rounded experience in all the production phases of radio, motion pictures, or the legitimate theater.

DIRECTOR. Makes sure that scripts for his program have been obtained and cleared. Engages cast. Decides upon the sets and props required, in cooperation with the production coordinator. Cooperates with the technical director to insure the best and most efficient use of technical facilities. Rehearses cast, perfects presentation, and directs on-the-air program.

Qualifications: Broad cultural background. Professional theatrical training. Five or more years experience handling major production duties in television, motion pictures, or the legitimate theater. Often filled by promotion.

FLOOR MANAGER. Serves as assistant director and helps the director in carrying out his duties. Works on the floor of the studio during rehearsals and performance, delivering sight cues to the cast.

Qualifications: Broad cultural background. Professional theatrical training. Three or more years experience handling production duties in television, motion pictures, or the legitimate theater.

PROGRAM ASSISTANT. (In some instances called "Script Girl"): Assures that the cast and studio personnel know the dates and times of rehearsals. Arranges for the necessary copies of scripts to be on hand. Assists the director by carrying out special assignments, taking notes, and giving directions.

Qualifications: College, with drama specialization. Some radio, television, theatrical, or motion picture experience. Typing and stenography are often required.

TALENT PROCUREMENT ASSISTANT. Interviews and auditions talent. Evaluates qualifications. Maintains and develops classified files of talent. In cooperation with director selects talent for specific programs. Maintains talent cost records.

Qualifications: Dramatic or musical training. Three or more years casting and program experience in television, motion pictures, or the legitimate theater.

TALENT BOOKING CLERK. Schedules appointments for auditions and interviews persons who wish to discuss auditions. Attends committee auditions. Books casts for programs. Informs cast of time and place of rehearsal.

Qualifications: High school diploma. College preferred. Production experience helpful. Typing. Often filled by promotion.

Television Production Services

MAKE-UP ARTIST. Makes up television performers. Designs make-up appropriate to type of program, characterization to be projected, and costume period. Maintains necessary equipment and materials. Builds source files of data.

Qualifications: Art school. Three or more years make-up experience in television, motion pictures, or the legitimate theater.

PRODUCTION COORDINATOR. Acts as liaison between producer and staging services with regard to the creation, construction, transfer, assembly, and placement of props, scenery, and stage materials. Serves as staging consultant to the producer and the director.

Qualifications: College, with drama specialization preferred. At least three years experience in stage management and staging mechanics.

SCENIC DESIGNER. Plans and designs settings and backgrounds for programs. Draws plans indicating style, properties, and furnishings. Selects furniture, draperies, pictures, and miscellaneous properties.

Qualifications: College, with art and architectural specialization. Three or more years television, theater, or motion picture design experience.

STUDIO SUPERVISOR. Plans and supervises the setting up of studio and stage equipment for TV broadcasts. Supervises work of stage-hand crews. Is responsible for all the physical property and equip-

ment in the studio with the exception of electronic equipment. Is responsible for the setting up of all scenery when it reaches the studio.

Qualifications: High school diploma. Three or more years experience as stage manager or the equivalent in the theatrical fields.

TITLE ARTIST. Designs, letters, illustrates, and retouches titles for programs and station breaks. Creates properties for live animation. Plans and executes charts, graphs, and posters for program material.

Qualifications: Art school training. Three or more years commercial art experience in film production or animation.

ASSOCIATE DIRECTOR. Provides operational supervision in the master control room and in the film studios. Must see that all film, title cards and transcriptions and also an announcer are on hand for scheduled station breaks. Works in cooperation with the technical director or master control engineer to see that all film is rolled and switches made at the correct second. Directs film shows and the integration of film into live shows.

Qualifications: College. Two or more years production experience in radio or television stations. Some technical knowledge helpful. Often filled by promotion.

OPERATIONS CLERK. Performs duties in the night operations office of the TV broadcast operations department. Handles reports on television operational matters after regular office hours. Handles administrative details for associate directors.

Qualifications: College degree preferred. One year of experience in radio or television field. Typing. Usually filled by promotion.

Television Film Department

ASSISTANT FILM DIRECTOR. Edits film under the supervision of the film editor. Processes film. Selects film to be used for stock or atmospheric shots.

Qualifications: High school diploma. At least three years film experience. Thorough knowledge of editing technique.

ASSISTANT FILM LIBRARIAN. Catalogues and maintains, under the supervision of the film librarian, the file of motion picture footage owned by the network company. Stores this film systematically

to expedite obtaining particular scenes as required. Maintains a complete index of individual subject matter included in the film library footage.

Qualifications: High school diploma. Two or more years film experience.

ASSISTANT FILM CUTTER. Makes up and splices reels of film programs and station breaks to be delivered to the film studios. Expedites handling of broadcast film. Inspects film for damage.

Qualifications: High school diploma. Two or more years film experience.

Radio Network Engineering

FIELD ENGINEER. Installs, tests, and operates portable remote pickup equipment used on broadcasts originating at locations outside the studios. Is responsible for the technical quality of programs originating outside the studios.

Qualifications: High school diploma. Technical school training. First Class Radiotelephone Operator's license. Five years studio or field experience.

MAINTENANCE ENGINEER. Maintains component parts of broadcasting plant. Services and repairs all radio technical equipment, such as batteries, generators, amplifiers, relays, microphones, recording equipment, power panels, lines, and speakers. Constructs and wires small broadcast units.

Qualifications: College or technical school training in electronics. Manual dexterity in the use of small machine and hand tools. At least one year maintenance experience with radio broadcasting equipment.

RECORDING ENGINEER. Operates sound recording equipment in both studio and remote locations. Performs duties similar to studio engineer for recorded programs.

Qualifications: High school diploma. Technical school training. One year technical experience with recording company or with recording operation in broadcast stations.

STUDIO ENGINEER. Arranges microphones in the studio. Blends the output of the individual microphones by means of mixers. Maintains correct transmission level as shown by the volume indicator. Adjusts the acoustical treatment within the studio. May, on occa-

sion, be required to perform maintenance and repair and duties of recording engineer and field engineer.

Qualifications: High school diploma. Technical school training. One or more years experience as a studio engineer in a broadcast station.

Radio Programming

STAFF DIRECTOR. Organizes and directs rehearsals and broadcasts of musical, dramatic, news, and variety programs. Selects talent, secures announcers, musicians, sound effects technicians, and engineers for program. Assumes full responsibility for quality of final production.

Qualifications: College degree preferred. Broad cultural background. Five to ten years experience in radio production or closely allied theatrical activity.

ASSOCIATE STAFF DIRECTOR. Assists director during rehearsals and broadcasts, particularly with respect to the timing of programs. Serves as NBC liaison with free-lance directors.

Qualifications: College degree preferred. Broad cultural background. Three to five years radio production experience. Often filled by promotion.

NIGHT OPERATIONS CLERK. Performs clerical duties in the night operations office of the program services department. Prepares reports on program operations. Handles telephone calls concerning radio programming after regular office hours. Handles administrative details for production personnel.

Qualifications: College degree preferred. One year of experience in radio broadcasting field or equivalent. Typing. Usually filled by promotion.

SCRIPT WRITER. Writes scripts for dramatic, musical, and variety programs, for auditions, station breaks, and other announcements.

Qualifications: Some college. Broad cultural background. At least three years of free-lance, station, or advertising agency experience in broadcast script writing.

TALENT BOOKING CLERK. Schedule appointments for auditions and talks with persons who wish to discuss auditions. Books casts for programs. Attends committee auditions.

Qualifications: High school diploma. Some college preferred. Production experience desirable. Typing.

Network Owned and Operated Stations

RADIO TRANSMITTER ENGINEER. Controls the operation of and adjusts all equipment associated with the radio broadcasting transmitter of the station. Performs emergency and routine preventive maintenance on all components of the transmitter, the stand-by mechanical power plant, the cooling circulatory system, and so on. Monitors transmitter during operation and maintains transmitter, program, and other logs. Assists in the design and execution of plant modifications.

Qualifications: High school diploma. Thorough technical school training. First Class Radiotelephone Operator's license. At least four years high-power transmitter experience.

TELEVISION TRANSMITTER ENGINEER. Controls the operation of and adjusts all equipment associated with the audio and video transmission units of the station. Performs emergency and routine preventive maintenance on all components of the transmitters, power equipment, and so forth. Monitors transmitter during operation and maintains transmitter, program, and other logs. Assists in the design and execution of plant modifications.

Qualifications: High school diploma. Thorough technical school training. First Class Radiotelephone Operator's license. At least four years high-power transmitter experience.

SPOT SALESMAN. Through direct contact with agencies and clients sells time and programs to national advertisers on behalf of the radio and television stations in local markets represented by the NBC Spot Sales Department.

Qualifications: College preferred. Broad cultural background. Four or more years successful selling experience in the broadcasting or advertising fields.

LOCAL SALESMAN. Through direct contact with agencies and clients sells facilities and air time on one of NBC's wholly owned local radio stations or local television stations. Works with local merchants on coordinated merchandising plans utilizing NBC facilities.

Qualifications: College preferred. Broad cultural background. Two or more years successful selling experience in the broadcasting or advertising fields.

Staff Operations

ARTIST. Prepares layouts and finished art work for advertising campaigns—page layouts for trade magazines, bulletins, spot designs, lettering paste ups, mountings, and cartoons.

Qualifications: Art school. College preferred. Three to five years art experience in advertising, publishing, or the newspaper field.

COPY WRITER. Writes copy for newspaper and magazine ads, direct mail pieces, and promotion copy for broadcast purposes. Originates advertising ideas.

Qualifications: College. At least two years copy writing experience in broadcasting or advertising.

GRAPHIC DRAFTSMAN. Drafts bar and line charts designed to show trends and distributions. Drafts coverage maps as well as engineering maps. Does lettering for research presentations.

Qualifications: High school diploma. Draftsman's course or one year of art training. Three years drafting or special art experience.

PRODUCTION CLERK. Checks proofs of engravings. Proofreads copy. Contacts printers and engravers concerning advertising production. Maintains records of exact status of each production job.

Qualifications: High school diploma. Some college. One year advertising experience. Often filled by promotion.

SENIOR ACCOUNTANT. Handles and supervises the proper recording and financial analysis of business transactions, i.e., taxes, insurance, operating costs, payroll, income, etc. Prepares statements and government reports.

Qualifications: High school diploma. One to four years accounting experience, or college degree in accounting or economics.

JUNIOR ACCOUNTANT. Handles detail, figure, and administrative work in connection with business transactions. Assists in preparing statements and reports.

Qualifications: High school diploma. One to four years accounting experience, or college degree in accounting or economics.

ACCOUNTING CLERK. Performs clerical duties, such as the typing of statements and reports and the keeping of records and files, under the supervision of company accountants.

Qualifications: High school diploma. Accounting and book-keeping training or one year accounting clerical experience.

JUNIOR SALES STATISTICIAN. Figures rates, discounts, and cost data for station lineups. Handles contacts with agencies relating to sales costs.

Qualifications: College. Some experience in detailed figure work helpful. Usually filled by promotion.

NETWORK SALESMAN. Through direct contacts with clients and agencies, sells network facilities and air time. Negotiates sales contracts. Services accounts. Supplies data on time availabilities, time and talent costs, market coverage, and audience ratings.

Qualifications: College preferred. Broad cultural background. At least five years successful selling experience in the broadcasting or advertising fields.

COPY CLERK. Distributes news copy from press service teletype machines and routes to news desk. Files scripts and reports. Assists news writers and editors.

Qualifications: High school diploma. Some office experience helpful.

NEWS WRITER. Writes, rewrites, and edits news programs. Determines content and make-up of news broadcasts. Assists in production of news programs.

Qualifications: College degree preferred. Two to ten years experience in broadcasting or newspaper reporting, writing, and editing.

PUBLIC AFFAIRS DIRECTOR. Originates, plans, and, in conjunction with the program departments, produces programs of an educational, cultural, or religious nature. Acts as NBC public relations specialist working closely with recognized organizations in these fields.

Qualifications: Highly specialized and extensive experience in education and related professional fields, in addition to journalism or broadcasting experience.

SPORTS WRITER. Writes network sports programs. Arranges for broadcasts of sporting events. Makes trips to assist in collecting factual and statistical details for broadcasts.

Qualifications: College preferred. Extensive knowledge of sports. At least two years sportscasting and writing experience.

Staff Administration

ATTORNEY. Negotiates, drafts, and approves all types of contracts and agreements. Interprets laws, rules, and regulations for the company. Advises operating personnel on legal matters.

Qualifications: Law degree. Several years legal experience in communications, labor, talent contracts, or copyright matters.

LEGAL SECRETARY. Performs secretarial duties for an attorney. Secures legal reference material. Files case histories and general information pertinent to broadcasting.

Qualifications: High school diploma. College preferred. Secretarial training. Two years secretarial experience.

CORRESPONDENT. Replies to mail and phone inquiries from organizations and the public regarding NBC programs, artists, and general company activity. Does the research necessary to provide satisfactory answers.

Qualifications: High school diploma. College preferred. Usually filled by promotion.

MAIL ANALYST. Reads and sorts mail received in division and arranges for proper handling. Answers general telephone inquiries.

Qualifications: High school diploma. Usually filled by promotion.

PHOTOGRAPHER. Photographs personalities, broadcasting events, and company activities for release to newspapers and magazines.

Qualifications: High school diploma. At least three years press photography experience.

PRESS WRITER. Writes publicity releases on programs, personalities, and company activities for use in newspapers and magazines. Arranges for publication of releases.

Qualifications: College degree or the equivalent in training and experience. At least three years publicity experience.

PUBLICITY FILE CLERK Maintains publicity information files showing names of all advertising agencies, clients, trade papers, stations, and others desiring NBC publicity. Files publicity material.

Qualifications: High school diploma. Typing. Some experience helpful.

PHOTO FILE CLERK. Files and indexes all NBC publicity photographs.

Qualifications: High school diploma.

STATION REPRESENTATIVE. Acts as liaison between the affiliated stations and the network. Through personal visits and by mail provides information and assistance to station management on the coordination of station and network facilities and programs. Advises on matters pertaining to the engineering, programming, sales, and business management phases of broadcasting.

Qualifications: College. Broad cultural background. Five years experience in broadcasting administration, preferably both network and local.

TRAFFIC SUPERVISOR. Confers with NBC departments and affiliated stations regarding operating problems, pick-up costs, and line charges. Confers with communications companies regarding facilities for program transmission. Plans facility layout for traffic operations.

Qualifications: College preferred. Three or more years broadcasting experience, preferably in traffic and communications.

COMMUNICATIONS OPERATOR. Operates teletype machine used for traffic communications to and from affiliated stations and other NBC offices.

Qualifications: High school diploma. High degree of proficiency in operation of teletype machine, including ability to read multiplex tape.

CONTINUITY TYPIST. Types stencils and ditto masters. Copies continuity, scripts and other written material. Proofreads for typographical, spelling, and punctuation errors.

Qualifications: High school diploma. Rapid typing.

DUPLICATING OPERATOR. Operates duplicating machines. Collates and staples materials.

Qualifications: High school diploma.

FIGURE CLERK. Maintains record of proposed and actual operating expenses. Maintains receipt records. Carries on correspondence regarding accounts.

Qualifications: High school diploma. Experience in detailed figure work.

MESSENGER. Sorts and distributes all incoming and outgoing mail. Performs both inside and outside errands and delivers interoffice correspondence.

Qualifications: High school diploma.

PURCHASING SECRETARY. Takes dictation from buyers. Receives telephone calls. Receives visitors to the purchasing department, such as salesmen and NBC personnel. Receives and analyzes all mail. Maintains purchase records.

Qualifications: High school diploma. Some college preferred. Secretarial training. One year secretarial experience.

PURCHASING AGENT. Negotiates contracts with vendors and buys office and studio supplies, materials, and equipment. Stocks supply room.

Qualifications: High school diploma. College preferred. Three years purchasing experience.

GUIDE. Conducts the NBC radio and television studio tour.

Qualifications: High school diploma.

PAGE. Meets and greets guests at all broadcasts. Collects tickets and sees that audience is seated comfortably in the studio before the broadcast begins. Directs guests to the exits when program is over. Acts as studio receptionist.

Qualifications: High school diploma.

EMPLOYEE SERVICES ASSISTANT. Plans and organizes employee activities. Edits employee magazine. Provides advice and assistance to employees concerning company benefits and purchase discounts.

Qualifications: College. One year personnel experience.

INTERVIEWER. Recruits, interviews, and recommends to departments all staff personnel. Arranges for transfers, promotions, and guidance of employees.

Qualifications: College, major in personnel administration preferred. Two years personnel experience.

JOB ANALYST. Analyzes job duties. Evaluates jobs and recommends salary ranges. Makes salary comparison studies and recommendations.

Qualifications: College degree. Two years personnel experience.

AUDIO-VIDEO ENGINEER. Plans and makes recommendations concerning the construction of new studio facilities for broadcasting. Plans studio modifications.

Qualifications: Engineering or science degree in electronics or a closely related major, or advanced technical school training.

Three years experience in operation, maintenance, and design of electronic equipment in broadcasting.

CONSTRUCTION MAN. Supervises the work of outside contractors who are called in to build and modify NBC technical facilities. This involves directing electricians, carpenters, plasterers, and others.

Qualifications: High school diploma. Technical training. Three or more years experience in construction work, preferably in the broadcasting field.

DEVELOPMENT ENGINEER. Develops apparatus and systems required for the company's technical operations. Works on research problems concerning operating techniques and plant design in close cooperation with RCA Laboratories.

Qualifications: Degree in electrical engineering or physics. Graduate study preferred. Five years experience in design, operation, and maintenance of electronic equipment.

DRAFTSMAN. Carries out drafting assignments for company engineers.

Qualifications: High school diploma. Training in electronic drafting. At least one year of drafting experience.

ENGINEERING STOCK CLERK. Maintains stock of engineering parts and equipment. Issues supplies as required.

Qualifications: High school diploma. Technical aptitude.

LABORATORY TECHNICIAN. Provides skilled technical assistance on engineering development projects.

Qualifications: High school diploma. Technical school training. Highly developed manual skills. Several years experience as broadcast technician preferred.

MODEL SHOP MECHANIC. Machines pilot models of newly developed technical equipment under the direction of company engineers.

Qualifications: Highly developed skills in the operation of machine tools, manual dexterity, and precision machining experience.

CASHIER. Serves as NBC company cashier. Cashes checks and vouchers, distributes weekly talent checks, receives cash receipts, pays out cash advances on transportation, and balances company petty cash fund.

Qualifications: High school diploma. Two or more years book-keeping or cashiering experience.

PAYROLL CLERK. Computes payrolls and payroll deductions. Types

payroll registers, reports, and correspondence. Investigates points of inquiry raised by federal and state agencies.

Qualifications: High school diploma. Typing. Some knowledge of bookkeeping preferred. One year of detailed figure experience.

KEY PUNCH OPERATOR. Operates IBM key punch machine.

Qualifications: High school diploma. Proficiency in the operation of the IBM machine.

LIBRARIAN. Performs librarian's duties in the NBC general library. Reviews all material received. Interviews people who wish special research projects undertaken. Compiles special bibliographies on various subjects related to broadcasting.

Qualifications: College. Special library training. Broad cultural background. Two years experience.

PROGRAM ANALYST. Analyzes NBC programs for the purpose of obtaining an historical record of material and personnel used on the programs. Compiles special reports from these records.

Qualifications: College preferred. Typing. Broad cultural background. One year general business experience.

SALES PLANNING ASSISTANT. Collects, analyzes, evaluates the number of TV sets for the various TV cities on a monthly basis. Develops forecasts of sets on market basis, for use by sales department, promotion department, NBC rate committee, agencies, and others. Coordinates coverage material for the building of sales presentations.

Qualifications: College training in research and statistics. Minimum of one year experience in media research.

STATISTICAL CLERK. Constructs coverage maps and assembles circulation data for areas served by network stations. Maintains records of all broadcast rating services and analyzes this data.

Qualifications: College degree in market research preferred. Must operate calculator and typewriter. One year experience in detailed figure work.

(This department is part of the NBC Administrative Division. It supplies certain programming services to both radio and television, utilizing a central staff to service both the networks.)

ANNOUNCER. Announces news, commercial copy, musical continuity, station identification, etc. On occasion master of ceremonies.

Qualifications: College degree. Broad cultural background. At

least five years announcing experience with broadcasting stations.

MUSIC LIBRARY CLERK. At the request of production staff obtains manuscript, published, and recorded music from music library files. Delivers to studios and returns material to file after broadcast. Indexes all music.

Qualifications: High school diploma. Typing. Some knowledge of orchestration. One year related music experience. Often filled by promotion.

MUSIC COPYRIGHT CLERK. Determines copyright status of music scheduled for broadcast. Clears this music through licensing sources. Maintains master copyright file and restriction lists.

Qualifications: College preferred. One year of experience with music copyright clearance. Often filled by promotion.

MUSIC SELECTION ASSISTANT. Creates and compiles musical settings for commercial and sustaining broadcasts and sees that clearance is obtained on this music.

Qualifications: College, with music specialization. Two or more years music program building experience. Often filled by promotion.

FACILITIES ASSISTANT. Assigns studios for rehearsals and broadcasts. Serves as contact with engineering, sound effects, and set-up concerning facilities for performances.

Qualifications: High school diploma. Typing. One year office experience. Often filled by promotion.

PLAYREADER. Reads scripts and considers program ideas submitted by the general public and free-lance writers. Rejects or recommends them to the head of the script division.

Qualifications: College preferred. Two years literary experience, such as assistant to writer, literary agency work, playreading for theatrical or motion picture company.

SOUND EFFECTS TECHNICIAN. Operates sound effects equipment during broadcasts and rehearsals for the purpose of simulating natural sounds. Designs, constructs, and maintains such equipment.

Qualifications: High school diploma. At least two years sound effects experience in broadcasting stations.

Secretarial positions are available in nearly all departments. Many persons in good radio and television positions today se-

cured their start in such positions as secretary, clerk, guide, or page.

As has been said before, this classification lists the specific duties and qualifications of people employed by a network. In smaller stations many of these functions must be performed, but one person may have to assume more than one of them.

Performing Artists

Numerous books have been devoted to the diagnosis of the requisite skills for a successful career as a professional performer, and advice on their application. It is the purpose of this section to outline only a few of the basic problems of the profession of acting. The most important difference to be considered in choosing between the jobs listed in the inventory, and those of a performer, is the economic factor. The advantage of a *staff* job is the obvious one of steady employment, with such benefits as paid vacations and sick leaves, retirement plans, regulated hours of work, promotions, salary raises, and so forth. Except for the Hollywood film contract players, and occasional contracts given to TV actors, the performing actor's jobs are all free lance. He must continually be on the search for the next job, with the factors determining his success being highly complicated, highly competitive, and often unpredictable.

But for those who choose an acting career, it is happily true that the employment horizon has expanded considerably with the advent of television, and the chances of commercial success in this precarious profession have widened considerably. For one example, in radio dramatic programs, five actors—within union regulations—may easily portray as many as fifteen different characters through the art of “doubling” parts. But in TV, where the performances are *visual* as well as oral, doubling will be almost eliminated, and larger casts will be required than for a comparable radio show.

In the past, the job centers for professional actors have been concentrated almost exclusively in New York City, Los Angeles, and Chicago. However, as TV spreads across the country, each city that has a major TV station will have to supply its own stock company of trained announcers, masters-of-ceremonies, and performers—all of whom must know at least the rudiments of acting.

Thus the demand for a continuing reservoir of good, new acting talent will be felt in many parts of the country.

However, it should be made very clear at this point that beginning actors should not plan to confine themselves to one acting medium, such as television. By doing so, they lessen considerably their chances for employment. To make a consistently good living in acting in the present times, one should be experienced in as many acting media as possible. Besides television, the actor should know radio, film, and certainly theater techniques. Experience in the legitimate theater is invaluable to a performer, regardless of the other fields of acting in which he may specialize. The skill required to sustain a part through theater drama—involving methods of projection, movement, body technique, concentration, memory, and timing—as well as the art of pacing a performance to the responses of live audiences, will develop a polish and professionalism indispensable to the finished actor's performances. A young actor will be adding immeasurably to his progress into professional ranks by taking parts wherever and whenever the opportunity arises—not only in commercial theater, but in civic, community, or church groups.

Radio continues to be an excellent medium for training and employment. The experience gained before a microphone under the pressure conditions existing in this industry will also be invaluable for television, film, or theater acting. For the person entering the ranks of professional acting, radio is a particularly logical approach. Since this is primarily an oral medium, the requirements in a technical sense are not nearly so demanding as they would be in the theater, TV, or films, where body, projection, and movement techniques as well as voice ability are required. Therefore, whatever experience can be garnered in the field of radio acting will be to a young performer's advantage as he branches out. Reputations can be established in this medium which will be of commercial value in the allied acting fields.

Certainly another area for the actor's services has been, and will continue to be, the industry of film-making. In 1948, before the movie film industry had turned seriously to TV production, the total domestic film output in the United States reached the impressive total of 500 hours. It has been estimated by leaders in the industry that eventually television will require 5000

hours of film per year—increasing by ten times the demand for acting talent in this industry alone. And so the person who is well equipped and well trained for an acting career finds that his chances for success are becoming increasingly good through the expanding demands of television and films, and the continuing demands of the theater and radio.

The Business of Acting. To be a success, an actor must be able to do more than just act! He should be an active businessman of the arts; he should understand the medium as a business. No salesman without a thorough knowledge of his product can hope to become outstanding, and without such an understanding of his own profession an actor may not become any more successful than luck permits him to be. Part of the business of selling himself is to have that broad background which will assure him of consideration by those people who can open doors into the inner circle marked “preferred.”

There are successful actors and actresses who are rugged individualists and who beat their way to the top by sheer work and determination. There are those who get ahead and even achieve stardom through lucky breaks, with no formal training or education. But the advantages to an actor's career to be gained by broadening his academic and cultural background are many and obvious. Consider first a knowledge of *foreign languages*. In many dramas there are phrases and speeches in French, German, Italian, and other European and Asiatic languages. A lack of rudimentary knowledge of languages can prove to be a determining factor in whether or not one may obtain such a part. The playing of *dialect* parts also provides many opportunities for jobs. Again, a knowledge of languages will help to perfect dialect work and bring authenticity to a characterization.

The enjoyment and cultural benefits to be gained by extensive *traveling* in the United States and abroad needs no elaboration. However, consider how such a factor may affect an acting career. To see different sections of the country and foreign lands—their people and customs at first hand—will create a fund of information that will be drawn upon many times. For example, if one has seen and studied the speech mannerisms, habits, and traditions of southerners, midwesterners, or typical Frenchmen, how much easier it will be to bring authenticity and depth to a portrayal of such a characterization. In commercial

TV, theater, and radio, many jobs go to actors with language fluency at their command. One little-publicized but quite lucrative source of work for actors in several large cities is voice-dubbing on the sound tracks of domestic films being sent abroad, or of foreign movies being prepared for American distribution. When an actor has learned to speak a foreign language with proper inflection and pronunciation, he will have added a skill which will pay dividends.

It may be economically impossible for some to have the privilege of travel. They can then substitute the experience and understanding that can be obtained from carefully chosen lectures, radio and TV programs, and movies that specifically deal with the lives, languages, and customs of the peoples of other countries. But whether the experience comes first or second hand, one should try to add to his professional background a knowledge of several foreign countries and their languages.

Consider next the *actual*, not theoretical, benefits to be gained from a study and appreciation of music and dancing. Aside from the cultural, educational, and social points of view, music and dance can also be of practical importance. A training in basic dance techniques can be recommended for the physical benefits to be derived from it, but add to this the bearing and poise which it will lend to social and professional appearance. When an actor is being considered for parts in television, film, or theater, the director will cast a critical eye on his posture and body movements. Body grace or the lack of it, an erect stance or a displeasing slouch can be determining factors even before an actor is given a chance at proving his acting abilities. On stage or before camera, awkwardness of gesture and body movement will disqualify one from consideration for many parts, so as much time as is necessary to bring a natural ease and grace of body movement should be spent in dance and body training classes.

Because of the importance *music* plays in all forms of the theater, there is no need to stress the fact that an understanding and appreciation of music will add immeasurably to a performer's background. Often the knowledge of even the rudiments of this art form will qualify an actor for some parts, while a lack of such training may automatically disqualify him. Development of a singing voice or proficiency in playing an instrument will add to

a social and cultural background, but it will also place an actor in a select group which most directors and agents will have marked with "special attention" in their casting books.

It is also a little-known but an established fact that a broad knowledge of the world's literature will lead to more and better acting jobs. It will be true in most cases that those performances remembered most vividly will be the result of a portrayal springing out of a complete understanding of the character being enacted, including the life, times, and background of the part. Without such knowledge, an actor could easily fall into the category of a "parrot" performer, who becomes only a voice and instrument through which the director projects *his* interpretation. An actor's performances spring out of a memory mosaic of knowledge and ideas which are based on either direct or vicarious experiences. For example, if one has experienced a great personal joy or tragedy, it is a direct experience upon which to draw for an acting portrayal of such an emotion. The more personal experiences an actor actually has had, the wider his understanding of people and situations will become, and the easier his job of simulating those emotions in similar dramatic situations.

It is, of course, not to be inferred that one will have to become a madman or murderer just to enlarge his knowledge of life. A much less drastic and more practical source of information will be found in ancient, medieval, and modern literature. All of the heroes, heroines, villains, lovers, and comedians of the world's literary history are waiting on bookshelves to help broaden imaginative powers without which an actor becomes dull and stolid in his portrayals. For inevitably these characters, or others similar to or based upon them, will be re-created on stage, screen, or microphone; and to perform them as a really understanding, creative actor, a performer needs a thorough knowledge of literature and the humanities. General reading should be supplemented with that devoted to all phases of drama, its history and development, the biographies of important theatrical personalities, and a detailed study of costumes, make-up, scenery, and the like.

It might also be suggested that an actor's knowledge of domestic and world social, economic, and political problems be as wide as possible. When one becomes an actor he does not re-

linquish his obligations as a citizen. On the contrary, should stardom be achieved, considerable prominence may be given to the actor's opinions on these problems. He owes it to his profession and to himself to be a well-informed member of society.

The Audition

Once an actor has acquired background, determination, and skill in the techniques of acting, he is ready for his audition. The percentage of performers who are ill-informed on this all-important phase of their careers is startlingly high. A great number of beginners, and even many professionals, completely destroy their chances for jobs by giving auditions which are badly prepared, or which show an ignorance of the basic laws and standards of auditioning requirements. In most instances, appointments are given by the agencies and networks for auditions only after a several-month waiting period following the filing of an application. Even though an actor has decided talent and ability, if he makes a poor impression in a badly prepared or unrealistic style of audition, he has wasted a contact and many months of valuable time. A good (successful) actor will devote all the study and preparation needed to make his audition the best of which he is capable.

Also, the actor who has had the foresight, intelligence, and energy to prepare a set of material which conforms to the requirements of the auditioner, and which shows his talent in its widest and best range, should at least have a degree of confidence that will automatically set him above the level of most applicants.

Here are some basic questions and answers, and some "do's" and "don't's," to help assure a good audition:

1. **What Is a Dramatic Audition?** It is a brief meeting between an actor and the person who selects the talent for the acting jobs. This person may be a producer, director, agent, or casting director whose job is to determine if the auditionee qualifies for consideration. Usually the candidate is allowed four or five minutes to run through his gamut of acting abilities and tricks. He is almost always requested to do this in monologue—that is, without the aid, comfort, and support of a second actor.

Television auditions differ from radio in that sight is added

to sound. Owing to the high costs involved, or unless it should be for an important part in a big production, an actor's audition is seldom kinescoped or filmed (as in a screen test). Frequently, a live TV camera is used to project the audition by a closed circuit to a screening room. Often, no camera is used, the auditioner translating the live test into camera terms. Except for the obvious factors such as appearance, movement, posture, mannerisms, and so on, the same broad requirements listed now will apply to both radio and TV.

There are two broad classifications for auditions: a "general," or get-acquainted, type, and a "specific," or voice test, for a particular part in a particular show.

The general audition is one in which the actor customarily brings his own material (which has been prepared and rehearsed, of course) to show the director as complete a range of voice and acting abilities as possible. Occasionally, the radio director's interest is stimulated, and he may ask the candidate to read some especially prepared studio material so that he may further judge the actor's scope and test his versatility and balance on a "cold" reading. But usually, if the actor's material has been wisely chosen and well presented, it will suffice.

The specific, or voice test, is usually held when a definite type voice and personality is wanted for a particular role in a show. Or it more often will be for casting a variety of dramatic or specialized parts where a certain quality or range is needed in the actor.

2. **Who Holds Auditions?** Directors, producers, and casting agents in the major networks, the independent broadcasting stations, the radio and TV departments of advertising agencies, the offices of independent package producers, the transcription and record companies, and the talent agencies, all are looking for capable actors.

3. **What Sort of Person Is the Auditioner?** It would be pleasant to be able to report that *all* of the men and women an actor will face in the control rooms, audition booths, and studios will be kind, sympathetic, and personally interested in furthering the actor's career. Unfortunately, this will be true in only a small percentage of cases. Many times one will find a sincere, helpful auditioner—even occasionally one who will take time to give ad-

vice to the tyro. But usually the actor will encounter a purely impersonal attitude, which often borders on frigidity—a professional coldness that may be thawed only by the brilliance of the actor's presentation.

In the networks and top agencies, the standards against which an actor will be tested are rigidly high. These are the well-paying jobs, for which the competition will be keen, not only in quantity but in quality, as most of the best actors with years of experience in the trade will also be after them. And, if the auditionee does not come up to those standards in both material and technique, he will have very little chance of getting the job.

The novice trying to enter the ranks of the professionals should also be prepared for the often bewildering variety of personalities and intellects in some of the auditioners he will inevitably meet. There will be the easy-going, friendly type, the impassive type, the bored ones, and the cryptic ones. There will be brilliant directors, good ones, mediocre ones, and bad ones. The practical reason for accentuating these facts is to brace the young actor for the confusing, conflicting opinions he will be given regarding his work. One director, who may really know, may compliment him highly on his style, technique, and material, while the very next one he meets may react only negatively to his best efforts, and advise him to change his style completely! Of course, this does not mean that all of those who do not care for the performer's acting are incompetent. In some instances, a fine director may favor an "underplaying" type of acting, and another, equally talented, will prefer a broad, projected style. These are elements with which one must continually cope. However, it should help to know that a majority of professional auditioners are quite serious about their business—which is, after all, to discover new talent. It should not surprise the actor to discover that most often they are actually hoping he will be good.

4. How Are Auditions Arranged? By the same approach one would make in applying for a job with any company in almost any business. Applications are made by telephone, letter, or in person, depending on the regulations of the company or person being approached. Should the application be made in writing, it is quite unnecessary to go into *complete* details of training and background. If the applicant has had professional jobs on estab-

lished air shows, he should briefly mention this fact. A short, businesslike letter stating a request for a *dramatic* audition—to differentiate from a musical or singing audition—listing simply any commercial or professional jobs the actor has had will probably do the trick.

5. **What Should Be the Approach to an Audition?** The primary advice here is to make each audition a completely individual one. What is one man's meat is another's poison, and what will be an effective audition in one instance will be completely wrong in another. A good actor, like any smart salesman, will study his buyer's habits, needs, and desires, and offer him a product for which there will be the least resistance. In other words, when one has been granted an audition for a particular company, he should find out what its programs are, and try to get a knowledge of the auditioner's personality, reputation, and methods. Do not present classic or light comedy material to a director who is known to specialize in slam-bang westerns or crime thrillers, nor use a heavy, broad style of acting for the director whose shows are distinguished by a light, subtle, underlying style. Listen to the director's programs, and build audition pieces which will fit into the general category of the types most often represented on them.

6. **How Should Audition Material Be Selected?** The actor's selection of material can result in his success or failure. Depending on what he hears in those few, precious minutes the actor is before him, the director will either be interested—or he will not. Only one actor in many hundreds is better than his material will permit.

If weak, unsuitable, or mediocre material has been chosen, the actor will sound and be judged just that kind of actor. Do not expect an auditioner to uncover hidden talents. He will have neither the time nor interest to waste with an actor who proclaims, "I could do much better if only I had some better material to work with." No mistake should be made about it—selecting and preparing the pieces to be included in an audition is a job which should be approached with all the skill and energy possible.

It is not enough for the actor to read a few dramas or plays, lazily choose those excerpts which first attract attention, and

decide they will suffice. On the contrary, he should enter upon a never-ending search for scenes that will broaden and heighten his acting abilities and allow him to be seen at top form. The good actor will always be alert for some new and better material which will be an improvement on that in his current folio. When he sees a new play, a movie, reads a book, or comes upon any piece of literature which contains a dramatic, comedy, or romantic characterization that is particularly suited to his needs, the actor should cut, adapt, and personalize it for inclusion in his brochure of material.

Many really good professionals with years of experience still have to go through auditions. The ranks of directors constantly change, and, except in special cases, most of them will not cast without the formality of an audition. There is one brilliant young New York actress with a long list of important performances to her credit, including leads opposite some of the biggest stars of TV, radio, and the theater. She recently came to one of the authors of this book, asking him to hear her newest set of audition material. She felt it was a vast improvement over what he had heard years before, and, even though he had cast her many times in many different parts in many of his shows, she felt (and rightly, it proved) that she had found and developed some new characterizations with greater range, and that these should entitle her to consideration for parts other than those she had appeared in before.

Also, the good actor will discover that, as the months and years go by, he will inevitably learn new techniques and will encounter new types and characterizations which he will want to add to his repertoire. And, as a final thought on this point, remember that one may quite easily go stale through constant repetition of the same pieces over a protracted period. In over-familiarity with them, a performer may be giving pat, surface performances that will lack spark and depth.

In choosing material, several basically important factors should be kept in mind. First, it should be remembered that auditionees will be bound by the *time element*. Most auditioners will request that material be limited to between four and six minutes. This should be carefully worked out before the audition. Selections should be carefully timed to meet whatever limitation is set by the current auditioner. It is much better for

the ego to stop than to be stopped! On the other hand, an alert performer will always have an ample supply of auxiliary pieces with him in case the director's interest is aroused and he asks for additional selections beyond stated time limits.

The actual selection of the dramatic skits to be included in the brochure is a personal problem, depending entirely upon individual skill, voice range, and adeptness at character work. One general rule can be stated categorically: Do not attempt any types of characterizations that you cannot do authoritatively and well! Certainly an actor should be constantly striving to broaden his acting scope, experimenting with new types and widening his range; the time for experimentation, however, is definitely *not* during an audition.

But when, by whatever standards or advice the actor may trust, the widest possible voice and acting range of which he is capable has been determined, he should *use it!*

Selection of Material for Audition. In the selection of material, the following urgent "do's" and "don't's" should be considered carefully:

DON'T: select hackneyed material from too-familiar plays. If the passage is too well known, you run the risk of having the director know it by heart through constant repetition in the audition room. While it is true that auditioning is part of the director's job, it cannot possibly be to an actor's advantage to make the auditioner's job any duller than it has to be.

DO: try to capture his ear and interest by imaginative use of unusual, original, or seldom-read material, but

DON'T: try to write original material, unless you are unusually talented in this field. Norman Corwin, Arthur Miller, Noel Coward, and writers of their stature can be depended upon to produce scenes, situations, and lines that will show acting talent to its best advantage. If, however, personalized material is desired,

DO: enlist the aid of a good writer familiar with the performer's talents and with broadcasting requirements.

DON'T: select scenes which are associated with a great star. If it is a part identified with some outstanding actor or actress, you invite comparison that probably will not be in your favor.

DO: look for sketches from lesser-known plays or books. Al-

most every play published, however it compares with the masterpieces, has some good writing in it. Dig it out and look for that fascinating, dramatic, or funny scene which seems to have been written just for your particular need. Ask a librarian for advice, and a wealth of material by radio, television, theater, and film dramatists will be uncovered. Some companies publish books which are aimed at this need. There are several excellent and inexpensive publications of this type.

DON'T: leave a scene in its original form *if* it includes missing bits of conversation with other characters who will not be heard. Dialogue with answers to unheard questions and reactions to unheard directions is usually baffling to the hearer and is not in the best interest of a sustained quality for the actor.

DO: re-write such scenes to make them a continuing speech. There are exceptions to this rule: a telephone conversation, perhaps, or possibly speaking to someone in another room, but generally each piece should be arranged as a monologue containing all the necessary elements of plot suggestion, action, and some sort of climax.

DON'T: include Shakespeare or other poetry or blank verse in a general audition. There is comparatively little call for this type of drama on TV and radio today, and it will serve no practical purpose for the auditioner to know an auditionee's abilities in this field.

DO: use the realistic type of scenes common to TV and radio. Pattern your material after the sort of characters most often heard on the air.

DON'T: present just a couple of two-and-a-half minute scenes for a five-minute audition. Even the best actors seldom trust themselves to sustain a monologue over too long an uninterrupted time. Unless an actor is unusually skillful, he will have difficulty retaining the auditioner's interest with long scenes.

DO: be conscious of the fact that *contrast* is a basic element of good acting. The more variety one can put into his audition (within reason) the more likely he will be to hold the attention of the listener. Within an average five-minute time limit, it is much better if five different scenes of one minute each are enacted, putting into them all of the contrasting emotions and characterizations at a performer's command. The different

scenes should be arranged so that there will be a change of pace between them. If the actor does character voices, he can follow a straight with a comedy or dialect part. Or if he does only parts in his own age range, and with no character work, he can still show much variety. For instance, he could open with a short, straight scene that would indicate his own personality and quality. Then, for a quick change of pace, a heavy, dramatic bit. Follow this in order with a comedy scene, one in a romantic vein, a hysterical bit, or show anger, patriotism, fright, or any of the varying degrees of emotion. If the pieces presented are not *too short* (remember, at least one minute for each piece), they will keep the auditioner attentive by changes of pace.

DON'T: waste a valuable part of your limited time by giving unnecessary details describing the scene or character about to be presented. In most cases the director will be familiar with it, and if not, it is not important.

DO: arrange the material so that there need be no explanation for one to follow the action portrayed. After finishing one piece, a brief pause should be taken, then go right into the next one. As a time-saving device also, all of the audition material should be neatly typed on individual cards, or arranged in a small notebook in the order in which it will be given. Using the book itself that contains your material is slow and awkward.

DON'T: expect a detailed analysis of an audition after finishing. The policy of each office can be predetermined, but usually a card or letter will be sent later reporting the degree of success of the audition.

DO: try to avoid being defeated in advance by nervousness. Of course, there is a certain amount of tension before and during an audition, but if it is accepted as a common hazard of the acting business, and conscientious work is done to overcome as much of it as possible, it can be eventually turned into an asset.

DON'T: take an audition before being completely ready for it! By so doing, you may lose the interest of the director and even lose confidence in yourself. One of the most necessary traits an actor must have is confidence—an inner conviction that he has what it takes. Having confidence in his own abilities and work will inspire the same in directors, or will be at least a step in that direction. *Lack* of conviction as to his own talent will

manifest itself in a diffident air in the actor's work and in a negative attitude in his personality which will be almost as recognizable to a good director as the auditionee's facial features. And the unpleasant experience of failing auditions, if it should happen more than a few times in the beginning of a young actor's professional career, might leave a deep fear in him which would eventually preclude any possibility of his success.

So, the newcomer to professional acting—if not fairly sure he is ready for the big moment: if his material is not good enough, or if he has not had enough experience—should *wait!* He should not expose himself to the rigid, impersonal standards of a professional audition until he feels he has a better than even chance of coming out a winner.

Conclusion

The average listener or viewer may think in very limited terms when considering the staff of a radio or television station. Outside of those performers he actually sees or hears, the audience may have but a slight conception of the men who make the programs possible. This chapter has pointed out, however, the myriad jobs that must be performed. While some low-powered radio outlets may get along with ten to fifteen on the staff, many local stations have from fifty to one hundred or even more on the payroll. Because of the increased activities necessary for television, station personnel of one hundred or more are not uncommon. A knowledge of the various types of personnel needed in these fields may develop a further understanding of the media for some, while for others it may open up new vocational interests or desires.

As for the actor who wishes to gain employment in the industry, in addition to his own native ability, which should be outstanding, the performer must develop his background to the utmost and understand the hiring procedure.

DISCUSSION QUESTIONS AND PROJECTS

1. Trace an idea for a commercial program series as it affects the station personnel of (1) a radio station, and (2) a television station.

2. If you were planning a radio or television career, which job would you choose? Why?
3. Discuss the combination jobs in smaller radio stations.
4. Prepare a five minute radio dramatic audition.
5. Listen to two radio dramas and two television dramas and evaluate the performances.
6. If you desired to become an actor, what program of study and experience would you plan for yourself?

SELECTED READINGS

ABBOT, WALDO. *Handbook of Broadcasting*. New York: McGraw-Hill Book Co., Inc., 1950. (Third edition.)

Chapter 27 presents some general material about positions in radio only.

BUREAU OF LABOR STATISTICS. "Employment and Earnings of Radio Artists," Reports 1 and 2. Washington, D.C.: Department of Labor, 1949.

Discusses the employment, unemployment and wages in the various divisions of the radio industry as of 1949.

EWBANK, HENRY L., and LAWTON, SHERMAN P. *Broadcasting: Radio and Television*. New York: Harper & Bros., 1952.

The first few pages of Chapter 4 present a short summary of positions plus some material on salaries.

SOUTWELL, JOHN. *Getting a Job in Television*. New York: McGraw-Hill Book Co., Inc., 1947.

Discusses the qualifications, experience, and salary for each position in television in 1947.

PROGRAMMING

MUCH criticism has been levelled at American radio and TV management for its failure to deliver top quality in each program offered to the public. There can be no denying that the commercial interests of the broadcasters have created a situation which brings on much of the criticism. Extenuating factors should be considered, however, in judging the efforts of the programmers. For instance, consider the fact that over 2500 radio stations, averaging eighteen hours of programming per day, seven days per week, and 150 TV operations averaging fifteen hours per day adds up to over 300,000 hours of programs being broadcast and televised each week in America!

It follows that the never-ceasing search for fresh, topical, unusual, top-level ideas in programs and the skillful execution of these ideas are major endeavors. They place a tremendous burden of responsibility for the initial and continuing success of any TV or radio station or network upon the program department. There is no comparable situation in any other industry which demands such creativeness on an around-the-clock schedule.

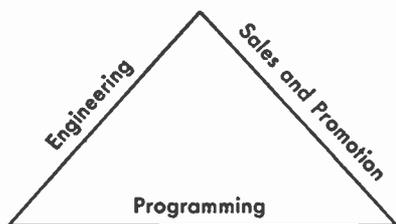


FIGURE 20. Basic Departments

Of course, all departments in any broadcasting company are important and necessary, and the whole could not function without the parts. But this illustration will serve to demonstrate the relative importance of the basic departments.

The base of the triangle is programming! With the most brilliant technical staff, and the most dynamic sales and promotion departments, the triangle would eventually collapse unless built upon a firm foundation of good programming. This section, then, is devoted to the personnel, operations, problems, and functions of the all-important program department.

Program Personnel

The division of personnel in a typical network affiliate or large station would be set up in much the following manner:

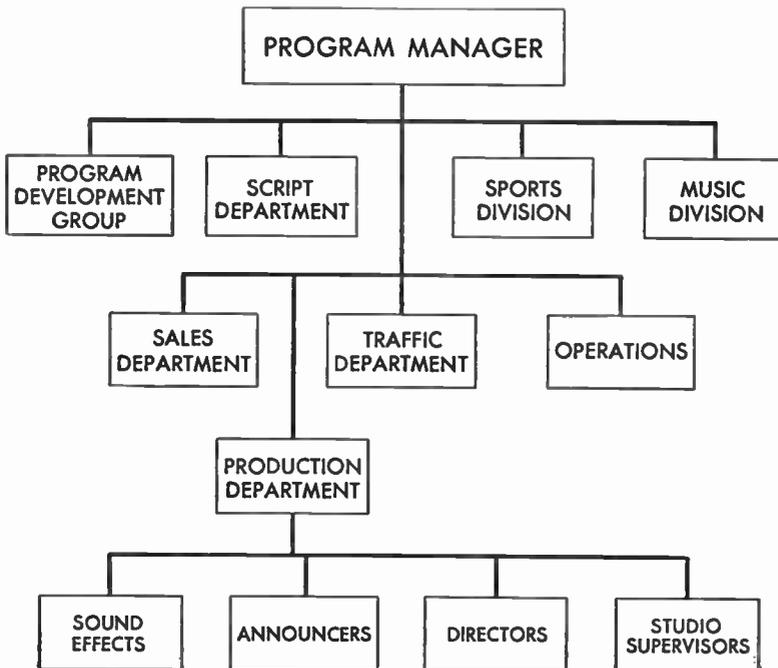


FIGURE 21. Program Department Personnel Chart

Reporting to and collaborating with the program manager are these departments, with the following basic functions:

1. *Program development group*: Creates, experiments in, and develops new program ideas, formats, and personalities.

2. *Script department*: Writes commercial and sustaining continuity and copy as requested by sales and program departments.
3. *Sports division*: Creates and develops new sports programs and personalities. Develops new ideas for sports staff. Services program and sales groups by producing broadcasts and telecasts of special sports events.
4. *Music division*: Builds live or recorded programs to order. Maintains sheet music and recorded and transcribed library. Services requests of all departments for on and off the air musical talent and programs. Supervises and hires all musical talent.
5. *Sales department*: Sells and services time and programs to clients and agencies.
6. *Traffic department*: Schedules and records all spot and program sales. Before sale of time is made, salesmen consult the traffic department for a list of available openings on the schedule. From their master chart, the availabilities are readily apparent; as further sales are made, the times are entered in the chart with starting dates, frequency, and length of contracts, along with other data pertinent to servicing the client and scheduling his spots or programs as ordered.
7. *Operations department*: Supervises technical details of scheduling personnel, equipment, and studio facilities; maintains budget control of operations.
8. *Production department*: Produces new programs. Coordinates all details pursuant to the broadcast of each show assigned to it. Maintains daily supervision of production and direction of current programs. Builds auditions for program and sales departments.

The Program Manager. The hierarchy of any station or network (the chairman of the board, the president, and management) will determine the general tenor of its program scheduling and content. They may have set a broad policy of concentrating on sports and news, or upon programs with more suburban than urban appeal, or perhaps they may decide upon a large number of classical music, art, and educational features, and a more serious content in general. In any event, the heterogeneous nature of the American public is such that an audience is sure to be

found for almost any type of programming. In New York City's twenty-odd radio stations, for example, there are several stations devoted to foreign-language programs for a bulk of their broadcasts, two specialize in "high-brow" music and features, several highlight sport events, and many offer popular music and news. The point to be made here is that a program manager in planning for his schedules is bound by (among other things) the policy as set down by the owners and managers of his station.

We will discuss later the problems of a small or independent station programmer, but since a network services such a vast and widely diversified audience in many communities of the country, let us first consider the network program manager's job.

The man who holds this many-faceted position should ideally be one who has had wide experience in the professional, cultural, and social worlds. His interests and knowledge should be varied so that he will be able to judge the never-ending stream of ideas which flow into his office from all walks of life, and develop new programs based on these and his own ideas. He should be gregarious and have many and wide contacts in the fields of art, business, education, and politics, because people and conversation are stimuli to the creation of new thoughts and ideas. He should also be indefatigable, as his job of checking his own and competitive program schedules at all hours is never-ending. Even his personal social life is usually slanted toward those people and events who will add in some measure to his store of ideas and background. Needless to say, the widest possible education is invaluable to him.

Program Schedules

In planning his schedules, many factors must be understood by the program manager, including the make-up of his potential audiences at all hours of his broadcast day. The age, sex, living and buying habits of the listeners in his area, the time of day and year, the general condition and mood of the nation, the programming of the competing stations or networks—these and many more facts influence the planning of the program department.

For illustrative purposes, here are composite radio and TV schedules which might make up the programs presented over a

network-affiliated station in any city in the United States: For radio the programs might be:

- 5:30– 5:35 A.M.: Sign-on, national anthem, prayer
 5:35– 6:00: News, weather, farm reports, music
 6:00– 8:30: “Musical Clock”: wake-up music, news, weather, time signals, and so forth
 8:30– 9:00: Tex and Jinx: interviews, features, news
 9:00–10:00: The Breakfast Club: variety, songs, music, interviews
 10:00–10:30: “Welcome Travelers”
 10:30–11:00: “My True Story”
 11:00–11:30: “Strike It Rich”
 11:30–12:00: “Queen For a Day”
 12:00– 1:00 P.M.: Faye Emerson: popular recordings, interviews, women’s features, news
 1:00– 1:30: “Luncheon at Sardi’s”: interviews at the famous restaurant
 1:30– 2:00: Herb Sheldon: records, news, features
 2:00– 6:00: “Second Mrs. Burton,” “Life Can Be Beautiful,” “Young Dr. Malone,” “Road of Life,” and so forth, all quarter-hour soap operas
 6:00– 6:15: News
 6:15– 6:30: Sports program: scores, interviews, and so on
 6:30– 7:00: Dinner concert light music
 7:00– 7:15: Taylor Grant: news
 7:15– 7:30: “Junior Miss”
 7:30– 8:00: “The Lone Ranger”
 8:00– 8:30: The Railroad Hour
 8:30– 9:00: Talent Scouts
 9:00– 9:30: Radio Theater
 9:30–10:00: Band of America
 10:00–10:30: Dinah Shore
 10:30–10:45: Clifton Utley: news commentary
 10:45–11:00: “Words In the Night”: philosophy, poetry, music
 11:00–11:15: News
 11:15–12:00: Skitch Henderson: dance music and popular recordings
 12:00–12:15 A.M.: News
 12:15–?? Milkman’s Matinee: popular recordings

Here, the program manager has scheduled the traditional morning features which are standard in most American stations: the farm reports, the bright wake-up music, frequent weather and time checks, and news reports of local and world happenings.

This serves to get average Mr. and Mrs. America and their children up, dressed, breakfasted, and off to the day's activities. Throughout the morning and afternoon, the programs are then slanted to the housewife's tastes, with accent on features such as interviews and give-away programs, soap operas, cooking, and household-hints programs. Shows of a more general nature such as variety, comedy, and dramatic presentations take over the evening schedules to serve the diversified tastes of the family group. Later in the evening, music, news, and interview features are broadcast for the late night listeners.

A composite TV schedule might include the following features:

- 7:00- 9:00 A.M.: "Today": Dave Garroway, morning news, featurttes, interviews, weather reports, time signals, and so on
- 9:00- 9:30: Margaret Arlen: women's features program
- 9:30-10:00: Morey Amsterdam: comedy, songs, skits, and so forth
- 10:00-10:30: Arthur Godfrey
- 10:30-11:00: Ding Dong School
- 11:00-11:30: Family serials such as Hawkins Falls, The Bennets, and others
- 11:30-12:00: "Strike It Rich": audience participation show
- 12:00-12:30 P.M.: News reports and children's feature films
- 12:30- 1:00: Serials: "Search For Tomorrow," "The Guiding Light," and others
- 1:00- 1:30: Film
- 1:30- 2:00: Gary Moore: variety show
- 2:00- 2:30: "Double or Nothing": audience participation
- 2:30- 3:00: "Here's Looking at You": beauty expert
- 3:00- 3:30: "The Big Payoff": audience participation
- 3:30- 4:00: Film
- 4:00- 5:00: Kate Smith: variety, skits, news, features
- 5:00- 5:30: "Atom Squad" juvenile adventure film
- 5:30- 6:00: "Howdy Doody": juvenile puppet show
- 6:00- 6:30: "Sheriff Bob Dixon": juvenile, interviews, and film
- 6:30- 6:45: "B-Bar-B Riders": juvenile film
- 6:45- 7:00: News
- 7:00- 7:30: "Captain Video": junior adventure series
- 7:30- 7:45: "Bob and Ray": comedy
- 7:45- 8:00: News
- 8:00- 8:30: Burns and Allen: variety-comedy
- 8:30- 9:00: Godfrey Talent Scouts
- 9:00- 9:30: "Racket Squad": adventure film

9:30–10:30:	“Robert Montgomery Presents”: live drama
10:30–11:00:	“Favorite Story”: adventure film
11:00–11:15:	News
11:15–11:20:	Sports
11:20–12:45 A.M.:	Movie film feature

The Program Choice

These are generalized program schedules. To be specific and to diagnose the different program types, let us take an everyday situation in the industry where a program must be created to fill an open spot on the schedule.

Programs generally run in 13, 26, 39, and 52 week cycles. There are exceptions, of course. Many programs continue from year to year, like the Cities Service program, which recently concluded its twenty-sixth year of continuous weekly broadcasts. The opening on our schedule occurs, perhaps, because a program cycle has concluded, or a sponsor has cancelled out, or a seasonal series must be replaced by a topical series. We will assume that the opening is in full network time, and now we are ready to trace the problems facing the program department in filling the spot.

Regardless of the format the broadcast will eventually take, the first consideration of the program manager should be that of *good taste*. Unlike the theater, which is mostly written and staged for an adult level, or literature, which may be written specifically for mature groups, broadcasting is forced at all times to be aware of its exposure at almost any given time to a family group of varying ages. The standards set both from within and without the industry are high.

Although any serious breach of taste would be taken into consideration by the FCC in deliberations concerning renewal of a station's license, most regulatory measures covering the principles of broadcasting are self-imposed by groups such as the National Association of Radio and Television Broadcasters (NARTB). Also, in each of the different networks and stations a set of regulations is formulated and administered, in some instances by the management of affiliated stations, in others by the public relations departments and the continuity acceptance division. These policies apply to all announcements and programs, whether sus-

taining or commercial, and whether they are "house packages" or programs accepted by the broadcasters from individuals, agencies, or civic, educational, and religious organizations. Strict attention is given to details which might raise objections from any listener or groups of listeners, which might offend any person, regardless of age, sex, race, or religion, or which might tend to lower moral standards.

Of course, since these matters are always subject to varying viewpoints, the broadcaster is not able in every instance to avoid the criticisms of all segments of the public. In general, however, it is the intent of radio and TV management to present programs which at all times "serve the public interest," and which may not be deemed discriminatory or offensive to any section of the public at large.

Assuming that the standards of good taste will be met and adhered to, the next questions to be answered in planning our program are:

1. What is the length of the broadcast to be?
2. What time of day and year will it be scheduled?
3. What precedes and follows on the schedule, and what is the competition on other stations to be?
4. How frequently will it be scheduled?
5. Is it "sustaining" or "commercial," and what is the budget to be?
6. What type of program is desired?

Taking the question of program length first, it should be noted that in American radio and television, time segments on network programs are generally set up for quarter-hour, half-hour, or hour shows. Occasionally there will be divisions within these periods to allow, as an example, for a five-minute and a twenty-five-minute program. Actually, the exact time of a quarter-hour program is almost always fourteen minutes and twenty-five seconds, and a half-hour program is twenty-nine minutes and twenty-five seconds. This is to allow five seconds for network identification, ten seconds for local station breaks and announcements, and twenty seconds for commercial or other spot announcements by affiliated stations between network programs.

Split-second timing is required of all program producers in order to maintain the network schedules for the hundreds of

station cut-ins and to conform with the format of each of the succeeding programs. Also, since the cost of air time is based on minutes and even seconds, it is obvious that the length of any program will be of importance to the potential sponsor. And, too, program length sometimes will determine the content, as some formats will be perfect for five- or fifteen-minute segments, but will not hold up when stretched to a half hour or longer. Conversely, a format may be best presented in a thirty-minute framework which would be too condensed or cut up if squeezed into a quarter hour. We will assume that our broadcast-in-the-making is to be thirty minutes long.

The second question concerns the time of the day and the season of the year in which the program is to be scheduled. Will it be directed at a morning, afternoon, evening, or late night audience? This is an important consideration, since the content of the broadcast must be slanted toward a particular audience, with regard to such factors as specific age, whether it is a general-family group, adult or children only, predominantly male or female, and so on. The listening habits of the public will to a great extent influence the subject matter and format of the program. These habits have been fairly well determined by program people through years of research and study. Also, the cost factor is involved in this decision of a time slot, as certain hours of the broadcaster's day are known to have larger audiences and are therefore more valuable.

It is known also that some types of programs which are enjoyed by listeners in the winter time are not well-received in the summer months. Certain shows, created especially for vacation time, which attract listeners in the spring and summer are of less interest in the fall or winter. It should be pointed out here, however, that recent surveys have proved that, contrary to what was previously assumed, summer radio listening does not necessarily fall off sharply in comparison to winter listening. The "out-of-home" audience has greatly increased with the increased popularity of portable radios and the large number of radio-equipped automobiles (over 26 million in 1952). Undoubtedly the future will bring improvements and lower costs in portable television sets, which will increase the summer and "out-of-home" audience.

The selection of a time for the program is also based on the answers to the urgent questions, "What period is available?" "What programs precede ours?" and finally, "What is the competition?" The acquisition of a choice night-time period by a sponsor is a complex maneuver which involves several factors. Many large advertising agencies have media departments devoted to the evaluation of time-buying. They have facts and figures that indicate the relative desirability of any given period on any network or station, and their recommendations are taken into consideration by the sponsor. But, as the most desirable periods of a network's schedule are usually contracted for on long-term arrangements, the acquisition of time in the major areas is a problem which is usually worked out in high-level discussions by the key people on both sides. Competitive bidding by many sponsors is common when an opening is to occur in a highly rated period. Often an advertiser will accept a "second choice" time, but with the agreement that he have first refusal for certain other more desirable periods as openings occur.

In determining the value of these periods, elements to be considered are the day of the week, the time of the day, the competitive network programs, and the popularity ratings of the programs that precede and follow. For instance, the time immediately preceding or following "I Love Lucy," when that program was at the height of its popularity, was extremely valuable because of the top ratings enjoyed by this favorite program. In other words, a certain portion of its audience could be counted on to tune in early, or leave the dial set at the end of the program. By the same reasoning, the half-hour period during which "I Love Lucy" was broadcast lost value on a competitive station. To secure the largest possible audience, assuming that such powerful competition is not a factor, the listening habits of the public on specific hours and nights of the week are studied. By diagnosing the audience measurement charts (Chapter 12), the sponsor determines the time available to him which has the highest listener potential.

The next logical question to be answered is whether our program is to be a "strip" (daily, Monday through Friday), or is to be heard three times, twice, or once per week, or is to be a "one-time-only" event. Occasionally an advertiser will buy a

single program to promote some special event of his company, or because of the nature and general interest of an event itself. The Ford fiftieth anniversary program, reputedly costing in excess of one-half million dollars, is an example. A sudden cancellation or other emergency may require that a program be built to fill a gap temporarily. This is not common, however, and most programs and sales contracts are for a series of shows. Let us assume that our half-hour program-to-be is a once per week, nighttime show to be launched as a fall and winter series.

A fifth question to be considered should be, is it to be a sustaining or a commercial presentation? A commercial program is one in which an industry or company sponsors the broadcast to advertise itself or its product. It may be a hard-hitting campaign to promote the sale of the company's products, or it may be institutional in nature, seeking only to stimulate good will. Sustaining programs are those from which no revenue or financial gain is realized by the broadcaster.

It is possible, in fact it often happens, that a sustaining program may acquire a sponsor and automatically change status. On the other hand, a series which has been commercial may lose its sponsorship and revert to a sustaining basis. Only a few programs which are not available to advertisers are carried indefinitely by a station. Certain public service, educational, or religious programs fall into this category.

But as our program is, happily, to be commercial, our program manager must set up a budget for it. This, of course, is done in conjunction with the sponsor and his agency or representatives. Whether the broadcast is to be a simple one with a modest budget or a lavish one with top-bracketed talent will obviously affect the program content and the style in which it is to be presented. The first item of the budget is the cost of air time. Then follow such factors as the salaries of the producer, director and talent, supplemental off-the-air promotion campaigns (if such are to be used), use of remote pick-ups (which would involve extra charges for personnel and facilities), and whether recordings or kinescopes will be made of the air show. It must also be decided whether a studio audience will be included, since this also involves extra personnel and requires a larger, more costly studio set-up.

There will inevitably be other items to be considered, de-

pending on the nature of the show, but the main costs will be based on the answers to the above questions. Once the budget is set, the production of the program is usually bound by it. It is therefore important that it be thoroughly detailed and all costs understood and agreed upon by the company and the sponsor's representatives.

In questions one through five, we have considered the length of the program, its time of broadcast, its competition, its frequency, its status, and its budget. Now we are ready for the final and most important question: what type of program is desired?

In the millions of hours of programs broadcast and televised in the past quarter-century, the scope has been truly limitless. The ingenuity and resourcefulness of the countless people who have contributed program ideas have accounted for the parade of features which has run the gamut of human knowledge and experience. Many volumes would be required to list even the program titles and formats which have been presented to the public since the first radio program back in 1920, but it is safe to say that the majority would fall into one of these categories: drama, music, variety, news, special events, audience participation, quiz, sports, forums, and talks.

In choosing one form over the others, our potential sponsor must decide many things such as: how much money has he to spend on the project? What type of audience does he want to attract? Is his product appealing to a mass audience or to a select group? How widely is his product distributed? Is it an inexpensive commodity or an expensive luxury? Then he will want to examine the various types of programs available to him.

Musical Programs. The number of straight musical programs on television is not yet large, but in radio, music has had and continues to have an important part in most programs.

Within this category, there are still many choices to be made. Do we prefer a classical series, such as the NBC Symphony broadcasts, or the Metropolitan operas; a semiclassical series, such as the "Voice of Firestone" with guest soloists; a light-popular series, such as the musical comedy hours and operettas; a popular music program with ballads or jazz; a musical quiz show; a satirical "Chamber Music Society of Lower Basin Street"; or some other type?

In considering the more serious music presentations, a sponsor

should bear in mind that the costs are usually higher than those for a popular music program, and that his announcements should conform to the general intellectual level of the music. His commercials will be given less frequently: usually at the opening of the concert, at intermission, and at the close only. The institutional or "good will" type of announcement is usual. In the earlier days of broadcasting, most symphonic and operatic programs were carried as sustaining, public-service offerings of the stations and networks, but advertisers have come to recognize that a large and loyal audience can be counted on to support such programs and their sponsors, and "good music hour" sponsorship is an important factor in today's planning.

An even wider audience can be assured for well-produced, well-spotted broadcasts of the light popular music type. Featured personalities such as Kate Smith, Dinah Shore, Perry Como, and Bing Crosby have proved beyond any doubt that they command a faithful and often avid following. In many cases entire family groups will be in agreement in enjoying programs of this type, and this fact is directly translatable into acceptance and sales of the sponsor's product.

In presenting a popular or jazz music program, an advertiser can also count on large numbers of listeners, although percentage-wise the indications are that a younger age-level group will be listening in. The popularity and longevity of such programs as "The Hit Parade" will attest to the commercial value of such programs.

Also in the category of popular music would fall that phenomenon of the radio world—the disk jockey. Since the early days of radio, staff announcers have spun record programs on most of the stations in America, but the emergence of the disk jockey into prominence has been meteoric since the mid-1940's. Such personalities as Al Jarvis on the West Coast and Martin Block in the East are firmly ensconced in the higher-salaried brackets, and their programs are sources of tremendous revenue and popularity for their stations. Until recently, the networks would not schedule disk jockey features, but exceptions are now made. It is the independent radio station, however, which has fostered and built "d-j's" into their current lucrative and dominant position. Since the ratings of some of these programs ex-

ceed the ratings of all competition, and such programs are also low-cost to the advertiser, they represent good buys in many cases.

It is pertinent at this point to consider the fact that the use of popular (and classical) music recordings has grown to such an extent that a considerable number of radio stations in the United States and abroad are able to subsist and prosper on them. The comparatively low cost of building record libraries, of creating programs from them, and of scheduling one-, two-, or even three-hour daily programs with a single disk jockey as master-of-ceremonies has enabled many operations to show good profits, and as TV has grown in popularity, with advertisers pulling many former radio dollars into its coffers, radio has had to find just such a low-cost yet popular form of program to replace the more expensive live talent shows. It is interesting to see, too, how the broadcasting of recordings has led to new sales and expansion for the record companies. Today, the perfection of recording techniques, eliminating the early, objectionable surface noises and bringing high fidelity sound to the recordings, makes it difficult for the listener at home to distinguish between a recorded and a live studio program. In fact, an imaginative producer, by skillfully using recordings, recorded theme songs, sound effects, and other production techniques can present a program which can rival and even exceed in quality some of the costly live network programs.

Similarly, other musical programs are available to advertisers on especially prepared transcription series. Some of the country's outstanding orchestras have recorded so-called "open end" transcribed musical programs with cued spaces left open for commercial announcements and local sponsor identification. Companies such as Frederic W. Ziv have perfected this technique to the point where their packages are of top network standard, yet they can be bought at amazingly low cost by advertisers on stations throughout the country.

Other transcription companies supplement the existing recording companies in offering programs of music cut in numbered bands with continuity furnished for local announcers and disk jockeys to fit almost any musical programming needed by small or large stations. Some of the better known of these companies are Associated, Capitol, Langworth, Sesac, Standard, and World.

Their services are usually contracted for on an annual basis and (like the Ziv features) priced according to the size, power, and location of the stations which use them.

Another important aspect of the enormous popularity of recorded programs is the manner in which stations have decreased their usage of "live" music programs. Few stations employ more than the basic quota of musicians as required by contract with the American Federation of Musicians (AFM). Since only a handful of them can afford large, well-known bands such as Guy Lombardo or John Scott Trotter and since their small, local house bands usually suffer by comparison, they prefer the obvious economy and big name value of the famous orchestras on records.

Nevertheless, some advertisers (happily for the musicians) still prefer the prestige of "live" broadcasts, and so "The Hit Parade," "The Telephone Hour," and the New York Philharmonic broadcasts continue as mainstays of network programming.

In television, there are many extra cost factors which make live music programs prohibitive to all but a few advertisers with large budgets. The extra hours of paid rehearsal time required to stage a musical show alone bring added costs, and the ingenuity required to make what is primarily a *sound* program into an interesting *sight* one has baffled and defeated many a capable producer and director. There are outstanding exceptions, of course—notably the Fred Waring show, the Perry Como program, "The Voice of Firestone" (a simulcast), the exceptionally imaginative Dinah Shore program, produced, written and directed for Chevrolet by Alan Handley, and "The Hit Parade," which won the 1953 Peabody Award for its excellence in all phases of good showmanship. But these *are* exceptions to the generally accepted fact that musical programs on TV have not yet reached the state of popularity and perfection they have enjoyed on radio.

Dramatic Programs. For many years, until the advent of television, the dramatic program was the most popular form of entertainment on radio. Music is radio's stand-by today, but in television live and filmed drama rank at or near the top of public preference. In considering this type broadcast, the sponsor must again consider the budget allotment first. If it is to be

a top-level series, using star names, the best script writers, outstanding producers and directors, and live orchestras for theme and transition music, the costs will be correspondingly high. And in TV dramas, in addition to the cost of talent, there is also the cost of scenery, costumes, props, lighting, and the many extra hours of rehearsal time.

In discussing the production and direction of a dramatic show in Chapter 7, the extra cost factors will be explained fully. In this section we need only consider the different *forms* of drama available for a sponsor to choose from. He may prefer: (1) a straight classical series, in which adaptations from classic literature are offered; (2) versions of hits from the theater, such as the Theater Guild programs; (3) an "experimental" series, like the radio and TV "Studio One," where original or adapted plays of a highly unorthodox form or theme are presented; (4) a good mystery or adventure series, whether on radio or television, for which a large audience is almost guaranteed; (5) the family-situation series, such as "I Remember Mama," or "One Man's Family" (which celebrated its twenty-first consecutive year of broadcasting in May, 1953); or (6) the often ridiculed yet highly popular daytime dramatic serials, or "soap operas," so named because of their preponderant sponsorship by manufacturers of soap or detergents. These short, daily dramas have long been a mainstay of American radio broadcasting, and will no doubt become so in television in the years to come. It has been reliably estimated that nearly 50 per cent of all the women in the country have been more or less regular daily listeners to one or more soap operas. Their presentation of romance, drama, and adventure has filled a need in the often routine lives of typical housewives, particularly those in remote or suburban areas. This appeal, plus the relative simplicity and low cost of their formats, has earned them an almost unbroken line of sponsorships over a long period. Examples and delineation of techniques of their presentation will also be given in Chapter 7.

Variety Programs. A variety program is one in which comedy sketches, dramatic skits, music, and guest stars are bound together by an outstanding master-of-ceremonies, usually a comedian. Examples in radio are the old "Kraft Music Hall" with Bing Crosby, the Jack Benny show, the Bob Hope program, and others. In television, among the top-rated presentations have

been the Milton Berle Show, "Your Show of Shows" (Sid Caesar and Imogene Coca), the Ed Sullivan program, the Jackie Gleason show, and the Colgate Comedy Hour.

Highly popular too, are the straight comedy and situation-comedy shows. Comedy teams like Burns and Allen, Amos 'n' Andy, Phil Harris and Alice Faye, and Harriet and Ozzie Nelson evolved formats in which writer teams developed comic situations to best display the talents of the stars. Many of these personalities have become great favorites and even institutions in the American way of life. Fibber McGee and Molly in 1953 completed their nineteenth year as residents of radio's best-known address, "79 Wistful Vista," and the front-page headlines and countless magazine stories and pictures which chronicled the birth of the Arnaz baby in February, 1953, mirrored the genuine interest of the public in the TV and real life affairs of Lucille Ball and Desi Arnaz. Their TV program, "I Love Lucy," attained and held the highest of all program ratings.

So it may be concluded that the variety or comedy program would be a highly desirable medium for a sponsor. We must remember however, that the talent budget alone (exclusive of air time costs) of the Jack Benny radio show in its peak days exceeded \$20,000 per program, and that in television today it is not uncommon for a single weekly telecast of a variety show to cost over \$100,000 for time and talent.

Audience Participation Programs. The cost factor drops sharply in this category, since the "talent" here is mainly the audience. In its simplest form a single master-of-ceremonies can carry an entire program, using only the interviews, contests, and games he employs with a studio audience. On the other hand, an audience participation program such as "Truth Or Consequences" could demand a very big budget. But in general, the talent is amateur on this type of program, and therefore will not be as costly as for professional or star talent shows. There is no question that programs of this sort have wide popularity, however. One need only consider such features as "Strike It Rich," "Double Or Nothing" (which established a new American phrase, "The \$64 Question"), "People Are Funny," "Juvenile Jury," and others.

Another variation of the audience participation group is the quiz show such as Groucho Marx's "You Bet Your Life," "In-

formation Please," and "The Quiz Kids." These capitalize on the listener's desire to test his own store of knowledge as well as his pleasure in hearing someone win prizes.

The give-aways and prizes on such programs have reached fantastic heights, with one network program claiming to have given away more than \$2 million in prizes and cash to studio audiences! Except where cash prizes are involved, the give-away items often are obtained without charge by the program in exchange for the "plugs" for the merchandise involved. In fact, there are companies in New York City which specialize in furnishing items to programs where free publicity is exchanged for their clients' products. So, in point of cost, and considering their popularity, audience participation programs are and will continue to be good buys for the prospective sponsor.

Sports Programs. These are another staple of the program manager's schedule, and few are the stations in America which do not carry a percentage of local or network sports programs. In television, sporting events have soared to a new high in viewer popularity, with the greatest audiences being garnered for such events as the World Series, championship boxing bouts, the Kentucky Derby, championship tennis tournaments, and so on.

There has been wide and heated discussion as to whether televising these events is a help or is detrimental to the gate receipts of any given event. The National Collegiate Athletic Association (NCAA) banded the colleges into an agreement to permit only a small number of their games to be televised each season. For big boxing events, the promoters usually permit national telecasts, but sometimes "black out" the area in which the event is being held. Television proponents hold to the theory that telecasting sports events brings them into homes that often had not before had an active interest in them, and that eventually these telecasts will create thousands of *new* fans for baseball, boxing, football, and other sports. That these new fans will inevitably find their way into stadiums and arenas and that huge sums are paid for television rights to major events are arguments advanced by the TV industry. They can illustrate this theory by the startling, almost overnight fame which came to wrestling after television had begun to provide an audience for a sport which before was patronized by merely a small group of enthusiasts.

But in TV as well as in radio the demand by the public for more and better sports coverage and programs will unquestionably be met in one way or another by the program and station managers of the country.

Sponsors also have traditionally had good results from presenting sports news programs on both TV and radio. Their formats are familiar: a "name" sportscaster gives scores, interviews sports personalities, gives human interest sports stories, and stresses local angles of interest. These programs are usually scheduled in the evening, or late at night, but game scores are also important enough to be included in late night and early morning straight news programs. Since women also are increasingly becoming sports fans, owing to the wide coverage of sports events by television and radio, advertisers will probably continue to look upon sports programs as good buys. A Mel Allen who can make all America exclaim, "How *about* that!" is about as good a salesman as an advertiser could want for his product!

News Programs. The broadcasting industry has answered the tremendous public demand for news programs by making its news departments of top importance. A complete chapter of this book (Chapter 8) has therefore been devoted to TV and radio newswriting and newscasting.

Women's Programs. It would be a foolhardy or most unusual sponsor who would deliberately plan and present a program series, "For Men Only"! Instead, the wise sponsor will make an exhaustive study of the habits, wishes, problems, likes, and dislikes of the American woman before concluding plans for his television or radio program. Numerically, in purchasing power as well as in number of buyers, the female of the species outweighs the male. No one knows the exact number of hours the housewife spends daily listening to and watching radio and TV, but it is definitely known that the 9 A.M. to 5 P.M. audience is almost exclusively a feminine one. In addition, the woman of the house is almost always a member of the family group that watches television or listens to radio in the *evening* hours. In other words, women make up the audience that must be considered first in almost *all* programming!

This fact is evidenced by the content of the typical daytime program, and also by the increasingly important part women are

playing in the planning and executive departments of networks, radio stations, and advertising agencies. The "woman's angle" is a consideration that works itself automatically into the planning and execution of most modern day programming. Marketing research studies have further revealed that the daytime women's audience is composed mostly of average or less-than-average income groups.

Were we to plan for a daytime program, then, we should first of all plan for a *woman* in the middle or lower economic class. Secondly, allowance should be made for the time of day. Mrs. America usually has an active schedule in the forenoon, and her listening or viewing must be done "on the fly" or in quick snatches. A program allowing for this situation would be most satisfactory in the early and mid-morning. Her early afternoon is less hectic, as a rule, with more leisure time. Programs for this period should therefore generally be in a more relaxed mood, and can more likely require and receive more concentration on the part of the listener. Another point to consider is the widely divergent economic status of the female audience. Bear in mind that the "upper level," economically and culturally speaking, is neither as likely to hear a program, nor as likely to buy the advertised products featured thereon as is the lower and middle class woman. The woman in the upper brackets is probably a member of one or more clubs, can afford frequent theater and movie matinees and luncheons out, and will therefore be at home and available for exposure to the program fewer days and hours on the average. This fact should indicate the level for program content and advertising technique. In other words, we will no doubt enjoy larger audiences with a daytime program if we *entertain* instead of *educate*.

This does not mean, however, that programs which inform a woman on topics of average female interest will not be enjoyed. That the contrary is true is evidenced by the popularity of such women's features as cooking demonstrations, fashion news, audience participation programs, interviews with celebrities, variety and musical shows, and others aimed at women's social and homemaking interests. Also, such personalities as Kate Smith, Mary Margaret McBride, and Barbara Welles have very large and constant listener groups, and can be counted on to retain good daytime ratings and to sell their sponsors' products.

Children's Programs. Radio was still very young when advertisers first began to realize the potential sales value of having a child insist that his parents buy only his favorite brand of cereal, ice cream, or toys. Thus was born the cra of "box-tops," radio clubs, badges, "Uncle Dons," and the story ladies.

But from those early days down to today, children's programs have undergone radical examination and change. The barrage of criticism and accusations most stations once received were a result of the vividly produced adventure serials which parents claimed sent their sons and daughters to bed in ecstasies of terror and excitement. There were no established precepts or standards set within the industry to which children's programs might conform.

The volume of protests arose to the point where national groups considered the problem extremely urgent, and the broadcasters were petitioned to alleviate and correct the situation. Much honest thought and effort on the part of the industry resulted in changes for the better; and although there are occasional lurid children's programs today, the majority are an improvement over the earlier entries.

The broadcasters have retained experts in child guidance and have formulated a code by which to measure the content of projected and existent children's programs. This plan, established in 1948 by the National Association of Broadcasters (now the National Association of Radio and Television Broadcasters—NARTB), sets the following standards: "Children's programs should be based upon sound social concepts and should reflect respect for parents, law and order, clean living, high morals, fair play, and honorable behavior. They should convey the commonly accepted moral, social, and ethical ideals characteristic of American life. They should contribute to the healthy development of personality and character. There should be no appeals urging children to purchase the product in order to keep the program on the air, or which for any purpose encourage children to enter strange places and to converse with strangers."

The judging of programs for children has been continuously regulated, and now such broadcasts and telecasts are asked to conform to these further criteria: "Children's programs should build faith in democracy and unfaltering loyalty to the ideals of democratic living. The role of minority groups of races and of

nationalities which make up America should be portrayed sympathetically and realistically. They should be authentic in broad historical or contemporary interpretation, factual detail, and artistic portrayal. Crime is not suitable as a dominant theme in a program directed specifically to children. Occupational skills which are essential to American life should be honestly and sincerely portrayed."

However, with all of these principles in mind, a formula for a *successful* children's program is still difficult to arrive at. Young America has a definite and complex set of likes and dislikes. Any attempt to regiment children into, for instance, specific age levels or interest groups is an uncertain undertaking. It is difficult for the adult minds of program planning groups to adjust to the ever-changing reactions and demands of the young listeners. Perhaps the simplest group to program for are the pre-school children, up to six years of age. There is no doubting the popularity with these groups of such regular radio and TV features as "Howdy Doody," "The Lone Ranger," "Kukla, Fran, and Ollie," and others. Many puppet programs have struck responsive chords with the younger set, and Oliver J. Dragon can be sure of as loyal a following as Hopalong Cassidy or other real life heroes. Another highly successful experiment in pre-school-age programming is "Ding Dong School," introduced over NBC in the fall of 1952. Dr. Frances Horwich, a Chicago professor of education, was an instantaneous success with her extremely simple format of "things to do" for the children viewers. Within a very few weeks after it was first telecast "Ding Dong School" was recognized as a valuable property, and readily attracted a sponsor. Since "Ding Dong School" is primarily for pre-school children, it is presented daily in the midmorning hours, although the late afternoon or early evening hours are more usually thought of as ideal times for school-age children's programming. Saturday and Sunday forenoons are also recognized as excellent times to devote to children's features.

The amount of information and education that can be worked into an absorbing child's program is practically limitless. For this reason, organizations, educators, and authorities in child work are giving increasing attention and importance to these possibilities. As television matures and spreads into the majority of homes in America and abroad, it can be expected that its tre-

mendous influence will be utilized more fully in all fields of educational endeavor. Its value in playing a vital part in educating and broadening the horizons of the young is truly limitless.

Anyone who is interested in creating or sponsoring programs must be conscious of the opportunities and responsibilities open to him in the field of children's programs.

Special Event Programs. A special event is a telecast or broadcast, usually originating at a remote point (outside the studios), of some event of local or national importance or appeal. Examples are: a description of a coronation, a ship launching, a political or military parade, laying a cornerstone, a presidential nominating convention or inauguration, an unusual or popular sports event. Sponsorship is available for almost all special events, but the remote facilities charges, especially in television, discourage any but the largest advertisers. More importantly, since they are usually single events, and there can be no continuity of sales presentation or merchandising in conjunction with them, the average company is not interested in sponsorship. There are exceptions, of course, particularly when an event is of great national interest. The presidential election night returns in 1952 were sold out on all major networks, as were the Democratic and Republican conventions in Chicago.

Public Service (Educational) Programs. A public service program has been defined as "one which raises the standards of taste, increases the range of valuable information, or stimulates audiences to undertake worthwhile activities. In short, a program which is presented to improve rather than merely amuse." The customary types of such programs are religious, agricultural, armed-services, medical, political, and so forth. The customary forms are talks, interviews, forums, dramas, town meetings, and the like. Although a large majority of such programs are sustaining, there is no general rule against sponsorship.

In granting a license to a television or radio station in the United States, the law says that such license is permitted "if public convenience, interest or necessity will be served thereby." The Federal Communications Commission never specifically defined this statement, but it has come to be generally recognized that the "public interest" requires that a certain percentage of

all television and radio programs shall fall into the class which "improves rather than merely amuses." Each station is free to interpret the percentage of such programs to be included in its schedules, as no law has ever been passed on this point. However, the conscientious program manager usually devotes 10 to 15 per cent of the station's program time to educational, religious, or civic features.

A broad interpretation of the term "educational" or "public service" would claim that a high percentage of regular or commercial programs actually fall into this class. An extreme example would be the Groucho Marx quiz show, which is hilariously entertaining, yet which actually *does* disseminate information of sorts; "Dragnet," which authentically pictures the efficiency of the Los Angeles police force, tautly and dramatically proves to all television and radio listeners that "crime does not pay"; The Bell Telephone Hour, a continuously *commercial* veteran since 1939, has sent good music into the homes of America, inevitably contributing to the esthetic and cultural tastes of its listeners. The point to be emphasized here is that a broadcast does not have to be *purely* educational in content to serve the public interest. In fact, this point has long been a bone of contention between educators and audience-conscious program managers.

Program managers have had a long, uphill fight to convince educators that a public service program which has few or no listeners is definitely *not* a public service! There is no doubt that a very small minority of listeners could be counted on for programs that deliberately set out to "educate the public." But in the earlier days of radio, the educational and culture groups insisted that the programs of their colleges or organizations be built to appeal to the intellect, rather than to the emotions. They eschewed the production "gimmicks" and techniques that rating-wise program directors suggested for them, and their offerings were dignified to the point where little or no room was allowed for showmanship.

Eventually, however, the broadcasters won their battle. The radio audience was not the "captive audience" that the professor was accustomed to in his classroom. A listener could "walk out" on a lecture or talk by the merest twist of a wrist. And so educators, faced with the proof of the very low rating marks of their

programs, began to allow leeway to the program directors and combined the basic precepts of the showman with their educational presentations. Today, there is general acceptance by most groups that *all* programs must be attractive in format to attract listeners.

Consider, for example, the annual drive for funds of the Catholic Charities organization. In earlier days, a series of radio talks explaining the details of the drive and outlining the necessity for support were given by various clergymen and lay personalities. Today, Bing Crosby and Bob Hope transcribe a highly entertaining half-hour variety show each year in Hollywood, interspersed with brief yet effective appeals for donations. Earlier series by the medical associations were, frankly, dull, pedagogic talks by nonprofessional speakers which commanded few listeners. Today, the story of medicine's progress is told in great dramas fashioned around real-life medical heroes, portrayed by eminent stars of the theater world. A deeply absorbing telecast of an actual operation was presented by the American Medical Association not long ago as a pioneer step toward acquainting the public with the intricacies, problems, and progress of modern medical science. To help dispel the fears and misconceptions of the public about the serious problem of venereal disease, a folk-ballad singer was featured in a dramatic series, which was highly lauded by medical and educational groups for its effectiveness. The major networks use documentary and dramatic forms to present topics of vital interest and concern to the public at large as a matter of course in modern day scheduling.

The active-minded program manager will constantly be striving for new techniques of public service programming. One ingenious educational series was presented over station WNEW in New York to promote better speech. A search for a "Galatea" or model of imperfect speech mannerisms was conducted by means of a classified ad in a New York newspaper. She was promised a free course of speech improvement under the guidance of the "Pygmalion" of the program—the chairman of a university speech department. The subject, chosen over dozens of applicants, was given a twenty-six-week course on the air in correcting bad speech habits and in developing good ones. Not only was the program effective in dramatizing the basic elements of good speech, but it paid extra dividends to the enterprising sta-

tion management by the wide local and national publicity given to the idea.

In striving for the good will of the community it serves, a station also donates considerable time and talent to local (or national) charitable, civic, or other organizations. This may be done by giving spot announcements calling attention to the need for public support of some group or endeavor. It may be a "Community Bulletin Board," such as is in effect at WNBC-WNBT in New York, where announcements of church, P.T.A., and other groups are made. Another and familiar television format for fund-raising is the telethon. Featured and star performers devote their energies and talents to an all-day or all-night program, with batteries of pretty telephone girls taking pledges of donations by the audience. A new twist to this idea was presented in New York when a station conducted an all-day auction of valuable merchandise on behalf of a charity organization.

It is good business for the manager of any television or radio station to be aware of and involved in his local government and various organizations in his city. In offering the facilities of his station to help in all ways with the community's activities and plans, he is achieving a double effect: he is building his station as the *community* station, assuring it the loyalty of listeners and business leaders alike, and he is also creating and building good will for himself and the broadcasting industry, and is truly fulfilling his obligation to operate his station "in the public interest."

Some Programming Problems

Before concluding this section on programming, two further aspects should be noted: (1) the program problems of the small, non-network station, and (2) the effect of television on radio schedules.

Actually, the job of the local radio program manager with no network service is answered mainly by the use of recordings, transcriptions, local talent, and news features. Where stars of national reputation are not available, the local manager develops his own. A disk jockey, newscaster, singer, or musician with little or no national "name" very often commands a very sizeable

and loyal following in his home town. The community or college drama clubs can be counted on for a live dramatic series, just as local amateur or semiprofessional entertainers can be the nucleus of "Staff Frolic"-type programs. Hill-billy music and orchestras are highly popular (and comparatively inexpensive) in many sections of the country. Women commentators can present the local version of network women's feature programs. Sports events of local interest can be broadcast. Certainly the many civic and religious events can be covered in far greater detail by this station than by a network affiliate which is more pressed for free time. Independent stations' schedules are far more flexible and can more readily be adapted to conform to local happenings of interest. And, as was mentioned earlier, the availability of big name transcribed programs at low cost can add glamour when needed on a local schedule.

Energy and ingenuity by small, independent operators can be most effective substitutes for the bigger budgets and network facilities of the larger station. Where network affiliates are receiving a bulk of their programs aimed at a national or cross-sectional audience, the local manager can build his entire program schedule to the specific tastes, likes, and dislikes of the audience in his own locality.

As for television, the needs of an independent local station are not yet either clearly defined or answered. Since there are four television networks operating, and rarely more than four TV stations in most cities of the United States, it is safe to assume that only a handful will operate as wholly independent stations in the foreseeable future. Where local programs are scheduled, the many film features which are increasingly available will no doubt fill the bulk of program requirements. News, home talent, interviews, sports, and other local special events will probably answer all other requirements.

Television's inroads into radio's revenue, and thus into its programming, is a subject of constant appraisal and reappraisal by the radio industry. Many paradoxes becloud the picture; for instance, there is no doubt that many radio dollars were siphoned off by advertisers and reallocated to television in the first flush of the TV era; however, many radio stations had their greatest financial successes in 1952 and 1953; the growth of television was the most rapid of any major industry in the country's history,

yct in the greatest year of television expansion, over 9 million new radio sets were bought! Gross revenue for all the U.S. radio stations was nearly 10 per cent higher in 1953 than in the previous year.

Certainly the excitement and major interest lie with television, but the sky-high costs to advertisers have been compared to radio's very low "cost-per-thousand listeners," and the conclusion reached is that it often represents a better buy than television. What the situation will be five or ten years hence it is impossible to predict with accuracy, but it is safe to say that radio will be an important part of our national scene for many decades.

Actually, the only *real* difference in radio programming to date has been a curtailment of many of the high-priced features and a substitution of less costly ones. Budgets of programs have been cut sharply; a "personality package" which might have sold in 1948 for \$10,000 to \$15,000 may now be bought for \$3000 to \$5000. But the hours of daily broadcasting are the same, and the number of radio stations in America *increased* rather than decreased as was predicted in 1952. You can still twist your radio dial and get an endless variety of programs, many of them more pleasing and exciting in their way than television offerings. The radio program manager is, and will continue to be, on the job, constantly searching for new, different, or sensational ways to educate and entertain you.

Conclusion

Programming is the lifeblood of any radio or television station. Effective programs mean listeners or viewers, and listeners and viewers mean greater opportunities for sales and income. Successful programming also includes public service presentations that meet with wide general acceptance. Most broadcasting stations are on the air from twelve to twenty-four hours per day. With over 2500 standard broadcast radio stations and hundreds of television outlets, and with new ones coming on the air almost daily, continuous successful programming presents real problems. An understanding of the general program types and of the various sections of the broadcast audience is essential for anyone who wishes to appreciate the forces that shape radio programming.

DISCUSSION QUESTIONS AND PROJECTS

1. Compare the programming on the radio and television stations in your area.
2. Prepare an ideal campus radio program schedule for one day.
3. Evaluate the television programming in your area.
4. As a program manager of station WAAA in a metropolitan area, develop a half-hour program at seven o'clock on Tuesday nights. Your competition is an outstanding local musical personality on Station WBBB. What possibilities would you propose to a prospective sponsor?
5. The annual Red Cross drive is approaching. As station manager, what campaign would you plan to make your station's promotion unusual and outstanding?
6. What public service possibilities in your area have not been developed by radio or television?
7. How would you determine the effects of radio and television programming on children?

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5

WRITING FOR RADIO AND TELEVISION

ONE of the most important members of the staff of a radio or television station, network, or advertising agency is a person with original ideas. A new idea for a program or series, an original and different approach to a tested type of production, an effective style of presentation of a bit of continuity or drama, a public service program with a different and successful twist—the ability to create all these and others is the essential factor in making a program, and thus a station, successful. While the station manager and the program manager are responsible for the development of new presentations, often this “idea man” in radio and television is the writer. An important part of the broadcast day is taken up by words, and most of these words are written by an individual on assignment. The success of the writer in developing an original idea or approach and putting it on paper in an effective style pays dividends for him, the station, and the sponsor.

Individuals who write for radio and television are found in various positions. An advertising agency may employ writers for both commercial continuity and various types of programs. The stations and the networks hire individuals to do all types of writing, including straight and commercial continuity, various types of dramatic programs, and news. Free-lance writers operate mainly in the dramatic field. Wherever he is found, the successful writer is the man with ideas and an effective style of presentation.

The types of writing necessary for the broadcasting media vary

greatly, but for purposes of clarity they might be classified into six general categories: (1) talks, (2) interviews, (3) continuity, (4) discussions or forums, (5) news, and (6) the dramatic script, including documentary, adaptations, and originals. Owing to the importance of news in the industry, newswriting and editing will be covered in a separate chapter.

Talks

Because of the difficulty of a single voice interesting an audience for a prolonged period of time, talk programs on radio, except for elections, have played a small role in this country for many years. The advent of television overcame one obvious handicap of the radio talk in that the audience could see as well as hear the speaker. It also allowed for the use of visual material. Even so, the straight talk program still fills only a small portion of the broadcasting and telecasting day. Some talk programs, such as Bishop Sheen's, have, of course, been most successful. Usually, however, information or other material that can be presented as a talk is adapted to the interview or dramatic format in an effort to gain and hold an audience.

The Radio Talk. The possibility of a listener failing to stay with a talk program, either by paying no attention or actually turning the dial, forces the speaker to gain the interest of his listeners immediately and hold it throughout the presentation. One way of achieving this interest is the building of word pictures. The simple fact may be stated thus: "It was a ground ball to the third baseman who threw the runner out at first." This is the fact, but it does little to paint the picture of what happened on the play. The word picture is created by words like this: "It is a twisting roller down the third base line. The third baseman has to charge the ball. He makes a snap, underhand throw that barely beats the runner." Now the picture has been created. For another example, the simple fact may be that the cost of living has increased greatly. This commonplace and accepted statement may draw little response. The word picture can be like this: "Ten years ago when you bought the ingredients for dinner you picked up a pound of steak, a few potatoes, some lettuce, and a pint of ice cream. At the check-out counter you

got some change from the dollar bill you gave the clerk. When you walked into the same store this afternoon for the same groceries you probably added a few pennies to the two-dollar bill to satisfy the clerk." Anyone who has purchased groceries recently can respond easily to this word picture. The person making a talk on radio or television would do well to examine his prospective speech for places where vividness can be gained by a word picture.

In addition to the colorful and descriptive words that a speaker may use to gain and hold the attention of his audience, he may also develop illustrative material through stories. A well-told story is one of the most effective attention gaining devices in any speaking situation. If the point of the story illustrates the point the speaker wishes to make at that moment, he may hold his listeners and make his idea effective. Alexander Woolcott, whose "talk" program was so successful on radio for many years, frequently used the story method of development. Bishop Sheen is also a fine story teller who enhances his program with frequent illustrative material.

A third suggestion for making a successful radio talk is to use simple but effective language. Since most radio talks are written before presentation on the air, many speakers make the mistake of employing a written style of language. Even though the script is written, it is to be read, and thus a spoken style is necessary. Spoken style includes contractions and simple construction. Sentence structure must vary to avoid monotony, but the test of the sentence is effective understandability by any member of the listening audience. Spoken style is also usually less formal than written style. Our speaking vocabulary is usually smaller than our written vocabulary and care must be taken to make sure the script does not sound too stilted when it is read.

In preparing a radio talk, be sure the talk sounds sincere. If a talk is written in a style or uses material that the audience classes as foreign to the speaker, much effectiveness is lost. When famous people use a ghost writer, for any one of a number of reasons, ordinarily the former checks the speech to make sure "it sounds like me." Sometimes speakers feel the importance of a radio address so heavily they will attempt ideas, language, or a style that is not their own. The listeners will feel that some-

thing is wrong, and although they may not be able to state what is at variance, they may think that the speaker is insincere. "Be *yourself* at your best," is a slogan that has application here.

The radio speaker must also use repetition to make sure his points are clear and remembered. This repetition must not be so obvious as to be irritating, but it must be present. If a reader of a newspaper or magazine does not understand an idea or needs to look back to keep all the points in mind, the words are on the page for him to use as he will. A speaker, however, must do this for the listener since the latter can do nothing about it himself.

In addition to these ideas about writing a radio speech, one other type of preparation should be discussed. The speaker should read his speech aloud many times before going on the air so that the speech will sound spontaneous. Many inexperienced radio people when reading a speech on the air will make it sound like just what it is—reading. The speech should sound as if it were being spoken, not read; it should seem to come from the heart and mind of the speaker, not from a piece of paper. Most radio speeches must be written so that what is said is concise, to the point, and within the time limit. The second step, that of oral preparation, must follow this writing so that the speech will sound spontaneous, sincere, and effective.

The Television Talk. The above ideas for the radio speech apply also to the television talk. In addition the visual element, consisting of the physical delivery of the speaker and the use of visual material, must be considered.

The main concern of the speaker with regard to physical delivery is to make certain that he seems interested in what he is saying. The most expressive part of the body is often the face. If the countenance looks bored or frightened or too stiff and formal the physical impact of the speech may be lost. An expressive face that seems sincere, interested, and enthusiastic is a valuable asset. In addition to the face, the arms, hands, and the rest of the body can help to achieve the same goal. Of course, physical action can be carried too far, but without it the speech may seem dull and listless.

Effective use of visual material can aid in securing the attention and understanding of the audience. The use of visual material may be good or bad. A recent program telecast over a

national network contained examples of both. The program concerned tuberculosis, and when the speaker was talking about the effect of the disease on the lung a foam rubber lung appropriately mounted was used. By manipulating the lung, to demonstrate the various ideas presented, the speaker made his talk clearer and more interesting. Later in the program, however, while the speaker was saying that tuberculosis was world wide, he was spinning a large mounted globe. It detracted from the speech and was quite ineffective. Just any visual material may not help the program, but well thought out aids that have a real purpose are of value.

The Interview

Closely related to the talk program and often substituted for it where possible is the interview. While interviews vary a great deal, in general we may classify them as either informational or personality interviews. In the former, the program presents the information and ideas of the person being interviewed; in the latter we try to transmit some of the personality of the person out over the air. An interview with a newspaper correspondent concerning some of the recent political happenings in Washington would be of the informational variety. A chat with a popular singer of the day about how he got his start, his recent activities, and the like would be of the personality type. (Many times, of course, both informational and personality aspects are present in the same interview, but ordinarily one aspect predominates.) Another form of the interview, the man-in-the-street variety, in which the interviewer asks the opinions of anyone who comes along, has dropped from its former popularity and is not widely used today.

The interview offers the beginning radio and television student an excellent opportunity to learn many aspects of writing and production. Although most interviews are not completely scripted, as will be discussed later, if the student will write out complete sample interviews he can learn some of the elements of good writing. If he then actually produces the interview, if only on tape for his own use, he can study the methods of making a script sound spontaneous and interesting. To gain valuable ex-

perience, therefore, it is suggested that the student participate in as many interviews as possible and write them out completely.

The three common methods of approaching an interview are: (1) little or no preparation, (2) a pre-session at which some type of notes or an outline is prepared, and (3) the completely scripted interview. If at all possible the participants in the interview should have some time to talk with each other before air time. Upon occasions, however, this is impossible and the interview will be completely ad lib. This type of interview is often conducted on radio and television today, and sometimes, when its use is not really necessary, to the detriment of the program. If both participants are experienced, this type of interview has a spontaneity that is good. However, if the person being interviewed is not experienced and becomes frightened, he may give short and incomplete answers or go off on tangents that will destroy the effectiveness of the interview. Even if both parties are poised and fluent, the interview may lack coherence and purpose. This kind of interview should be used only when it is unavoidable.

The preparation most often followed for an interview is a session before air time in which the participants talk over the topic at hand. During this pre-session the interviewer can jot down notes or questions that will elicit interesting material when the actual program gets under way. There are many advantages to this type of preparation. First, the interview can have some organization, and the questions can follow one another coherently. Second, it provides questions that the interviewee can answer readily and interestingly, and thus reduces hesitation, stumbling, or meaningless statements. Third, the interview can sound unrehearsed, as the actual broadcast interview need not follow too closely the pattern of the pre-session conversation, and, since no prepared answers have been arranged, the answers are actually unrehearsed. Fourth, it is possible by this method to "warm up" the person and lessen or eliminate his fear of the situation. If the pre-session conversation has been a friendly interchange, the interviewee can gain some confidence in his ability to meet the occasion. Even the best preparation can go astray if the individual "clams-up" or digresses on uninteresting mate-

rial, but the chances of this are ordinarily lessened by a warm-up session.

The third method of interview preparation is the completely written script in which both questions and answers are prepared. This method has the advantages of precise language, complete answers, and correct timing. However, since many people read poorly over the air, the interview may lack a spontaneity and sincerity that can make the program dull and uninteresting. However, as previously stated, the beginning student can learn many important principles of writing and production if he will follow this method for a time.

In preparing an interview by any of the above methods it is important to achieve a fine balance of the time allowed the interviewer and the interviewee. While the person being interviewed will ordinarily speak longer than the interviewer, the procedure should seldom consist of a few short questions by one person and long, involved answers by the other. After the proper introduction the interviewer should ask the first question, taking care that its scope is not so large that the answer must be long. If in the pre-session a similar question brought out a long but fairly interesting answer, it may be best to break the question into several parts so the answers may be shorter and more understandable. After the question has been answered, the interviewer will usually acknowledge the answer in some way and tie it to the next question, which should be answered with conciseness. In this manner, the interview will proceed to its conclusion.

Since interviews are often quite informal, some interjectory remarks containing humor or interest can be added, particularly by the interviewer. This means the interview will not be a strict question-answer, question-answer affair. The informality of the interview can be aided by frequent use of the names of the participants.

As in the talk program, television interview participants must be aware of all the foregoing and also realize the importance of physical delivery. In addition, the participants must remember the camera as far as position and bodily activity are concerned. Different camera positions can achieve some visual variety, but the person involved should assist whenever possible. When possible, a background suitable for the interview will help the

visualness. This background might be nothing more than a simulated living room. Visual material, when and where it can be effectively used, may also add to the audience interest and comprehension.

Interviews are often an integral part of news programs, women's features, public service presentations, disk jockey shows, and others. When properly presented they can add much to these programs.

Commercial Continuity

Continuity on radio and television may be divided into two broad categories: (1) straight continuity, such as the introduction of a program, a speaker, musical numbers, and the like, and (2) commercial continuity, for which the goal is listener acceptance of an idea or a product. Since commercials, the common name for the latter type of continuity, are the life blood of the industry, the effective writing of them is usually as essential to a station or a network as it is to the advertiser.

Television Commercial Continuity. Many research studies have shown that though television commercials are usually more costly than radio commercials, sales results make the expenditure worth while. This is particularly true of articles that can be demonstrated. Because television is an infant industry, much experimentation is still going on and new methods of televising commercials appear frequently.

The ways of airing a commercial on television today are numerous. One frequently used method, particularly for local advertisers using only spots on a local station, is the use of cards. These cards usually contain some art work or picture related to the product plus the name and address of the sponsor. When this is flashed on the television screen, an announcer talks about the sponsor or the product. The same card can be used as frequently and over as long a period of time as desired, and the announcer's words can be changed as often as necessary. This simple method is comparatively inexpensive.

A second type of television commercial is the completely live presentation, of which variations are many, depending on the product, the budget allowed, and the originality of the writer and producer. One well-known live type is the pitchman. Taking

his cue from the carnival barker, this salesman, often dressed in a manner in keeping with his name, will make his "pitch" to the television audience. The product being sold will be prominently displayed either by signs or the presence of the product in the hands of the salesman or both. A demonstration may take place showing the use and value of the product. When skillfully handled this type of presentation is very effective. Other live commercials may show a famous American in a living room talking about an interesting topic. The topic soon leads to a discussion of the product to be advertised, such as a brand of beer or an automobile. Still other live commercials make use of music, dancing, or even drama to present the values of the product. The variations are limitless.

A third kind of television commercial is the filmed announcement. This type may use the same methods of approach as the previously discussed live commercial. Film may allow for more freedom in production than a live commercial in that it is not limited to studio facilities nor need it be produced in the actual sequence used for presentation. For instance, a filmed commercial may show a famous baseball player in action, followed by a scene in which the player is in the midst of shaving, and ended by the player dressed after the completion of the shave. This could not be done with a live announcement. The filmed commercial is often more expensive than a live presentation, but once it has been filmed it may be used again and again at a cost of little more than air time. Also, a film may be "shot" until it is considered the best possible presentation, while a live commercial can only be as it appears at the particular time it is on the air.

Another type of filmed announcement is the animated commercial. The animated cartoon of the movies has long been an American favorite, and the animated commercial capitalizes on this fact. While the animated objects or persons cavort on the screen, companion words or music present the material desired. This type of announcement is also expensive, often even more so than a non-cartoon film, but the possibilities for repeated use and the favorable audience response to this type of commercial has made it valuable for many companies.

Any combination of the above may be employed. A commercial may use part live and part card presentation, or a film may be part live and part animation. The writer and producer of the

commercial must study the product, the various methods of production possible, and the budget, and then choose the method that makes the presentation most effective. Budgets may play a large part in limiting what can be done, as production can be very expensive (as high as \$5000 to \$7000 for a one-minute filmed spot), and most budgets are not unlimited.

Radio Commercial Continuity. As in television, the variety of commercials on radio is as wide as the writers have the originality to make them. Most radio announcements, however, stem from three basic types: (1) the straight commercial that uses one voice, (2) multi-voiced production, and (3) the singing commercial.

The straight announcement that uses just one voice, usually the announcer's, is the most frequently heard variety since most commercials for local sponsors use this method as well as many network shows. This type of announcement may be of the "punch" variety in which quick results are sought by the sponsor. No words are wasted, no subtle approach developed, the copy is written for the purpose of getting the listener to buy and buy now! Here is an example:

Men...being at your best ALL THE TIME calls for mighty special effort during the summer months. Clothes need extra attention during warm weather...and you've ALSO got to be realistic about the annoying problems of perspiration. If you have the notion that deodorants are made for somebody ELSE...you're just not facing a BIG problem honestly. Here's the point: the Mennen Folks have developed a man's deodorant...one that really does the job. You try it and see. Try Mennen SPRAY DEODORANT FOR MEN! It checks perspiration FAST, DRIES fast, contains a special ingredient, PERMATEC, that actually kills odors. And, Mennen Spray Deodorant For Men has a clean, MASCULINE scent...not a sweet, feminine perfume. How about it? Are you SURE you don't need a man's deodorant? Stop off at your favorite counter today and ask the man for that green, handi-grip spray bottle of Mennen SPRAY DEODORANT FOR MEN! Giant Economy size—98 cents; large size—59 cents. It's a smart idea: play safe, SPRAY safe with Mennen SPRAY DEODORANT FOR MEN!¹

¹ All commercial copy in this chapter, unless otherwise mentioned, is adapted and/or written by Continuity Department, Station WTIC, Hartford, Conn.

Another method of writing the straight commercial is the educational approach. The copy is written to inform the listener about a product or a sponsor, and thus the listener is led to make a purchase. If a new product, such as a new kind of cloth, comes on the market, the commercial may aim to educate the listener to its values and thus get him to buy the product. In this type of commercial an easier and more friendly approach is common. Further ideas on the approaches that may be used to develop this type of commercial, as well as others, are found in the next section of this chapter.

Some announcers using the straight commercial method may not work from a complete script but from mere notes or an outline. If the announcer can readily ad lib he can use such up-to-the-minute topics as the weather outside, a song just played, a news event just announced, and the like to help create attention and interest. It should be stressed, however, that only the most experienced and proved announcers are usually trusted with this method.

A second type of radio commercial is the multi-voiced method. Here again the variety is wide. Sometimes two announcers read alternate sentences or parts of the script. On other occasions a short dramatic skit may be enacted which extolls the virtues of the product. For other announcements a conversation is held between two or more characters. The "authority" commercial, in which the testimony of some famous person is used to promote sales, may fit into the multi-voiced type of announcement. The announcer may introduce the idea, and another voice, not necessarily actually that of the authority, makes a direct quote about the product. The theory behind the multi-voiced commercial is that it gets away from the usual one-voice type and thus may attract more attention and a better response. Also, two voices praising the virtues of a product may sound more convincing than one.

This type of commercial will usually cost more than the straight commercial as additional voices may mean additional talent fees. These commercials may be slanted in the same direction as the straight commercial, i.e., "punch" copy, informational or educational material, etc. This example from the files of WTIC, Hartford, will demonstrate one type of multi-voiced commercial:

- TYROL: Here's good news for the calorie counters!
- RICHARDS: Beef tea....made with Bovril Beef Extract....contains only twelve calories....yet it gives you four hours of energy!
- TYROL: Think of it! Now you can have delicious, nutritious BOVRIL....that has REAL BEEF in it....without worrying about your weight. Yes, BOVRIL makes dieting easy!
- RICHARDS: But that's not all. No, indeed! BOVRIL makes cooking easier, too!
- TYROL: Easier....and more economical, too!
- RICHARDS: For instance, do you know how to have beef gravy without breaking your budget? Well, just buy BOVRIL! That's how!
- TYROL: Bovril is the world's largest selling beef extract....and it has real beef in it! Which means that when you mix a cube or teaspoon of BOVRIL in a cup of boiling water....add seasoning, and thickening to taste....you have REAL, RICH, TASTY BEEF GRAVY!
- RICHARDS: It's beef goodness at its best....it's BOVRIL.... B....O....V....R....I....L!
- TYROL: Get BOVRIL in extract or cube today! Remember....
- RICHARDS: WHATEVER YOU MAKE....BOVRIL MAKES IT BETTER!

The popular singing commercial is the third variety of radio commercial. The variations are endless: one singing voice, many voices, humorous angles, parodies on popular songs, etc. The initial cost of this type can be considerably higher than other methods, but the recording can be reused as often as desired. Also, the efficient advertiser is more interested in net results of sales rather than cost alone. If the sales response is great enough, the higher cost more than pays for itself.

Purposes of Commercials. Not all commercials are written with the immediate sale of a product or service in mind. In general, there are three possible aims for a commercial announcement: (1) good will, (2) institutional build-up, and (3) the immediate sale of a product or service.

Good-will advertising, ordinarily carried on by only the large concerns, is written so as to present the company to the public

in the best possible light. While individual products or services may be mentioned, the stress is placed on the value of the company, of the product, or of service to the country, rather than on an immediate sale. Excellent examples of this type of commercial may be heard on *The Telephone Hour*, sponsored by the American Telephone and Telegraph Company, and the *Theater Guild on the Air*, presented by United States Steel. An announcement on the former program may stress the value of a local telephone operator in a recent disaster, while United States Steel may use its commercial time to talk about the number of years certain employees have worked for the company. The Metropolitan Life Insurance Company used this commercial for the building of good will:

One of the most exciting days in the lives of many children is the day they are given their first two-wheeled bicycles. But, unfortunately, too many of these exciting and happy days result in family tragedies, that, with care, could easily have been avoided. Recent studies show that bicycle accidents take about six hundred lives a year in our country. Nearly one half of these fatal injuries occur during the summer months. Drivers can help reduce this unnecessary loss of life by watching out for bicycle riders, especially when driving on streets and highways which they frequent. So, here is today's GOOD HINT FOR SAFE SUMMER DRIVING from the Metropolitan Life Insurance Company: "When motoring these days, watch for bicycle riders." Many helpful hints about safety on the highways are found in Metropolitan's booklet entitled "How's Your Driving?" Your free copy will reach you promptly by mail if you write to _____, Station _____.²

A second possible purpose for a commercial, one closely related to the good-will type, is the institutional build-up. Here again particular products or services may be discussed and at times even stressed for immediate sale. The emphasis, however, is not so much on the quick sale as it is on keeping the name of the company before the public. By constantly reminding the listener or viewer of the name of the company and its particular products or services, it is hoped that the customer will become interested in using the concern, its products, or its services. The

² Courtesy of The Metropolitan Life Insurance Company and Young and Rubicam, Inc.

institution using this approach ordinarily does not expect immediate results, but continues to advertise over a long period of time. An institutional build-up commercial might run:

If you think you have to see a Putnam counselor in order to benefit from his advice and counsel...listen to this story about one of Putnam's clients who has never been in Putnam's office. She's a lady who lives in a small town near Providence! She had heard about the friendly, reliable service for which Putnam's of Hartford is well known, and so, last fall she wrote to ask for some counsel about investing part of her hard-earned savings. She was 64 and her husband, 67. They had raised six children and her husband's salary had never exceeded \$80 a week. She now had about a thousand dollars to invest, and she asked Putnam's counselor to advise her regarding the proper stock to buy. Thus began a correspondence that has continued on a regular basis. Now, the lady's daughter has written to ask about investment securities. Her son, home from Korea, has also turned to Putnam and Company for counsel. And not one of them has ever been inside a Putnam office! All of which serves to illustrate the point that it is not necessary to come in person to receive the benefits of Putnam's counseling. A letter will serve as well! Just write to Putnam and Company, 6 Central Row, Hartford 4, Connecticut. You'll have a prompt reply from one of Putnam's friendly counselors.

The third general purpose of a commercial is the immediate sale of the product. It is the one most frequently used on radio and television today. There is often no fine distinction between these three types, and a sponsor may use a mixture of them either on the same program (not too frequently done) or on different programs.

Suggestions for Writing Commercial Copy. The first thing that must be accomplished by a commercial on either radio or television is to gain the immediate attention of the listener or viewer. Therefore, commercials are often placed in an interesting part of the program so that the interest of the audience will be carried over into the presentation of the commercial. On many programs the commercial that formerly came at the very end, after the completion of the main portion of the presentation, was often found to be ineffective. As a result, on many

shows the ending commercial has been moved forward so that some interesting portion of the program follows the commercial. The same is true of the opening commercial on many presentations. Formerly this commercial was placed at the first of the program before anything of real interest to the audience had taken place. Now it is often moved to secure attention before the commercial is presented. While this procedure helps make the transition from the program to the commercial, the first part of the announcement must interest the audience. This is particularly true on spots that are not part of a program. This attention and interest may be gained by arousing curiosity, making a startling statement, presenting an interesting illustration, employing an interesting visual device, and the like. A study of the product and finding interesting ways of presenting its features will help the writer originate an effective opening or approach.

The novice commercial writer may try to include all the features of the product in one commercial. Ordinarily this is a poor procedure. While many of the features may be mentioned, the effective commercial usually concentrates on one or two. The stressing of the beauty, safety, economy, roominess, speed, and pickup of a certain modern automobile in one commercial will allow for little development of each feature, and may leave the audience confused. A series of commercials in each of which only one or two of these features are emphasized is usually the better way. At the end of the series all of the features will have been emphasized with sufficient time for enough stress on each.

Most commercials, particularly the direct selling type, stress the active rather than the passive approach. We are all familiar with the "Go to your corner drug store and pick up a package of Blank cigarettes now!" It isn't "If you go to the drug store," and usually not even "When you go to the corner drug store." Such words as "maybe," "perhaps," "might," and the like seldom find themselves in a commercial. In the hands of an overzealous announcer this active approach can be carried to the point of irritation, but when handled with common sense it is more effective than a more passive method. "Notice the clear, cool color of the liquid" can be a better approach than, "Isn't that a nice clear, cool color?" "The A and B Company has a position that fits your talents" can be more effective than "If you apply at A and B Company you might find something that will interest you."

The old saying, "A picture is worth ten thousand words," has its place in writing commercial continuity. In television this picture, if effectively done, is an obvious feature. In radio the same goal is present in the use of word pictures. In most advertising, the individual is not selling a product but what that product will do for the potential customer. In the hot summer time you are not selling shirts, but you are selling the idea that *this* shirt is so cool to wear. In winter you are not selling an automatic furnace, you are selling the ease, comfort, and warmth that the furnace will give the listener. The ability of the writer to present a word picture that will make the listener feel the coolness of the shirt or that comfortable warmth available at the flick of a finger is what makes a commercial effective. Good word pictures can help the writer achieve his goal.

Another principle usually followed by the successful commercial writer is the use of simple words and simple sentence structure. Vividness gained by effective word choice is achieved most frequently by the use of language that is familiar to the audience. While much time is often spent in choosing the right word or phrase for the commercial, the words usually chosen are well within the vocabulary range of the "average" listener. "Hospital clean," "Crisp tasting," "Gentle to the hands," and many other phrases tested by time were not drawn from the deep and unused portions of the dictionary. They are everyday words that take on a more vivid meaning in the text of the commercial. The writer should obviously not use words that have become commonplace or trite in describing a certain idea or object. This does not mean, however, that to avoid the trite he must employ words that are formal, stilted, erudite, or seldom used. The use of commonly known words, placed in new combinations or situations that fit the description needed, is the goal.

The same simplicity is present in the sentence structure of most commercials. As has been said before, sentence length and structure must vary to avoid monotony, but in the main the sentences are not too long or complex. The audience must comprehend and remember the meaning without performing any mental gymnastics, and simple but effective word choice and sentence structure can help.

Clever repetition and restatement are valuable aids in writing effective commercials. While some commercials make the repe-

tion become irritating and depend on this irritation for their effectiveness, restatement need not be so obvious. An example, a bit of information, a testimonial, and a summary statement by the announcer may all stress the same idea. This type of repetition is not as noticeable or irritating as straight restatement. If the writer analyzes all the possible ways of promoting a product, by careful matching and variation, he can repeat the idea effectively.

One question must be constantly in the mind of the writer: "Who will be listening to this commercial?" Certain appeals, language, style, or word pictures may be effective with one audience but not with another. Time of day, time of year, type of program, locality and power of the station are all factors that influence the listening public and thus the writer. A thorough study of the listeners to the program, their likes and dislikes, sex, age, economic status, and so forth, as well as the types of approaches that have been successful in the past, will pay dividends.

Length of Commercials. The length of a commercial announcement on radio and television depends on many factors. One very important consideration is the budget allowed. For spot announcements, increased length means increased cost. Another factor is the availability of time on a station. It may be possible to buy certain periods of time but not others. A third factor is the regulations established by stations, networks, and the National Association of Radio and Television Broadcasters. Each of these groups have limitations on the amount of commercial presentation for each time segment. A last factor influencing the length of commercials is the public itself. Some studies have been conducted to determine the best length of announcements from an audience acceptance point of view. Thus while the length of a commercial announcement may vary widely, the three most commonly used periods are approximately ten seconds, twenty seconds, and sixty seconds.

It is customary for programs, particularly network programs, to end thirty-five seconds before the next program begins. Thus a fifteen-minute program starting at three o'clock will usually end at twenty-five seconds after 3:14. The thirty-five second interval remaining before the next program at 3:15 makes available two commonly used segments of commercial time, one of twenty seconds, and the other of ten seconds. The latter is often tied to the time check (if one is given) and station identification.

Watch companies have often made use of this period with the familiar "It is three o'clock, courtesy of Blank Watch Company." Another example might be: "Looking for a job? Try the A and B Company for the job of your choice. It is two o'clock, Central Standard Time. 'This is WZZZ, Chicago.'" Ten-second spots used on station WTIC were: "Given his choice, Peter Piper'd pick a peck of SILVER LANE Pickles," and "Look at the shelf, remember the name . . . the Pickles you like are . . . SILVER LANE!" Since the commercial and the station call letters must be given in approximately ten seconds, the advertising copy usually contains from ten to fifteen words. The copy is usually of the reminder type, with little or nothing in the way of specific information.

The twenty-second commercial is often referred to as a "chain break," since it frequently comes just after a network program. The usual number of words allowed for this type of commercial is thirty to fifty, although more may be included if the copy can be read rapidly. Any of the previously discussed types of commercials (straight, multi-voiced, or singing) may be used here. One such commercial is:

ELECTRICAL TRANSCRIPTION: HEAR YE, HEAR YE....

ANNOUNCER: Jam packed with bargains, BROWN THOMSON'S tremendous 87th ANNIVERSARY SALE is now on! Call BT's if you haven't received that big 32-page circular. **WHATEVER** you do, during the SALE OF THE YEAR, shop BROWN THOMSON'S and SAVE!

The sixty-second commercial is used in many places on radio and television. Many announcements on a sponsored program are of this approximate length. If the program is of the participating type (more than one sponsor on the same program) often these announcements are of the sixty-second variety. The commonly used commercial on the ever-present disk jockey show are often of this approximate length. Many sustaining or public service programs are planned for fourteen minutes, so that a full sixty seconds is available for an announcement at the end of the program. The average number of words for this length commercial is about 150, although there may be a great variance depending on the material and the announcer. An example of this length of commercial is:

Stop giving your engine the shock treatment! Why run the risk of cracking the head of the piston....splitting the head gasket....causing untold damage with gasolines that are low in anti-knock quality. Change now to TYDOL ETHYL Gasoline. Like a strong hand in a velvet glove, it gives your pistons a smooth, power-full push....makes full use of all the available energy. There's no waste when you use TYDOL ETHYL....no wasted power....no wasted fuel. Everything you put into the tank is returned to you in engine performance. TYDOL ETHYL controls "knock"....keeps your engine cooler.... delivers all your horsepower. It's a must for modern high-compression engines which demand premium quality gasoline. Helps older cars run better too, by eliminating sluggishness due to accumulated deposits in the combustion chamber. Next time you need gas....get a tankful of power-packed TYDOL ETHYL at the sign of your TYDOL FLYING "A" Dealer. It says "friendliness lives here."³

Some commercials are thirty seconds in length, and many announcements on radio and television run over a minute. This is particularly true of the demonstration-type selling on television. Within the limits of NARTB (which are not always adhered to) the commercial may extend as long as those producing the announcement feel the audience will listen. Too long a commercial may tend to affect the audience adversely and thus destroy its effectiveness. For this reason, the tendency is to use shorter and more frequent announcements.

Straight Continuity

Straight or noncommercial continuity is found in many forms on all types of programs on radio and television. It may be the introduction of a speaker, an interview, a discussion, a special events program, or any type of presentation. It may be the introduction of musical numbers within a program. Two essentials are ordinarily necessary for the writer to produce good straight continuity: (1) sufficient knowledge of and background in what is being introduced, and (2) an original approach to the presentation of the material.

³ Courtesy of the Tide Water Associated Oil Company and Lennon and Newell, Inc.

A background knowledge of the person, the topic, or the music to be introduced is important if the writer is to have something to say. If he is introducing a Cole Porter number but has no knowledge of either Mr. Porter or the specific piece of music, he can do no more than say, "Here is a Cole Porter composition." However, if he knows the mood of the number he can discuss it as being breezy, or blue, or modern in style, or whatever the proper description is. If the writer knows the music is from a current Broadway hit, or stands high in popularity according to any of the numerous polls, that is a starting point. If the writer is conversant with some of the facts in the life of Mr. Porter, when or why this number was written, or material of that nature, the writer has another approach available. The same idea holds true when the introduction is being prepared for a speaker, a discussion, or any other type of program. This means that the writer needs a background in many areas and must make a constant effort to keep abreast of current topics and events in various fields.

From this background of knowledge the writer may draw one or more approaches that might be used in the continuity. With the mood and type of program and the probable announcer in mind, the writer then works for an original style that avoids the commonplace and hackneyed. The style may be breezy or formal, serious or humorous, friendly or stylized as the program and the announcer dictate. In any event the style normally should stay away from the trite and bring a breath of fresh air to the program.

Here is an example of musical continuity broadcast over station WNEW in New York late in the evening on May 24, 1953. The program is entitled "Music with an Accent" and is written by Milton Robertson.

THEME: MIDNIGHT SLEIGH RIDE

ANNCR: Music....with an accent!

THEME: UP AND UNDER

ANNCR: Do you know where some of your favorite songs come from? That hit you sang last night....is it from Broadway....or Belgium? Is it a Parisian import....or right out of tin pan alley? For background on some of the latest pop favorites at home and abroad, WNEW

presents another in the recorded series....Music....
with an accent!

THEME: UP AND UNDER

ANNCR: You have probably heard Tony Martin sing At Last At Last....but you have probably not heard that this favorite ballad actually is a song from France....Their music....with our accent!

MUSIC: AT LAST AT LAST

ANNCR: The chances are that most folks down Latin America way lay claim to this next song. Its Spanish title isNO HAY KAY DEHARSAY ILLUSIONAR....The truth of the matter is that it's one of our popular hits off on a Safari....the title....Don't Let the Stars Get in Your Eyes....

MUSIC: DON'T LET THE STARS GET IN YOUR EYES

ANNCR: Here's a currently popular song that has travelled a long way....It's Margaret Whiting singing, Now Is The Hour....it sounds like our song....but it actually started down under in Australia.

MUSIC: NOW IS THE HOUR

ANNCR: Let's try a little guesswork with the next tune.... you've hummed and whistled it in the past, and many of your favorite songsters have warbled it....but not quite in the following manner.

MUSIC: TILL I WALTZ AGAIN WITH YOU

ANNCR: And there you have: Till I Waltz Again With You; our music with an Italian accent....

ANNCR: Have you been dancing the polka lately? Then chances are that you've been bouncing around to the tune of the Hop Scotch Polka....a recent immigrant from Ireland.

MUSIC: HOP SCOTCH POLKA

ANNCR: Despite the fact that the trolley car is a disappearing factor in our life, there was a trolley song that was quite a novelty here in town....Canada it seems also likes trolleys....and so our street car travels to our neighbor nation....with a French accent.

MUSIC: THE TROLLEY SONG

ANNCR: Before we listened to an Italian interpretation of one of our hits....now we reverse the game and offer

one of Italy's sweet ballads done with our accent, as recorded by Al Martino.

MUSIC: SAY YOU'LL WAIT FOR ME

ANNCR: Language may be a barrier and miles may be hard to cross...but leave it to a pop song to take it all in its stride...here's another ballad that does the transatlantic, starting from New York and ending in Paris....My Heart Cries For You...but with French tears.

MUSIC: MY HEART CRIES FOR YOU

ANNCR: England is quite anxious for us to keep getting better acquainted with each other and they've found a simple way of doing it...now they offer to introduce us to an unusual Englishman...by the name of Mister Callaghan...Guy Lombardo does the honors.

MUSIC: MEET MR. CALLAGHAN

ANNCR: So the music with various accents comes to a close ...another chapter in the modern story of how folks all over the world are getting to know and like each other better by sharing their music...with an accent.

THEME: UP AND UNDER

ANNCR: Music with an accent, heard every Sunday at 10 over WNEW, salutes the work of the United Nations. This is your announcer...inviting you now to stay tuned to this station for more of the best in radio listening.

The Discussion, or Forum, Program

Even though the discussion, or forum, program, unlike many of the other presentations discussed in this chapter, is seldom fully scripted, some preparation and often some writing should take place before the program is aired. Many variations of the discussion program are being broadcast today. Some discussions are a free and easy attempt to look at a problem from all angles with no predetermined support of a particular point of view by any participant. Because of a possible lack of controversy, this type of discussion is not widely used. In another type of discussion program, one or more of the leading proponents of divergent points of view on a certain topic discuss the issues. This

pro-and-con discussion, often resembling a debate, is a widely employed procedure. The heat engendered by some discussions of this nature attracts many listeners. A third possible approach is the question and answer method, in which one or more members of a panel question one or more leading authorities on a chosen topic. This, too, is a popular method. Any of the above basic types of discussion or variations of them may allow questions from the audience for a portion of the allotted time. The kind chosen for any certain program on a station will depend upon the availability of certain types of people, the types of questions chosen for discussion, and the purpose for which the program is organized.

After the over-all aim of the program and the format to be used have been determined, a topic for at least the first presentation must be chosen. The topic is usually one of current interest so that its timeliness will attract some listeners. Care must be exercised in choosing the participants for this first program as well as for the others of the series. The first requisite is that the individual must have a good background in and knowledge of the subject chosen. In addition, he must have good speaking ability. Individuals who are seldom clear in their utterance, too slow of speech so that interest lags, have great difficulty in saying what they want to say, or similar difficulties may lessen the effectiveness of the program. Some caution must also be exercised in matching the individuals on a particular program. If all the speakers are verbose, belligerent, or the kind who pay little attention to what others are saying, the discussion may be difficult to control. Conversely, if all the speakers are more or less of the silent type, the presentation may lack pace and interest. Usually the best presentation comes from a good balance of both types. One other factor to consider is the fame of the panel chosen, as well-known people may draw more listeners.

The preparation before the airing of the program will vary because of many factors. If the participants are busy individuals, it may be difficult to get them together except for a brief period before broadcast time. If the program lacks preparation it may result in a disorganized, scattered, unpurposeful presentation. Some discussions or forums, on the other hand, are well readied with many hours of preparation. While there is some possibility that a well-prepared program may lack spontaneity, the chances

of this hurting the program are small in comparison to the harm possible by lack of preparation.

If the program is to use the symposium technique, with speeches before any interplay between the panel members or the audience and the panel, the basic content of the speeches should be known by all the participants. By this method a few primary issues can be chosen that can be discussed in the limited time available. If the speakers prepare their presentations individually, it is possible that all will go off in different directions. Under these circumstances it would be difficult for the panel to cover the necessary ground in a brief period. However, if the speeches concern themselves with different points of view on the same basic issues, the discussion can move forward in a more orderly and interesting fashion. If the preparation is started early enough, the speeches or summaries of them can be sent to each participant. Either by mail or a brief meeting, the group will then agree on the points to be discussed, and the speeches will be rewritten with these in mind.

If the program is to begin without speeches but with interplay between members of the panel, a basic agenda or outline should be agreed upon before the program is aired. This must usually be done in a face-to-face situation. While this planning session often takes place just before the broadcast starts, if possible it is better to hold the meeting far enough in advance to allow for further individual or group preparation if necessary. This type of planning allows for a clearly understood central purpose and procedure and permits conciseness in the individual presentations. If no preparation takes place, the group may wander through many ideas while on the air before coming to any central purpose or approach. The agenda need not be too complete or long. It may do no more than break up the subject into the few points to be discussed. For example, while the question of state-financed educational television systems can be approached in many ways, the following might be chosen as subpoints to focus the problem: (1) What can educational stations do that is not or cannot be done on commercial stations? (2) What are the financial problems of an educational station? (3) In line with the answers to question 1, is educational television worth the expenditure discussed in question 2?

If desired, the agenda can also break up these headings into as

many other subdivisions as necessary. The agenda is to serve only as a guide and need only be as complete as is necessary for the participants.

Another reason for determining the areas to be discussed as far ahead as possible is to allow the participants adequate time to think through the problem properly. The typical radio or television discussion does not ordinarily allow time for prolonged thought. But if this work has been done as completely as possible before the broadcast, there is little time lost on the program. Preparation beforehand can also "tone up" the material used on the program. If a participant knows a certain point is coming up for discussion, he can be prepared with specific material. Instead of being forced to talk in general terms about the cost of establishing an educational television station, or possible program types, the panel member can give specific figures or examples. This type of material is usually more interesting and more effective.

When the program actually goes on the air, the announcer or moderator should introduce the program in an interesting fashion. Some question that stimulates thought, a basic appeal that affects many listeners, or illustrative references to recent events and their possible meaning are all possible openings. The program then proceeds according to whatever plan has been developed. It is the duty of the moderator to keep the discussion moving and to hold it to the predetermined plan. Frequent summaries by the moderator will help keep the problem and its approach steadily in the minds of the panel members and the listeners. When the participants make their individual contributions, they should be concise, to the point, and effectively spoken. So that the listeners will always know who is speaking, a radio discussion should make frequent use of the names of the participants.

The typical television discussion today varies little from a radio discussion except for the use of a camera or cameras. The camera adds some interest to the program, particularly in the beginning, by allowing the viewers to see what the panel members look like and how they react to various questions and challenges.

If care is taken to choose a topic with meaning for the audience, to get speakers who are well informed and have the ability to state their points of view effectively and succinctly, and to find a moderator who is adept at keeping the discussion moving

productively, the discussion should be enlightening and interesting. Preparation to the point where spontaneity is maintained and organization is effective should precede the actual broadcast.

Writing the Dramatic Script

While the writing of a television play varies in some respects from the scripting of a radio drama, and both differ to a degree from playwriting for the stage, in general they all stem from the same pattern. Not all scripts for any medium follow a set procedure, but in the main the mold is similar and the beginning writer would do well to learn the pattern before branching out into original styles. Most dramatic writing, whether it be for radio, television, or the stage, has a beginning, a middle, and an end, and each of these sections serve a definite purpose.

The beginning of a drama should present enough antecedent material to give the audience a background for understanding what is taking place, set the locale of the play, and establish a certain equilibrium; the middle of the play should introduce the incident that presents the conflict and then move forward to present the attempts at solving the conflict; the ending of the drama should be a brief closing that resolves the conflict. As stated before, all scripts do not fit this pattern, but the novice writer should start with this procedure in his first attempts. The tools and techniques used by the radio writer may vary widely from those employed by the television writer, and this difference will be discussed later in the chapter. First, however, the student should understand the analysis of the three sections of a drama.

The Beginning. The actual opening of any radio or television program, including dramatic presentations, must be an attention-getting device that retains the listeners already tuned to that frequency and attracts the interest of those turning the dials. Within the bounds of decency and censorship the author has wide freedom in using his ingenuity to create an effective beginning. Ordinarily each program develops an opening format or standard beginning that varies little from program to program. A few examples from radio and television will suffice. One weekly dramatic program on radio opens with the punch line or lines from the story about to be presented; another names the famous Hollywood stars who will participate in the drama;

MRS. STEVENSON (rambling, in self-pity): I don't see how it could be busy all this time. It's my husband's office. He's working late tonight, and I'm all alone here in the house. My health is very poor—and I've been feeling nervous all day.

OPERATOR (on filter): Ringing Murray Hill 3-0093.

SOUND: Telephone ringing. All clear. It rings three times. The receiver is picked up at the other end.

MAN'S VOICE (filter) (slow, heavy, tough voice): Hello.

MRS. STEVENSON: Hello...? (a little puzzled) Hello. Is Mr. Stevenson there?

MAN'S VOICE (as though he had not heard): Hello...(louder) Hello!

In these few speeches we find this antecedent material: Mrs. Stevenson is an ailing and nervous person; she is at home alone; for some time she has been trying to reach her husband by telephone but the line is always busy; her husband is supposedly working late. The equilibrium established by voice and dialogue is one of tension.

The Middle. After the necessary material has been presented in the beginning of the play, there follows the truly dramatic portion of the script that establishes the conflict. The conflict begins with the "inciting incident," which is that portion of the script which upsets the equilibrium by placing a believable object in the path of the goal of the pivotal character or characters in the play. In "Sorry, Wrong Number," the goal of Mrs. Stevenson is reaching her husband by telephone so he will come to her. If she reaches him and he promises to come home immediately, the conflict, and thus the play, is gone. Instead we hear:

MAN'S VOICE (as though he had not heard): Hello...(louder) Hello!

SECOND MAN'S VOICE (filter) (also over telephone but farther away, a very distinctive quality): Hello.

FIRST MAN: Hello. George?

GEORGE: Yes, sir.

MRS. STEVENSON (louder and more imperious): Hello. Who's this? What number am I calling, please?

FIRST MAN: I am in the office of our client. He says the coast is clear for tonight.

GEORGE: Yes, sir.

FIRST MAN: Where are you now?

GEORGE: In a phone booth.

FIRST MAN: Very well. You know the address. At eleven o'clock the private patrolman goes around to the bar on Second Avenue for a beer. Be sure that all the lights downstairs are out. There should be only one light visible from the street. At eleven-fifteen a subway train crosses the bridge. It makes a noise, in case her window is open and she should scream.

MRS. STEVENSON (shocked): Oh!...Hello! What number is this, please?

GEORGE: Okay. I understand.

FIRST MAN: Make it quick. As little blood as possible. Our client does not wish to make her suffer long.

GEORGE: A knife okay, sir?

FIRST MAN: Yes. A knife will be okay. And remember—remove the rings and bracelets—and the jewelry in the bureau drawer. Our client wishes it to look like simple robbery.

SOUND: The conversation is suddenly cut off. Again Mrs. Stevenson hears a persistent buzzing signal.

Thus the conflict is born. Who are these men? Who is the intended victim? Will the murder actually be committed? The tension has been changed and heightened and the rest of the drama has been set as Mrs. Stevenson tries to prevent the murder.

The rest of the middle section of the drama, ordinarily the main portion of the play, is devoted to attempts at overcoming

the obstacle placed in the path of the chief character or characters. In the play we are examining, "Sorry, Wrong Number," Mrs. Stevenson calls the operator, the chief operator, the police, and even a hospital to seek a private nurse to prevent the murder and get help for herself. Unsatisfactory answers in each case keep the conflict growing and build to the necessary climax.

A typical radio or television drama, then, is a series of scenes tied together by some sort of transition. In radio the transition may be narration, fades, music, or sound effects; in television it may be fades, dissolves, cuts, defocus, black-outs, and the like. An author should fully understand the use of these transitional devices.

The aforementioned scenes will also generally have a beginning, middle, and end, just as the play as a whole. The scene beginning is usually short, but it presents the locale, identifies any new characters, and gives the listener or viewer the necessary essentials for understanding the scene. This may be followed by dialogue that shows why this particular scene is included. In a mystery it may be searching for a new clue; in a love triangle we may get a bit of information that entangles the characters even further; in a drama dealing with a personal problem it may be another attempt at solving the central conflict. The ending of the scene should not just trail off but should be a sharp bit of drama that gives the scene some sort of climax. This climax often establishes the reason for the scene that will follow.

The middle portion of the script, then, has two main purposes: (1) the introduction of the conflict or obstacle in the path of the pivotal character, and (2) providing scenes which develop the attempts that are made to overcome this conflict. These scenes usually follow the beginning, middle, and ending pattern.

The Ending. The ending of a play is ordinarily short and accomplishes the resolving of the conflict that has been presented. To achieve this resolution there is usually a scene between the pivotal character and the person who either is or represents the obstacle that has been placed in the conflict. This scene is often referred to in drama as the "obligatory scene." The audience has been led throughout most of the drama to anticipate a scene between these characters that will settle the problem raised earlier in the play. In a murder mystery we anticipate a meeting between the detective and the murderer that will present the solu-

tion to the crime. In a love triangle the listeners may await the scene between the wife and the "other woman" in which the conflict is dissolved. It usually means better drama if these two characters are actually present during the obligatory scene, if this is possible. Of course, other persons than these two may also be present if the scene demands it.

Some authors in discussing the art of dramatic writing state that a good drama is a series of these climaxes, with the last one, which solves the conflict, being more dramatic. This is certainly true in radio and television to the extent that each scene must contain some dramatic element that forwards the progress of the story.

In "Sorry, Wrong Number," the audience wants to find out what happens to Mrs. Stevenson and eagerly awaits the entrance of the killer. We know that with this scene the conflict will be solved one way or another.

MRS. STEVENSON: ...He's coming up (her voice is hoarse with fear)...He's coming up the stairs. Give me the police department....the police....

OPERATOR (filter): One moment, please—

SOUND: Call is put through. Phone rings at the other end. On second ring Mrs. Stevenson starts to scream. She screams twice as the phone continues to ring. On fourth ring we hear the sound of the subway train as it roars over a nearby bridge. It drowns out all sounds for a second. Then it passes and we hear the phone still ringing at the other end. The telephone is picked up.

SERGEANT DUFFY (filter): Police station, Precinct 43. Duffy speaking. (A pause.)

SERGEANT DUFFY (filter) (louder): Police department. Sergeant Duffy speaking.

GEORGE: (Same distinctive voice as at the beginning of the play) Sorry, wrong number.

SOUND: Hangs up.

This presents the quick ending that is ordinarily so important in most good radio and television dramas. The play is over in a matter of seconds after the murder is committed, and we don't get all the information we want until we hear the voice on the last line. Some inexperienced writers go on after the climax has been reached in an attempt to provide explanations or further information. This is usually a poor procedure. When the conflict has been solved, the drama is over.

Characterization. The above explanation of the three divisions of most dramas is only a guide for the beginning writer. Knowledge and understanding of this material may aid the novice in the organization of his work, but it will in no way insure good script writing. The main elements of any successful drama are characterization and plot, with the play structure acting as a guide to put the drama in acceptable form.

Lajos Egri,⁵ in his book *The Art of Dramatic Writing*, makes some very interesting observations on characterization. Egri feels that all dramatic writing must start with a purpose, or premise, as he calls it, such as "Blind trust leads to destruction," "Prudishness leads to frustration," or "Poverty encourages crime." Obviously certain characters are needed to present the story that develops the chosen premise, and Egri suggests that the author know these characters thoroughly. By such a method the plot of the drama will develop more easily, since by this thorough knowledge the author can describe exactly how his characters will react in various situations.

Egri suggests a three-part outline for securing the "bone structure" of the character. The first part deals with the physiology of the person: his age, appearance, defects, heredity, and so forth. The second aspect of the character development is the sociological situation: his occupation, education, home life, and the like. The last portion of the tridimensional character analysis is the psychological outlook: his moral standards, temperament, frustrations, abilities, and so on. The ability of the author to know his characters, to know what reactions they would have and what they would say under certain circumstances, is a valuable one. It will save time in writing, and will eliminate inconsistencies in characterization that can creep into a dramatization.

⁵ Lajos Egri, *The Art of Dramatic Writing* (New York: Simon & Schuster, 1946).

Plot. The importance of a good idea on which to build a story has already been stressed in the introduction to this chapter. Where do these ideas come from? That is an impossible question to answer, as ideas come from anywhere, depending upon the ability of a writer to recognize them. Some come from events. A writer hears a news announcer say, "While fifteen of the enemy planes were destroyed, only one of our planes is missing." The "only" bothers him, as perhaps ten lives were lost, ten families affected. So he writes a script about the effect of this loss on one or more of the families. Another writer draws upon his own experiences for the basis of his stories. A third sees a touching scene in a park and lets his imagination develop a drama that culminates in this scene. Mr. Milton Geiger defines an idea this way: "An idea is a point where an emotional and an intellectual line converge and collide, generating enough heat to make light."

Writers are fairly well agreed that a well planned outline is an essential, especially for the inexperienced writer. It allows the writer to check the story for dramatic content, to find the best scene possibilities, and to make sure the drama builds to the proper climax and then stops. The novice may need a rather complete plan, including the breaking up of the story into the proper episodes. As he gains experience, perhaps the outline may become shorter, but at least some plan should be present.

Radio Writing

The three tools of the radio writer are words, sound effects, and music, with a thorough understanding of the uses and effects of each.

The words used in a radio drama will be uttered either as narration or dialogue. The latter is conversation between two or more characters in a scene, while the former may be either straight narration uttered by someone outside the characters of the play or character narration delivered by one of the characters in the drama.

Narration. Narration is a quick and economical method of accomplishing a great deal in a short time. As such it is ordinarily used at the beginning of a radio drama to present background material and later in the story to tie some of the scenes

together. Narration must be used with caution, however, as the tendency of the inexperienced writer is to tell too much by narration and thus make it too long or miss dramatizing the scenes with the most impact.

Straight narration delivered by a person outside the characters of the play is the most frequently used. In the following opening to Arthur Miller's adaptation of Molnar's "The Guardsman," notice how much background material is effectively packed into a short narration:

NARRATOR: In Vienna, once, there were two very famous stars. One was a man named Franz, and the other was a lady named Marie. And at the height of their fame they were married. And they lived, or tried to, in a sensible way. They had a maid named Liesl and a kind of a housekeeper who was well known all over Vienna as Mama, and a piano. Then spring came. As our play begins Mama and Liesl were on their knees on one side of the living room packing costumes into a trunk, while on the other side, near the piano, the famous actor and his famous wife were conversing privately, while she played Chopin with dreams in her eyes.⁶

This type of narrator will usually reappear periodically during the drama to tie scenes together and to present essential material that would take too long to dramatize. Thornton Wilder's "Our Town" is a contemporary stage drama using this technique.

Straight narration must be composed of words that fit the mood and the purpose of the drama in a conversational, not literary style. The words are written to be spoken, and our style of speaking usually varies from written style. The stress is ordinarily on the short, simple phrase or sentence rather than on flowery language with complex sentence structure. In the example from "The Guardsman" given above, observe the sentence length and the conversational style. Many changes would have to be made if this passage had been written in formal writing style. The emphasis is on simple language and structure, with enough variation to relieve monotony.

Sometimes a looser grammatical construction is permitted if

⁶ Reprinted by permission of Ferenc Molnar and the Liveright Publishing Co.

it aids the attempt to be conversational. The above narration, among others, is an example. The mood of the narrator and thus the play must be established early. This is the first goal of the writer.

The audience can react immediately only to that which is within its experience and understanding, and thus such writing devices as the simile and the metaphor are effective only when the audience can understand and respond. Colorful writing is often necessary, but literary flourishes that look good in writing but hinder audience understanding should be avoided. The opening narration of William Kendall Clarke's radio drama, "Leftover," is an example of colorful and effective use of language:

JACOBA: There is a leftover generation in my country—its children. Forgotten leavings from the War's banquet table...devoured now by Famine, like so many scattered crumbs. The children of my country—a very dear country, you know...to me, and to my daughter Emma, and to my son Dennie—before Dennie died...A very dear country, and pleasant, and fruitful, with our village green in the springtime and the tiny bridge over the sparkling river looking for all the world like a picture postcard, and the winding path from our cottage to the shoemaker's lined with blossoming trees standing like a fragrant Guard of Honor....⁷

Besides straight narration, radio drama may use a character in the play to present the intertwining material. One advantage of this type of narration is that it permits a continual flow of the drama, rather than the broken script which may result from the use of straight narration. If it is skillfully handled, the listener may never be conscious of the shift from narration to dialogue and back to narration. Another advantage of character narration is the added opportunity for increased character feeling and insight that is possible when a character is actually speaking rather than when someone else is talking about him. A good example of this type of narration is Lucille Fletcher's *The Hitchhiker*. The depth of feeling developed in the character would be difficult to obtain in any other fashion.

⁷ Copyright, 1950, by Columbia Broadcasting System. Used by permission.

Since dialogue can often achieve the same results as narration, the writer must analyze his plan to see whether the narration is necessary at all, and, if so, whether straight narration or character narration can best present his story.

Dialogue. While a good plot, adequate characterization, and a climactic structure are all factors in an effective dramatic story, all of them will be hampered, if not ruined, by poor dialogue.

An important factor to consider in good dialogue is the proper balance between the forward movement of the plot and the full development of scenes for purposes of characterization and climax. The dialogue necessary to state the plot of a half-hour program may take only a few minutes, but may give the audience no feeling of real characterization or climax. Many inexperienced writers in their first attempts present this skeleton but put no meat on it for effective presentation. On the other hand, some novices get so enamoured of words that the scenes become too long and thus are static and uninteresting. The goal should be a balance between these two extremes so that the audience has a feeling of movement toward the end but at the same time can respond to the proper characterization and climax.

A second factor to consider in writing dialogue is the conciseness of the speeches by each character. Look into any radio drama anthology and you will notice that most of the speeches are short and to the point. This cannot be accepted as a universal rule, of course, as some speeches must be rather lengthy, but each speech should be carefully checked for succinctness.

Dialogue not only gives action to the story but also helps identify the characters as they are introduced into the drama. As soon as a new voice or character enters the story, he must be properly identified. At times this is done by narration just previous to the scene, but it often comes from the dialogue. If necessary, frequent reidentification should be made, but if the characters are kept to a minimum, as is usually advisable, this may not be needed.

Dialogue not only identifies but helps to build the character of the people in the drama. Narration might attempt to define the character of a woman by stating she is the interfering-mother-in-law type. However, a scene that forwards the progress of the story and at the same time shows this person meddling in the

married life of her daughter could be far more effective characterization.

One last suggestion for the writing of dialogue: as has been stated many times in this chapter, radio writing is to be read, and thus must be conversational in nature. Formal writing style is not usually effective; instead, the author must put himself in the situation he is developing and write as the characters involved would speak.

Writing for Television

Television drama is not merely the addition of sight to the sound of a radio play. In radio the emphasis must be on words; in television the emphasis must be on sight, but sound is still involved. This can make a great difference in the writing. For instance, if we were to write a radio script and a television script of the play *Come Back, Little Sheba*, the approach might be entirely different. In this play it is necessary for the audience to be very cognizant of the contrast between the slatternliness of the wife and the clean crispness of the young roomer. On television this could be done without words by constantly playing up the visual contrast. In radio this would have to be done by words. It might even be necessary to develop one or more scenes purely to make the point clear. In television the author must think in visual terms using sound to reinforce the picture and to add the material that cannot be done by sight. Television writing is still immature in many instances, owing to the newness of the medium, but as experience comes with time the medium will develop writers who can make full use of the potentialities.

Television drama generally follows the three-part play structure already described. Live television has some limiting factors not involved in radio, however. In radio the writer may use as many locales as he desires because they can be referred to by words. In live television, because of limited space and limited budgets, the number of locales must be kept to a minimum. By use of the low-cost techniques explained in Chapter 7 it is possible now to include more scenes than formerly, but still the number cannot usually be unlimited. Large outdoor scenes and drama involving fast-moving vehicles can be produced by still or film shots or by moving a scene behind a standing car, but such

scenes should be eliminated when possible. Also, owing to the limits of space and money, the number of characters employed in a drama should be kept as low as possible. Costume and make-up changes limit the amount of doubling that is feasible.

Television does not use the narrator as frequently as radio. The new medium is built for sight, and the use of a narrator often makes an interesting picture difficult. If necessary or advisable, it is usually done by one of the characters in the play. The procedure often followed is the "case-study" method, in which such a person as a detective, lawyer, or doctor, properly costumed and with a suitable background, speaks the narration. He may or may not appear in the play. If the program is filmed, it is possible, of course, to use a narrator whenever desired, since the sound can be dubbed in after the picture has been shot.

Most of what we have already discussed concerning structure, characterization, plot, and dialogue in radio writing applies also to television, but with this big difference: in radio the emphasis is on words; in television it is on the visual, with the words supplementing the picture.

Two sample television scripts for study are included in Appendix B.

Montage

One special technique with which the radio and television student should be acquainted is the montage. This is a series of short scenes that presents background material very quickly. The montage makes it possible to cover the essential idea of many events or to present a panoramic view of events in a short period of time.

In radio, a montage ordinarily uses words and music or words and sound effects to achieve the desired results. For instance, if the gay life of a certain character needs to be shown quickly we might find:

MUSIC: Light, gay music up and under.

GLORIA: Just one more martini, Jim, and I've got to run to the party.

MUSIC: Up and under.

GLORIA: I can't dance one more step, Ed. We've danced for hours.

MUSIC: Up and under.

GLORIA: Let's go out in the Sound to sail, Jim. It's more fun out there.

MUSIC: Up and under.

GLORIA: I loved the play, Ronnie. Laughed myself sick. Where are we going for supper?

MUSIC: Up, hold, and cut.

If the drama deals with the army life and length of service of a certain individual, the author might alternate statements identifying certain battles with the sounds of front-line warfare.

In television, of course, the montage must be seen. If a climatic scene in the drama is to depict a quarrel between a man and wife brought on by his tiredness after a day of door-to-door selling, a montage of his day would help create the mood. Several quick scenes showing simply the front door of homes (two would be sufficient, as they could be used alternately) and depicting the various ways irritable housewives refuse to buy would give the man a chance to grow more tired and querulous. The quick passage of time may be shown in montages by rapidly moving clocks, tearing months off calendars, or by placards.

When any special effect is needed, the author's ingenuity in creating just the right material can help the effectiveness of the script.

Adaptations

In adapting a short story, play, or novel the novice may feel that he must follow exactly the procedure of the story as it was originally written. This is not true, and many, many times a too-rigid adherence to the original story may cause the radio or television story to lose its force and interest. The adapter must be generally true to the original author's story, and in so far as possible true to his mood and style, but other than this the adapter for radio and television must use the techniques of his medium to put the story over most effectively. This can often mean leaving out certain episodes or material. It may mean adding a scene or scenes, or combining two or three episodes into one. It may mean the addition of a narrator, or a character not in the original work that may be a composite of several other characters to add force and save time.

The adapter should seldom have the open book in front of him while writing. He should read and reread the original story as often as necessary to become fully familiar with the story, the characters, the mood, and the spirit. Then he should close the book and prepare his outline or plan for the radio or television script. While doing the actual writing he may refer to the original text if he has found some particularly good bits of dialogue that he desires to include. Otherwise he should approach the writing just as if it were an original story that he had created rather than read. The adaptation of a play usually uses more of the original dialogue than the adaptation of a novel or short story. However, the writer must still feel free to change as necessary to adapt to the particular medium he is using.

Documentary Scripts

The documentary script is ordinarily used to tell a "true" story rather than a fictional one. Columbia Broadcasting System's "You Are There" is an example of one of the better documentaries that have been done on the air. This kind of program is often used to commemorate historical events, to develop the appeal for such drives as the Red Cross, March of Dimes, Cancer, and so on, and to relate interesting events in the life of an individual, state, or nation.

A great deal of research is usually necessary in the preparation of such a script, as the facts must be as historically correct as possible. Not only must the broad scope of the event to be documented be understood, but as many of the small contributing incidents as can be discovered should be studied. When the author feels he is fully enough prepared as to background, he begins to establish his plan or outline. Whenever possible he should use the words that were actually uttered, but he will often find he must create the words for the narrator and the dialogue. This should be done in the style and form of the time or characters of which he is writing.

Narration often plays a large part in a documentary, often too large a part. It is usually easier to present the words as narration than to create a scene that accomplishes the same purpose. Too much narration should be avoided, however, since narration usually does not have the dramatic impact of a scene, and thus too

much of it can make for an uninteresting script. Documentary narration is often of the character type so that the mood and spirit of the script can be more easily maintained.

While documentaries usually deal with "true" facts, it is possible to create a documentary not based on actual happenings but on events that *may* have taken place. For instance, a documentary on infantile paralysis could be written around an imaginary character. While all the events he experiences may never have happened to one individual, they can be a composite of the experiences of many persons. The documentary must stay within the realm of possibility and probability, but need not be based on actual occurrences.

Documentaries often make use of recorded material. Records that have been made of speeches, music, or special events are available. In addition, by the use of a tape recorder, special interviews or sounds that add to the effectiveness of the script can be used.

Two sample documentaries for study and possible classroom production are included in Appendix B.

Conclusion

Radio and television eat up thousands of words per day for the commercials, continuity, newscasts, talks, discussions, interviews, and the various types of dramatic productions that are broadcast. The men who write these words are found in many places such as stations, networks, advertising agencies, and homes where free-lance writers are at work. The successful broadcast writer must be a man with originality and ideas plus the ability to produce scripts in a style that is interesting and effective. In all phases of radio and television, the words are written to be spoken, which means the writer must be a student of the vocabulary, speech mannerisms, and pronunciation of persons in many levels of life.

DISCUSSION QUESTIONS AND PROJECTS

1. By studying ten television commercials, list the different types of presentation used.
2. Write a ten-second and a one-minute radio commercial for the same product. Use any form or approach desired.

3. Develop a suitable radio discussion on a pertinent campus topic. Explain your choice of format, personalities, and procedure.
4. Write the continuity for a half-hour radio musical program. Emphasis should be placed on originality of format and style.
5. Write a half-hour documentary program around an historical event on your campus.
6. Study the original form and the radio or television adaptation of a short story, novel, or play.
7. Adapt a short scene of a radio play to a television script.
8. Write out or record an actual interview with a person on campus.
9. What evidence do we have as to the degree of effectiveness of radio and television commercials?
10. Dramatize an interesting news story from a current newspaper.

SELECTED READINGS

BATSON, CHARLES A. *Production Pointers for More Effective Television Commercials*. Washington, D.C.: National Association of Radio and Television Broadcasters, 1950.

Just what the title says, including material on the use of sound effects.

BENNETT, PHILIP A. *Television As An Advertising Medium*. Washington, D.C.: Government Printing Office, 1949.

Discusses market areas, costs, advertisers, and advertising agencies.

EGRI, LAJOS. *The Art of Dramatic Writing*. New York: Simon & Schuster, 1946.

Covers many aspects of dramatic writing, with emphasis on the theory that all good dramatic writing depends upon the proper understanding of human motives.

GALLOWAY, MARIAN. *Constructing The Play*. New York: Prentice-Hall, Inc., 1950.

A thorough and easily understood book on the technical aspects of dramatic writing.

WEAVER, LUTHER. *The Technique of Radio Writing*. New York: Prentice-Hall, Inc., 1948.

Discusses the principles of all types of radio writing, including the use of music and sound effects. Types covered are straight and commercial continuity, news, serials, religious, women's and children's programs, and poetry for the radio.

WEISS, MARGARET R. *The TV Writer's Guide*. New York: Farrar, Straus & Young, Inc., 1952.

A practical book concerning the techniques of television writing. Includes 19 sample scripts.

WYLIE, MAX (ed.). *Radio and Television Writing* (Rev. ed.). New York: Rinehart & Co., Inc., 1950.

Each chapter is written by an expert in the various fields of radio and television writing. Many types are covered, including originals, adaptations, documentaries, news, serials, and comedy. The introduction to each chapter is written by the editor.

Scripts reporting actual discussion broadcasts can be secured from the following sources:

“American Forum of the Air.” Washington, D.C.: Ransdell, Inc.

“Northwestern Reviewing Stand.” Evanston, Ill.: Northwestern University Press.

“Town Meeting of the Air.” New York: Columbia University Press.

“University of Chicago Roundtable.” Chicago: University of Chicago Press.

6

SPEECH PERSONALITY

ARTHUR GODFREY has been a radio and television personality for many years. The sound of his voice is familiar to listeners in nearly every family. Famous commentators such as Edward R. Murrow, H. V. Kaltenborn, and Lowell Thomas, sportscasters Mel Allen and Red Barber, and many other radio artists also have voices that are well known. Even though the listeners tune in during one of their programs and miss the opening announcement, most of the audience will know who is speaking. We know their voices, their speech mannerisms, even the way in which they phrase their ideas. The sum of all the characteristics of the speech of an individual is called his speech personality. Good speech personalities are those to which people like to listen, by which they are favorably impressed, often unconsciously. Poor speech personalities displease or even offend the listener. Radio and television performers are very much aware of the value of a good speech personality, since their professional success, or lack of it, is determined by the way they sound to others. A good speech personality is essential to the successful announcer and to many other radio and TV performers.

It should also be remembered, however, that this personality must be a natural and sincere one. Many people feel that if they can successfully imitate a well-known radio or television artist, they too can be successful. Nothing could be further from the truth. Imitation ordinarily results in an insincere and affected presentation that convinces no one. A good speech personality is usually built around the natural talents and abilities of the person involved, and instead of spending time learning an imitation,

he should exert his effort in developing and refining what is already present.

In the early days of radio it was believed that all an individual needed to be successful was a good resonant voice. This is no longer true, as good or even excellent voices are commonplace. It is what is behind the voice that counts: the brains, the initiative, and the ability to use the speech equipment knowingly and tellingly. When young men in the early days of radio went to the studio to apply for a job, they were asked to read before the microphone, and then were listened to by other announcers, station owners, or managers. Few of the persons listening had an informed opinion as to what made a good radio performer. Ideas were subjective and not clearly formed. Today, however, the industry has some very definite ideas, based on experience and knowledge, as to what is desired in a radio and television artist.

The Announcer's Qualifications

The goal of each radio and television announcer should be to achieve the greatest success possible. He may then find himself on the staff of one of the larger stations of the country or connected with one of the major networks. If he cannot satisfactorily meet most of the requirements discussed in the following pages, his future in the profession will not be very bright.

The Announcer's Voice. Much has been written attempting to describe the qualities necessary to achieve a good speech personality. Because the qualities are so elusive, and since the range of qualities of successful announcers' voices is so great, it is difficult to pin down into words the necessary attributes. Usually, however, such words as "friendliness," "sincerity," "warmth," and "vitality" are found in attempts at description. One network official put it this way: "A good announcer's voice must sound like the average man *thinks* his own sounds."

While it may be difficult to describe the good announcer's voice, it is possible to present some ideas as to what the successful announcer must *do* with his voice. The first thing he must achieve is the ability to communicate ideas. Whether he is introducing the next musical selection, asking a question on a discussion program, or attempting to get the audience to buy something, the listeners must *instantly* understand what he is saying.

This is not as easy as it might seem, as too many people read words and not ideas. It is perfectly possible that each word may be understood clearly, and yet, owing to lack of vocal effectiveness, the idea represented by all the words together may be lost. While most of the words on the air are read, they must never sound read, but always as if the speaker were talking to the listener without a script. Therefore the speaker must first understand what he is reading, and then by means of vocal variation and emphasis make the idea intelligible to the audience.

Some words or phrases form the backbone of the idea and others are secondary, merely rounding out the sentence for correct form. To help understandability, some radio and television continuity is written without an attempt at complete sentences. In much of our reading and speaking, many of the words could be omitted and the meaning could still be grasped. Usually, however, since the utterance would then be jerky and unpleasing to the ear, all the words are spoken to round out the statement. Yet the announcer must choose the words and phrases that the audience should not miss and must read them accordingly.

Just as important for the announcer as the communication of ideas is the communication of emotions. While an uninteresting voice may present the words in such a way that it is possible to follow the idea, we soon lose interest and fail to pay attention to what is being said. In the same way that color advertisements help stir the imagination of a reader to visualize the beauty of the Swiss Alps or a golden brown cake, the voice, by emotional coloring, must help the audience feel the beauty of a scene the announcer is describing or taste the crunchy goodness of a certain candy bar. Each portion of continuity, commercial or otherwise, has its mood or feeling, and the announcer must not only recognize it but stimulate the same feeling in the hearts and minds of the audience.

One idea that may help the fledgling announcer is to remember that a major portion of his words are aimed at one person, or at most a small group, in the privacy of a home. Because the announcer hopes that thousands and perhaps millions of people are listening to him, he may gear his approach to encompass the audience as a group. Usually, however, they are not a group, but individuals, and must be approached as such. Certain shows, particularly those with a studio audience, have a group emphasis,

but this type of program may form a small portion of the announcer's day. The announcer must create in his mind the picture of a housewife doing the dishes, the man of the house reclining in an easy chair with his after-dinner cigar, or whoever the audience may be, and talk to that person, not to a microphone.

It is most important that the announcer articulate properly and distinctly the vowels, consonants, and diphthongs that make up the sounds of speech. Slovenly speech is amplified by the microphone and may cause either a misunderstanding on the part of the listeners or a cloudy mental image. Such speech as "hunert" for hundred, "kin" for can, "git" for get, and "comin'" for coming will certainly irritate many listeners. It is also important, however, that articulation does not become exaggerated or stilted, since this may cause the audience to feel that the announcer is affected or insincere.

Correct pronunciation of every word that he uses is likewise essential to an announcer; any deviation leaves an extremely bad impression. Both NBC and CBS have prepared handbooks of correct pronunciation which contain many foreign words and proper names that are often used, as well as many words from our everyday speech that are often mispronounced. The wire services will usually give the pronunciation of foreign names that are new in the news, and these must be studied carefully so the words will be pronounced correctly and with ease. Good announcers use the dictionary and other guides frequently to make sure their pronunciation is as accurate as possible.

Most large stations and networks require that the announcer's speech be free of any regional dialect. While an announcer may retain or cultivate a regional pronunciation on a small station to create a "homey" atmosphere, unless he rids himself of the dialect he can seldom progress very far in the radio or television industries. The speech of the educated individual in the Midwest and West, often referred to as "general American speech," is usually the accepted standard.

In concluding the remarks on the announcer's voice, it must be emphasized that the only way to achieve proficiency in the various types of material is practice, practice, and more practice. The prospective announcer should choose all varieties of material, both prose and poetry, and continually read aloud. Even

after he is hired by a radio station, practice and criticism must be continued, since effective use of the voice is the announcer's chief stock-in-trade.

The Announcer's Background. The networks and most of the large stations in the United States require a college education or its equivalent for their announcers. It is felt that the college experience will give to the individual some of the qualities necessary for the conduct of his job. For one thing, announcers must be familiar enough with pronunciation of foreign languages to handle correctly the foreign names of people and places that constantly appear in script material. The names of musical composers, individuals in the news, foreign cities, and the like are frequently used in the various types of continuity. While sources are available for reference as to correct pronunciation, some familiarity with foreign languages is of great assistance in giving the correct reading and flavor to these names. It is quite possible that such words may have to be read without previous knowledge, as in a special news bulletin or an ad lib situation.

Also, sufficient background should be acquired to understand current happenings in the world of politics, economics, history, the arts, and the like. A news editor or announcer, interviewer, or forum moderator, among others, would be severely handicapped without such a background. If the announcer for any type of program has a thorough understanding of the material with which he is working, he can do a more effective job. A background of liberal arts courses is most frequently suggested as desirable for the announcer.

In addition, the announcer must know what is socially acceptable to his audience. He is invited into the privacy of the listeners' homes through the medium of radio or television, and if his words or approach are not acceptable, he has done irreparable damage not only to himself but to the station he represents. Both on and off the air the announcer is a public relations agent for the station, and proper standards of taste must be observed.

Versatility Required of the Announcer. The announcer, particularly on the small and medium powered stations, is required to perform many and varied duties. In reading commercial copy he must be able to vary his approach from the "friendly coun-

selor" type to the reading of the "punch" commercial. He must introduce classical music numbers, forum programs, and well-known individuals who are to speak on a variety of topics. He will be a disk jockey on a popular music program for an hour and follow that with the news. These are only a sample of the varied duties he may be required to perform. The ability to shift from one to the other almost instantly is a great asset.

Each person every day plays many different characters and personalities. Take a senior high school student, for example. In the morning he is the worried student going to a history class without adequate preparation. At noon he is the hungry student exchanging banter with others in the cafeteria line. After school he may be the amiable companion on a "coke" date, while in the evening he is the coaxing, wheedling son seeking permission to use the family car. In all these situations, and many others, he changes his character, and in doing so he changes the quality and use of his voice. The same holds true for the announcer, who must play the different roles required of him in his daily activities on the air. As the individual moves from the smaller to the larger stations, he ordinarily becomes somewhat more specialized in his type of activity. Even so, he still may need to bring a variety of approaches to his reading.

Microphone Technique

The most important aspect of microphone technique for the announcer is knowing the type of microphone he is using. The various kinds of mikes described in Chapter 2 often require different distances from the source of the sound for maximum efficiency, and different qualities of voice may require various distances or positions. The good radio performer will become familiar with the tools he is using.

Script handling is a small matter that can be mastered quickly but can be annoying if it is not done smoothly. Most announcers hold the script about microphone high so that the face is directed toward the instrument. When nearing the bottom of one page, the performer will either move that page away so that the sheet below comes into view, or will slide the page down so that the top lines of the next page are visible. In this way the announcer can always see what is coming next, and thus there is

no hesitation at the bottom of a page. Script sheets must be handled with care so that they do not rattle, as the microphone will amplify the sound. Heavy paper is ordinarily used to assist the performer in easy handling.

The Television Announcer

Most of the television announcers today either have had radio experience or are appearing on both media. Since television executives seem to feel that the public desires youth in its announcers, over half of the men in this profession on TV are in their twenties, and over a third are twenty-five or under. Television executives have listed some general requirements for an announcer in a recent publication of the NARTB. Some excerpts concerning the announcer are given here:¹

Pleasant, neat appearance: Television, by adding sight to sound, emphasizes the importance of appearance. However, most TV stations have found that the great majority of their radio announcers are sufficient on this count to handle a TV job. Most TV station managers feel that an honest, sincere, pleasant face will stand up best under the long haul. The movie star profile will not be a handicap, but neither will the lack of it. However, those with physical defects which show up before the camera, also those who are extreme physical types—for example, very tall, very short, very fat, or very thin—are not acceptable for television. It is important to keep in mind here that these are characteristics of general applicability. Exceptions may and do exist.

Ability to memorize: This is an extremely important difference between AM and TV announcing. There are some good AM announcers who are well qualified for TV except on this count. They cannot learn lines, especially on short notice. It doesn't take more than one or two "forgets," especially at the network or large station level, for an announcer in TV to lose favor with sponsors and management. At the small station, the memory factor is in some ways even more important. Much less rehearsal time is available; copy is often written at the last minute; and there are no mechanical memory aids available.

Fluency: Ability to ad lib has become increasingly important in radio. There is every reason to believe that it will be even more important in television where the use of scripts is often awkward or disconcerting to the

¹ *Station Management Takes a Look at Television Jobs*, publication of the National Association of Radio and Television Broadcasters, Washington, D.C., 1952.

audience. A quick mind and fluent delivery are often a good substitute for memory.

Acting ability: Almost all of those who have had considerable hiring experience in TV emphasize again and again the importance of acting ability for announcers. Even with the simplest type of show, where the announcer is merely sitting at a desk and giving a commercial, the ability to use the hands and face correctly is essential. Where product demonstrations are involved, grace and sureness of movement become much more important. All agree that stage experience is the one best and, indeed, almost the only way in which to develop this aptitude.

Personality: Television is a merciless revealer of personality. Insincerity, smugness, and conceit are clearly portrayed by the TV camera. This means that the TV announcer must be a genuine, sincere personality. On the other hand, an outgoing nature (extrovert) is important. Indeed, few would be attracted to the field who are not basically outgoing. However, several station managers emphasize the fact that television announcing is no place for egomaniacs. Stability, honesty, cooperativeness are also placed high on the list of desirable personality traits.

The place of women announcers in television, particularly in the presentation of commercials, has not yet been determined. Women announcers have played a very small role in the radio industry. The reasons for this may be many, but the one most frequently stated is that women don't like to listen to women except on certain types of programs such as cooking, home management, fashions, and the like. Women have secured employment in television in these same fields, and there are a few who take part in commercial announcements. It is to be noted, however, that most of these women have gained some fame as actresses before appearing before the TV cameras.

The television announcer must have the same qualities required of a radio announcer: a vocal personality, ability to project a message, clear diction, good pronunciation, and versatility. The TV announcer must also have a pleasing appearance, ability to memorize, and talent in acting.

The Announcer and the FCC

In addition to knowing the station policy on such matters as technical breakdowns, handling of special news bulletins, standards of acceptability in ad lib performances, and the like, the announcer must also be familiar with the regulations of the FCC.

Compliance with these regulations is ordinarily a routine matter and easily accomplished.

The two most common duties the announcer must perform to comply with federal regulations is to make the proper station identification and check the station log. When giving the station identification the announcer must always state the call letters and location of the station. Often he may add the station slogan, such as "This is your music, news, and sports station," or he may give the station's network affiliation, but the two things he must always state are the call letters and the location. Call letters are ordinarily given at the beginning and end of fifteen- and thirty-minute programs, or at the beginning, middle, and end of an hour program. If the program contains a single consecutive event longer than thirty minutes (as in a play, opera, or speech), the station break should come at the first opportune time. For baseball games, variety shows, and others that are longer than thirty minutes but contain many suitable breaks, the station announcement must come within five minutes of the hour and half hour. For all other shows, such as the conventional disk jockey show, the station break must come within two minutes of the hour and half hour.

Each station is required to keep a constant log of its activities, and while this may be kept by the transmitter engineer, at times it is the duty of the announcer to maintain it. The FCC requires the station to mark the exact time of each station identification; the type of program presented, such as drama, news, or music; the sponsor's name; the exact time of the beginning and end of the program; and, if the music was mechanical, whether it was recorded or transcribed. This makes it possible for the FCC to study the types of programs broadcast, what portion of the time was sponsored, and many other features of the station.

The Sports Announcer

There are two main types of sports presentations on the air today: (1) the actual description of the event as it takes place; and (2) the news of the sports world. The latter is ordinarily a daily program presented between six and seven o'clock in the evening. Many stations, particularly the smaller ones, use a regular staff announcer for either or both of these presentations. He

may be chosen because he has some knowledge of sports or because his style is suited to this type of program. Other stations hire an individual who has made a name in sports, even though his ability as an announcer is not of the highest quality.

The style of the sports announcer is often quite colloquial, and usually friendly and human in its approach. Many of the words and phrases used by the sportscasters have been borrowed from the sports writers who for many years have enjoyed inventing various phrases to describe the games, plays, and players about which they write.

A knowledge of sports plus up-to-date information of men and events in the field are necessary for the good sportscaster. Nothing irks a sports fan more than to hear the name of a well-known figure mispronounced, or to listen to an obviously incorrect description of a play or an event. Television offers the advantage of not having to present such a running account of the game, but it has the disadvantage of having to be constantly accurate. Minor mistakes in reporting a sports event on radio are not disturbing, as the audience cannot see the event. This is obviously not true in television.

Conclusion

The speech personality of a radio and television performer is made up of those characteristics that distinguish one broadcast artist from another. This personality is measured by its effect on the audience, with the good personality making a favorable impression and the poor one having some quality that displeases the listener. A pleasant voice, proper diction and pronunciation, easy comprehension of the thought being presented, versatility to meet the demands of a variety of situations, and a physical presence that is at once pleasing and effective are basic elements that should be mastered. To these, however, should be added a blend of warmth and sincerity that is perhaps intangible but nevertheless must be present to get the listeners to accept the performer.

DISCUSSION QUESTIONS AND PROJECTS

1. Listen to three well-known radio announcers. Compare and contrast their styles and evaluate their effectiveness.

2. View and listen to three well-known television announcers. Compare and contrast their styles and evaluate their effectiveness.
3. What, if any, are the differences in styles of local and network announcers?
4. What is the role of the disk jockey in the programming in your area?
5. Plan and execute a five-minute announcer's audition.

SELECTED READINGS

BARNHART, LYLE D. *Radio and Television Announcing*. New York: Prentice-Hall, Inc., 1953.

This is a handbook type of text with some material dealing with the requisites of a good announcer. However, the main part of the book is drill material on such things as pronunciation, names and places, musical terms, and all types of continuity.

DUERR, EDWIN. *Radio and Television Acting*. New York: Rinehart & Co., Inc., 1950.

The principal discussion concerns the actor in these media, but some mention is also made of the duties of the director, producer, and writer.

GOULD, SAMUEL B., and DIMOND, SIDNEY A. *Training the Local Announcer*. New York: Longmans Green & Co., Inc., 1950.

The book is aimed at the problems facing the announcer in a local station. It contains audition material and drill work.

HENNEKE, BEN. *Radio Announcer's Handbook*. New York: Rinehart & Co., Inc., 1947.

The book contains a short discussion of the qualifications and duties of the announcer, with a great deal of drill material.

PRODUCING THE RADIO AND TELEVISION SHOW

THE AVERAGE viewer or listener to a television or radio program is uninitiated and probably uninterested in the production technicalities of the show he has tuned in. The "blood, sweat, and tears" that go into the preparations for a broadcast are lost on him, and he is concerned only with being entertained, diverted, or perhaps educated. The program is either good or bad, smooth or rough. As simple as that!

But the program planning and production organization dedicated to pleasing Mr. and Mrs. Average Viewer is a vast, complicated, multi-million dollar one. Management and a program board must first conceive or devise a format designed for broad popular appeal. The combined facilities of the station's press and promotion departments must next sell it to the public, and finally, the production department must produce the broadcast in such a fashion as to capture, hold, and please the Great Audience. The separate operations are inextricably interwoven and interdependent; but the final responsibility for a good show falls upon the producer, director, and cast of the program. An excellent program idea, with a brilliant press campaign, can be completely ruined by weak casting, unimaginative and mediocre scripting, or a rough production.

The production department (as all other departments) of a network or of a large broadcasting station will vary in complexity, size, and job delineation from the same departments in medium

or smaller-sized stations. In most small companies, the functions of a producer or director are usually absorbed by other staff members, such as announcers, writers, or program directors. Or, in this type of operation, the average program produces itself, and requires no direction. Occasionally, a local civic or amateur theatrical group will present a series, appointing a producer and director from within its own group, or perhaps a company staff member—a stenographer, engineer, or salesman—may be dramatically inclined with directorial leanings and take over production details of certain programs.

In the larger companies and networks, however, production personnel are usually skilled specialists, bound by highly definitive union regulations. As described in Chapter 3, the production department “produces programs, coordinating all details pursuant to the broadcast of each show assigned to it, maintains constant supervision of all production and direction details of the network’s programs, and supervises those programs produced by outside groups and agencies.” It is not unusual for a network production department to produce more than two hundred television programs per week, and an even greater number of radio programs. In addition, the department is called upon to build many auditions of programs for the various other divisions of the company.

The key men and women of the production department are the producers and directors, and although a producer may sometimes also *direct* a program, generally the jobs are divided. Again turning to the job definitions in Chapter 3, we find that a producer “exercises over-all production and business management control of a particular program and directs the activities of the director, budget supervisor, and others. Supervises and participates in the planning and execution of all major production details.” A director “assures that scripts for his program have been obtained and cleared. Engages cast. Decides upon the sets and props required, in cooperation with the production coordinator. Cooperates with the technical director to insure the best and most efficient use of technical facilities. Rehearses cast, perfects presentation, and directs on-the-air program.”

Except where he may also direct the program, or where (as in the case of Robert Montgomery) he is a performer, the producer is not required to be a member of a union. The director, how-

ever, must be a member of the Radio and Television Director's Guild in all of those stations covered by union agreements for directors. (See Chapter 9.) Both the producer and the director on any given program may be company staff members, agency men, free-lance men, or part of a package unit bought by the sponsor or hired by the network. Some specialize in dramatics, some in musical presentations, others in comedy, variety, sports, or special events, and some excel in two or more types of programs. Staff men especially are usually expected to be at least proficient in several different categories.

Many of the better television directors and producers today have been drawn from the radio ranks, as well as from the theater and films. In the years BT (before television), it was generally conceded that a radio director had one of the most complicated and hectic jobs in the industry. The highly complex mechanics of directing a major radio program, highlighted by the nerve-wracking element of time pressure, called for steel nerves combined with high artistic qualities. For those directors *without* steel nerves, the ulcer history was high, this malady becoming known as the "occupational disease."

But in this era of television, even with no medical statistics available on the subject, the line on the ulcer chart has no doubt risen sharply. By comparison, a typical TV show makes a typical radio production seem quite simple. All of the problems that plagued the radio director now worry the TV director, but the miracle of sight transmission added to sound has immeasurably increased the operational problems of the TV producer and director.

Reduced to its simplest terms, a radio drama may be perfectly presented using only a director, an announcer, an organist, a sound-effects man, a studio engineer, and the cast. The same drama broadcast on television would require, in addition to all of the above, two to four cameramen, a technical director, an assistant director, a mike boom man, a floor manager, a scenic designer, stage carpenters, propertymen, electricians, wardrobe assistants, title artists, make-up artists, and possibly a costume designer and a hair stylist. An average, unpretentious dramatic production may easily require the preparation and handling of four or five tons of properties, furniture, commercial display setups, and scenery!

As for the comparative *time* element: a half-hour drama may quite easily be well-presented on radio within two working days from the time the director is first handed the script. The actual called-rehearsal time for such a program would average from four to five hours. To be easily and well presented on television, the same drama would ideally call for ten to twelve days preparation, but should have a minimum of seven working days. This would include an average of five to seven days of called rehearsals, using three to five hours per day, and eight or more hours on the day of the telecast. The cast would also have to spend nonrehearsal time in memorizing lines, the amount of time being dependent on the size of the individual parts and the degree of ease with which lines are committed.

But to understand more fully the complexities of producing a dramatic show, we will now follow the step-by-step activities of the production personnel assigned to it. Because television is the more complicated medium and because drama presents most of the production problems a director may encounter, we will elect to stage a television drama, assuming that the producer is also the director.

Producing the TV Show

The Script. The director must be thoroughly familiar with the script. He must study and restudy it, diagnosing it for content and intent. Once it has been cleared and is in production, he is in complete command and must be able to interpret every character and situation, every nuance and every line. The entire company—cast and crew—will look to him for directions, and his decisions on all phases of the production must be clear and decisive.

His first decision must concern the acceptability of the content of the script to both the company and the sponsor. If it is one of a regular series, it must, of course, conform to the general mood or theme established for the series. It must certainly adhere to the rigid standards set by the broadcast company and by the sponsor. Any ideas, speeches, or words in bad, or even questionable, taste must be eliminated. Usually a member of the continuity acceptance department will be assigned to check the

script with the finest-tooth comb as an extra precaution against hidden meanings or unintentional innuendos.

In his initial study of the script, the director must also be definitely conscious of the budget. Once a cost ceiling has been agreed upon by sponsor and company, it is the director's responsibility to produce the show within that limit. Thus, he must examine the script carefully for hidden costs. How large a cast is needed? How much scenery? Will costumes and make-up be needed? Extra cameramen? Extra crewmen to handle special effects? These and similar questions must be anticipated and answered satisfactorily before he can approve the script.

When he is assured that the cost and content of the script are satisfactory, the director must next clear the title of the program. There may be an over-all series title, such as "Danger" or "The Television Playhouse," and each program in the series may be given an individual title. In all cases, these titles should be cleared. Most of the major broadcasters freely cooperate with each other in this matter, and strive to avoid duplication of titles. When a script or series title has been decided upon by the program department or sponsor, it is given to the title clearance department (or the person assigned to this chore), where it is checked against the files of past, present, and projected titles of their own and other stations. Many times they will call the various major stations in their region to check against their title listings and, if there is no prior claim to the one in question, will ask that it be reserved for their exclusive use. Occasionally there is a title duplication on competing stations or networks, but it is seldom intentional, nor is it often likely to happen in the same broadcast area.

The Scriptwriter's Conference. It is normal procedure for the director and writer to work closely together on all phases of the script, especially in the initial stages. When there are revisions of any sort to be made, the writer must be available to discuss them. There may also be questions in the director's mind as to the interpretation of certain characters, or scenes and situations in the play which the writer will be called upon to clarify, or perhaps the director will have good ideas about sharpening or highlighting certain parts of the script. Although the unwritten law is that the writer's decisions are usually given preference on

any question that may arise, there are many exceptions when a skilled director's requests for revisions will be agreed to. Experienced writers may also have definite actors or actresses in mind when they write certain parts. Often a "name" writer will fashion a play around a particular star or feature player. In any event, the director usually will at least check his casting ideas with those of the scripter.

Another important point to be considered at this stage is the length of the play. Trimming the script to the split-second timing necessary for the broadcast will be done in later stages of rehearsals, but even in its original version the play must be very near to the time requirements. With experience comes the ability on the part of both writer and director to approximate timings. It is a fairly simple matter in radio shows merely to count the words, time pages, make allowances for sound effects, music bridges, and commercials, and come out within a minute or two of exact timing. But in a TV script, where there is much "business" besides the spoken lines, it is more difficult to figure timings. A good, old-fashioned method is for writer or director to read the original script aloud, acting out the parts, and thus arrive at a time which will approximate that required. If the script proves too long after such a first reading, the writer must revise and trim down, as it is far easier to do it at this stage than during the pressure of dress rehearsals. It is a good idea, too, for additional cuts to be tentatively made even after a nearly correct timing has been estimated. Inevitably, in the throes of an actual performance, an actor will "give" more to the part and lines, thus increasing the time. A good director will have precise cuts ready of from thirty seconds to as much as five minutes before he enters rehearsals. Once these have been agreed upon and indicated, the script is then sent to be typed and mimeographed.

Casting the Script. The ability to cast a play well is one of the most important tests of a director's talents. Good or perfect casting can make him—mediocre or poor casting can break him. Unlike the director in the theater or motion pictures, a television director does not have the luxury of long weeks and months of rehearsals to perfect the performances of his cast. Rehearsal time is so comparatively short that it becomes necessary to cast those performers whose abilities as good actors and quick studies are

known to him. He may be able to take chances by casting newcomers in minor roles, and this he frequently does, but in the leads and important parts he will want the most dependable people he can obtain.

Of course, after much experience and long years in the profession, a director will build his own stable of favorite actors and actresses. Until this secure point has been reached, however, he must depend heavily on the recommendations of the casting directors and talent agents. Or he may elect to conduct his own auditioning, setting aside a certain portion of his time regularly to test performers, and he will be constantly on the lookout for new names and faces to add to his list. Whenever he attends the theater or watches another TV show or movie, he will be scouting those performances with the thought of using those actors whose portrayals are good or outstanding. Their names will then go down in his casting books under the appropriate headings: leads, seconds, comedians, juveniles, ingenues, and dialect or character players.

With few exceptions, the TV director must usually type cast his parts, for the simple economic reason that make-up is a costly procedure, to be avoided wherever possible. He was not faced with this problem in radio, where an actor or actress with a versatile voice and character-playing abilities might fill a variety of parts ranging from a child to an octogenarian.

The availability of good actors is another plaguing problem. In radio, it is common for one popular performer (by being allowed stand-ins at rehearsals) to appear in three or four radio shows a day, seven days per week if he has the stamina. When he was acting only in radio, Everett Sloane once played leads in seventeen different plays in one week! But a lead or feature player in a TV show can usually do no more than one television appearance in any given week, owing to the long days and hours of rehearsals and the time needed for studying lines. Thus, in casting his show, the director must initially have several people in mind for each of the important parts of the script, unless he is unusually lucky.

Doubling parts—standard radio procedure—is seldom possible in the average TV show. The time required for make-up and costume changes must be taken into account, and such changes usually are physically impossible in the thirty-minute program.

Bit players who appear in opening shots only may double into small roles toward the end of the show, and doubling is more possible in the hour-long dramas, or in filmed shows where scenes are shot in short sequences.

The Production Services Department. The production services department is responsible for the assignment and scheduling of studios, the physical staging of all programs, the planning and preparation of scenery, costumes, properties, and artwork, the operations involving labor and transportation incidental to such servicing, and, by extension, the design, installation, and maintenance of studio equipment. Because of the number and intricacy of the details involved in the staging of a television dramatic production, the director cannot conceivably attend to all of them without help. It is at this point in his program production that he calls upon the production services department to assign him a *production coordinator*. This is a supervisor who becomes involved in all further stages of planning and producing the program. His is the job of correlating orders for all services and facilities. He maintains a constant check on all preparatory work in progress, visits the construction and property shops, and assists as a general liaison supervisor during rehearsals and performance. The director will depend heavily upon the production coordinator assigned to his program and will place many major and minor details in his hands.

A *scenic designer* from the art director's department will be assigned to the program, and it will be his job to help develop plans and scenic elevations. He is a highly trained technical artist who is responsible for the artistic appearance of backgrounds and details of scenery and settings. He can often contribute original and creative ideas in relation to the pictorial quality of the broadcast. His settings are important adjuncts to the script, since they help establish the mood or atmosphere of the drama. After the scenic background and elements are agreed upon, he actively supervises the construction and painting of the production. He lays out scaled floor plans; when they are approved, the drawings are taken to the construction shop. Here carpenters who are trained in the mechanics of illusion build new units or adapt existing stock to specifications.

The scenic designer also selects set dressings and decorative

furnishings as well as the basic furniture. These may come from the company's own stock, or from those commercial houses, suppliers, and dealers who specialize in stage properties. The scenic designer can often be found browsing through antique shops and art houses, cataloguing, buying, or renting art objects of all sizes, shapes, and kinds.

If the program calls for costumes, or large and complicated wardrobes, the director calls in next the *costume designer*. He (or she) will give expert advice, and will obtain the information needed to design, borrow, or rent the costumes. The details of outfitting each performer, arranging for fittings, and making decisions on final costume details will be handled through his department.

Because the clothing and costumes worn by actors will be critically scanned by the camera in close-ups, only those colors, styles, patterns, and fabrics should be used which will televise well. Generally, pure white is avoided in TV clothes, although, with improvements in lighting techniques, this problem may soon be solved. Black, once taboo, is used extensively, but should be avoided in large, unbroken areas.

A *wardrobe mistress* will be assigned to the program to maintain the costumes during rehearsals and performances. *Seamstresses* and *dressers* may also be required.

As outlined in *Operation Backstage*, NBC's production handbook, these are the four sources from which their designers obtain wardrobes:

1. Wardrobe owned by performer or actor. When possible, the clothing should be examined and checked as to textures and color values. Advice is given against elaborately patterned gowns or all-dark clothes unless, of course, the wardrobe is selected for dramatic or comedy reasons. Frequently night club, variety, or circus acts have to be warned against rhinestones, glass, or jewelled ornaments that flash white on the TV screen.
2. Novelty or period costumes are rented from commercial suppliers.
3. Credit-line modern clothes are obtained by some producers and advertising agency directors who give a program credit, by announcement or title slide, in exchange for the use of furs, jewelry, gowns, or hats furnished by local or national dealers

and manufacturers. If new clothes are procured on this basis, the station or agency must provide insurance coverage and pay for cleaning, removal of make-up stains, and other damages.

4. Station stock consists of many commonplace costume items and dress accessories that cannot be rented. These articles are purchased from time to time, used, stored, and accrued to "costume stock," which is maintained for future usage. It includes such items as aprons, smocks, waiters' outfits, overalls, doctors' and dentists' jackets, house dresses, nurses' uniforms, chefs' outfits, and so on.

The *property procurement* personnel will next be pressed into service to rent, borrow, or buy the properties needed in the drama. These may range from comedy squash pics to complete furnishings for a period mansion or hospital. Each item will be listed, transported, checked, set up in the studio for the actors' use, then repacked and returned to the owners or to stock.

The director and coordinator refer problems of make-up to the *make-up supervisor*, who will assign an assistant to the program. Where character make-ups are needed, the work will be specialized, perhaps ranging from a comparatively simple "aging" process to an intricate horror mask. Even in straight roles, most actors require some facial make-up. It may consist of just a coating of pancake tinting with a superficial outlining of facial features. Dark-bearded men, even though they may have shaved closely, require special make-up applications. Or perhaps some mark, such as a mole or freckles, or a crooked facial contour may have to be covered or subdued. A beard, mustache, or hairpiece may be needed. Any work involving hair styling or coiffures is done by *hairdressers*.

The cartoonists, illustrators, and other draftsmen who specialize in slide, live copy, or film art work are members of the *titling and graphics unit*. The coordinator will refer requests to this unit for lettering, photographic copy, or illustrative material. This could consist of "credits" for the director, cast, and crew, or still photos, cue cards, original illustrations, or enlargements of any sort of type matter, or of maps or charts.

Many directors prefer that these be done on materials that can be scanned by live studio cameras, rather than by having them projected from master control via transparencies or opaque slides, but if there is to be a great deal of display work on the one

show, the room required in the studio for the easels or bulky display racks may preclude their practical usage. Some of the most commonly used mechanical devices are:

Flip titles. Usually 11" x 14" display cards which are printed or hand lettered and which are good for credit lines, slogans, and so forth, fastened into an ordinary notebook ring binder mounted onto a display board. On cue from the director, these cards are dropped (or flipped) one after another by a crew member working out of camera range.

Crawl titles. Titles printed on a long strip of heavy paper and rotated on a drum. May be hand cranked or driven by motor and gears.

Cartouche titles. A cutout decorative panel in one title card which serves to display several other titles that slide in a groove behind the main title.

Proscenium titles. A miniature stage with credits or titles on cardboard drops which rise as a curtain, revealing the additional cards.

Setting the Program's Music. When the original meeting to determine the show's budget is held, it will be decided whether live or recorded music is to be used. If it is a straight drama with no musical portions, music will be limited to themes, bridges, and backgrounds. These may be done elaborately with specially composed and orchestrated scores played by an orchestra or an organist or a single musician of another sort, or it may be decided to hire one of the outstanding musicians who specialize in creating atmosphere music for dramas, such as Henry (Hank) Sylvern (Hammond organist), or Tony Mottola (electric guitarist featured on "Danger"). Or the decision may be made to use electrically recorded or transcribed musical effects.

The advantages of having a "live" scoring and orchestra are obvious—but so are the savings to be made by using records. It must be conceded that a live score, created especially to fit the specific moods of a script, is desired by most directors, but there is a very large selection of good musical bridges, themes, and background music created and recorded to cover the most diverse needs of a director. Scanning the listings of these would turn up such thematic and bridge titles as: "opening fanfare theme," "light comedy bridge," "impending doom," "the ghost walks,"

“storm into sunshine,” “oriental mystery,” “pastoral,” “love theme,” “happy ending,” and “closing fanfare.”

But whether live or recorded music is used, the director must be concerned with its proper, clever, and judicious usage. Imaginative and well-chosen music can add greatly to the effectiveness of the story, but overemphasis on music can be distracting to the audience. Some lazy writers tend to use music as a crutch—an easy way out of the problem of properly resolving a scene. Music should never be substituted for good writing, but used only as a means of highlighting the spoken word.

Setting Sound Effects. In radio, there are few limitations to the use of sound effects, since the medium is solely one of sound. The radio writer and director can achieve such effects and illusions with sound as their imaginations and inventiveness will supply. In one outstanding example, a script using only one character and four sound-effects men created a half-hour drama of great excitement revolving around an old man's emergence from darkness into light. But in live television, with sight added, sound effects will usually be restricted to those visual effects which can be created on camera. The audience will not be happy with too many off-stage (off camera) effects created by the sound-effects man, and in many instances, being on camera, the actors will be responsible for opening and closing doors, dialing telephones, slapping each other, and so on, thus creating their own sound effects.

Nevertheless, the sound-effects man is still an integral and important member of the TV crew. Because the microphone used by actors is usually suspended out of camera range and adjusted to voice requirements, it often is not adequate in picking up other sounds. Separate mikes, off camera, are then used to supplement the visual sound effect, with synchronized audio added to the action on camera. Many other effects are required from him, such as the sounds of storms, automobile motors, airplanes, and others.

Sound effects fall into two categories—manual or recorded. Several record and transcription companies specialize in these effects, and their alphabetized catalogues list practically any effect conceivable to the most imaginative writer. By setting a phonograph needle into a record or transcription groove, you can get any effect wanted, ranging from a baby crying to a bridge giving

way and crashing. Animal cries and sounds of all kinds—trains starting, running, and stopping; planes of all types and in groups of all sizes taking off, maneuvering, and landing; many makes of automobile engines in all conceivable kinds of driving; single shots, a western gun battle, or a major ground or naval force engaging in a full-dress battle; street scenes at Times Square or Trafalgar Square—name your sound, and you will probably find it on a record!

Still, there are many occasions when, because of the sound fidelity required or because of the necessity for perfect synchronization, directors prefer live effects. A knock on a door, footsteps, a sudden slap, a shot—this sequence is easier and more certain in timing when done manually, rather than by recordings. When an unusual sound must be created for a new or novel effect, the ingenuity of the sound-effects department is called into play. Watching the workings of the sound-effects men on a major broadcast will often be as fascinating or amusing as the play itself.

But adhering to a general rule-of-thumb, good writers and directors will, as with music, use sound effects only where they belong in the story being told, or where they heighten or develop plot. Used injudiciously, sound effects can intrude on a story line and even destroy the mood and illusion desired. Used judiciously, they can account for much of the effectiveness of a play.

Filmed Sequences and Special Effects. The story line of the script may call for external scenes which cannot be reproduced on the regulation live set without prohibitive costs. Perhaps an ocean setting is desired, or a forest scene. If the action of the story is laid in these settings, and the budget allows for the cost, these sequences may be preshot on either 16 or 35 mm film and later worked into the live studio production. There have been some network programs where these location shots were done live in sequence in the drama being presented, but this technique is economically impracticable, and is also subject to such production risks as weather conditions, line relay troubles, or remote equipment failure.

The more practical approach to this problem is to use one of the production tricks that are now in common usage and which are being added to constantly by inventive technicians and directors. Some of the standard "gimmicks" are (1) rear projec-

tion, (2) front projection, (3) camera mats, or "gobos," and (4) models and photo-enlargement drops.

REAR PROJECTION. This process of projection of images derived from still photographs was applied to TV by NBC engineers in 1938. It is one of the most practical and effective methods of achieving either atmospheric or realistic settings for almost any scenic effect desired. In practice, small four-by-five-inch lantern slides are developed from clear photographs of an actual scene or from wash drawings. These are projected (from approximately 12 to 18 feet behind) onto a translucent screen which may be of a size varying from 5' \times 7' to 15' \times 20'. The slides normally reproduce on the TV camera with higher quality than even the painted drops used in stage settings.

Rear projection (RP) is used to great effect on many of the biggest, as well as on the small, sustaining TV programs. Revues, variety, and comedy programs depend especially on this inexpensive but effective method of producing settings for the many skits, dance and musical numbers which compose their formats. It is also used to supplement existing scenery—perhaps, as done once on the Kraft TV Theater, to create the effect of a delicately carved, neoclassic stairway in a period interior. This RP effect actually cost \$18, whereas building an actual stairway might have cost between \$2000 and \$3000. With RP, the director may inexpensively reproduce settings of the Palace of Versailles, St. Patrick's Cathedral, Westminster Abbey, the Kremlin, or of any actual or fictional setting in the world or beyond.

REAR PROJECTION IN MOTION. The movie industry has long depended on the device of placing actors in front of a screen on which a moving background will give the illusion that the characters are in motion. A taxicab (which moves not an inch on the studio floor) takes the actors for a realistic ride through a city. Or storm clouds will sweep into the picture, the actor will be at the scene of a huge fire, a ship may appear in the background. This is the process of rear projection in motion, and has been recently and eagerly adopted by TV directors to extend their limited, live studio functions. The process is essentially the same as RP, except that a moving picture of the desired effect is projected onto the RP screen.

FRONT PROJECTION. A projector is mounted high over the

actor's heads and out of camera range; flames, snow, or clouds envelop the scene being televised. Or an expensive background is projected onto neutral-toned scenery. A machine consisting of gears turning a transparent slide disk projects the images onto the backdrop or scene. There are many lighting problems, as well as tendencies to distortion, facing the director who uses this effect.

CAMERA MATS, OR GOBOS. These are mat cutouts, usually about 30" × 40", representing a scene in perspective. The scene might be a cutout of a house, store, or castle exterior. The gobo is placed between the camera and the live action, creating the illusion that the action takes place inside the painted miniature. The camera may start with a medium or long shot of the actors, who seem to be inside the house, then dolly through a window of the gobo into the actual live setting and action. Thus another elaborate scenic element is created quite inexpensively. However, precision in lining up and balancing such a scene is required, which often necessitates the use of an additional camera and crew. Also, special lighting needed may add to operational costs.

MODELS. These are scaled, three-dimensional reproductions of buildings, villages, or other settings which are generally used to set the locale of a play or scene. A model of Madame Tausaud's wax museum would set a scene and mood for a horror play. Even though these miniatures are usually cast in cardboard, papier mâché, or plaster of Paris, most industrial model maker's fees are quite high, ranging from several hundred to several thousand dollars for each model. The average director will substitute a stock film shot or similarly inexpensive device to create the same effect.

PHOTO-ENLARGEMENT DROPS. As the name implies, these are essentially photographs, enlarged to as much as 12' × 24' and used as backings for sets.

The Rehearsals. After all production details are set in motion and the script is cleared and cast, the director sets his first rehearsal meeting. (We will assume that there will be six days of rehearsals.) The first meeting of cast and director may be in a variety of settings, but they usually do not meet in the actual TV studio until the third or fourth meeting. Parts are assigned, characterizations are delineated and discussed, and at least one

complete run-through of lines is made. This is to give the cast proper perspectives for their parts in relation to the story line as a whole, and also to get a first rough timing. At the next day's rehearsal, perhaps a third or even half of the script should be committed by the cast, and they will run the play through "on their feet." The action will be blocked out and tentatively set. On the third day, the play should be completely memorized. When an actor has mastered his lines, his mind is free to create and absorb refinements of characterization and movement. He will begin to be familiar with the bits of stage business required and to perfect the use of props and master other physical problems of his part.

From this point on to the actual air show, the director will be constantly putting the cast through the play, running it through completely at some times, at others working on scenes or those trick sequences which need either mechanical or acting polishing. He will bring in the TD (technical director), floor manager, camera crew, and the production coordinator as early in the rehearsals as possible to enable them to familiarize themselves with details of the show. Probably on the fifth day he will have his first full rehearsal on camera in the studio. Then, working in the control room, he will run the show scene by scene. The introduction of the actual set and properties to be used will inevitably create new problems to be overcome one by one. The differences in furniture, hand props, and entrances and exits from those used in dry rehearsals will call for adjustments by the actors and director. His camera shots may need changing or rearranging when first viewed on the monitor. Lighting may need many changes before it is properly set. Sound will be adjusted to the acoustic requirements of the studio. The camera men will be assigned to specific "takes" and movements, rehearsing them carefully to avoid traffic accidents with one another and with the sound men. The audio control engineer will be making constant adjustments and marking final positions for the different scenes and sounds. There will never be enough time to get everything done to everybody's satisfaction, but out of the general chaos, a pattern will eventually evolve.

Then comes the dress rehearsal. This is usually held on the day of the broadcast, although many programs with large budgets have two or more days of complete dress rehearsals. The average

drama production dresses morning and afternoon, then breaks for dinner and rest for the actors before the telecast.

Depending on the intricacy or simplicity of the production, the efficiency or lack of it on the part of the cast, the crew's experience and capabilities and the director's facility in pulling all details together, the dress rehearsal may be a pleasant, easy one, or may be a very model of bedlam. But where adequate planning has been done and a good cast or crew assembled, the final dress will properly be a time for polishing, tightening, and sharpening the performances and mechanical aspects of the production. Then come the "stand by," the system cue, break, and spot; the control room overhead lights are dimmed, the director calls, "Roll music! Fade up on one! Stand by to cue announcer! Cue announcer!" and the show is on the road. (See TV control room picture, Figure 4.)

Producing the Radio Show

Many of the problems and suggestions outlined in the preceding section on television will apply to producing a dramatic radio program. After such visual elements as scenery, costumes, and make-up have been eliminated, the sequence outlined in steps 1 and 2 will be identical in the initial preparations for the radio drama. Such factors as budgets, titles, scripts, script clearances, and timing will be present and should be given the same consideration by the radio director.

The main production differences between the radio and TV drama may be divided into four elements: (1) economy factors, (2) emphasis on sound, (3) writing techniques, and (4) acting techniques.

Economy Factors. It has already been pointed out that a radio drama may be done with five basic staff men plus the cast, whereas the identical drama done on TV will require a minimum of twenty basic staff men plus the cast. Absorbing the salaries (or a portion thereof) of these men accounts for a big difference in comparative costs.

The elimination of scenery, costumes, make-up, title cards, and so on further reduces the radio budget.

Under union contracts, rehearsal time is paid for above a certain minimum number of hours for all cast members. This is a

big item in the budget when the long hours and days required for TV production are considered. For instance, on a typical radio soap opera, an hour or an hour and a half per day is the customary rehearsal time. The same opera on TV would certainly require five to eight hours per day. Also, because of the rigorous physical demands on the principal actors, on TV they are limited to one program. Since this prevents their getting other acting jobs, these feature players usually ask for and get a contract at well above union minimum salaries.

The ease and inexpensiveness of taping or transcribing a radio drama, as compared to kinescoping or filming for TV, often allows a radio director to secure name players or stars for his production.

In casting for radio, the costs are much less than for TV. Basic union minimums are lower, and the privilege allowed him of doubling many parts helps the radio director keep his costs down.

Emphasis on Sound. To a radio director, sound is everything. In television, too often the sound is neglected for the sight. With a multitude of elements pressing him for attention, the TV director often does not have the time to spend on refinements of music, the voice, and other sounds. A radio man will devote much attention to the proper balancing of voices, and to sustaining the correct degrees of volume units for each sound of his broadcast. A radio performer must have a thorough working knowledge of a proper microphone approach and the varying physical manipulations which will create the desired audio effects.

A TV actor has little or no responsibility in assuring the audience of proper vocal reception. This is the job of the audio engineer and the mike boom man, who is handicapped by the physical aspects of his job. He must keep the mike out of the picture at all times; he must be able to anticipate sudden movements of cast members, and follow them as well as he can; he has the problem of keeping his bulky equipment clear of the many camera and intercom cables and out of the way of important floor movements. When two actors are being served by one mike—perhaps one character is a seated woman speaking softly, the other a standing man heatedly shouting—it becomes almost impossible to manipulate his boom to assure equal and satisfactory pickups of both. However, attempts are being made

to solve this problem by the use of microphones strategically placed and hidden on the set, or by other devices such as invisible button or lapel mikes worn by the performers.

Today the perfection of radio sound pickups, when compared with those of television, makes the older medium vastly more satisfactory to the ear of the audience. This should be so, because radio must depend entirely upon such excellent sound reception that it compensates for the loss of sight to the audience.

Writing Techniques. The differences in radio and television writing were outlined in Chapter 5. In summary, radio writing is for sound only; TV writing for sight and sound intermixed. A good TV writer will let actions speak for themselves where feasible, while a radio scripter must tell his story in words and sounds only. An extreme example would be the possibility of a television writer fashioning a drama like the movie, "The Thief," with Ray Milland. This was a feature-length film in which not a single word was spoken from beginning to end. The visual action told the story completely—and well. In radio, the spoken word and related sounds must paint the picture.

Acting Techniques. Is radio acting any different from television, theater, or film acting? If this question were asked of ten different directors or performers, the chances are five will answer, "No," and five, "Yes." The con group will advance the theory that acting is acting, whether it be before a microphone or a theater full of people. They will insist that if an actor is good in one medium, he will be no less good in another. The pro group will state that the acting skills needed in radio are almost completely different from those needed for the theater. Being a proficient radio performer, they will claim, does not automatically mean being as good on the stage.

As with any good question, there are points to be granted to both sides, but there can be no doubt whatever that there are differences in the *techniques* of acting in the four fields. Each medium presents major or minor problems and situations which call on the actor for a different approach or method of projecting his part.

Briefly stated, the case is this: *films* are a combination of sight and sound where scenes are shot in short episodes of from a few seconds to a few minutes maximum duration, not necessarily or

even usually in sequence. The actor registers emotion with mind, voice, and body, putting most emphasis on mental projection. When later reproduced in movie houses, the images are enlarged as much as twenty-five times, requiring the underplaying technique of restricting body and facial movement. When we consider the mechanical amplification of sound and speech, we can understand why good film actors will not employ the same broadness of style and gestures or the amount of voice and emotion projection that are necessary for the same performance on a *stage*. In the theater, too, the *audience* is an omnipresent factor to be reckoned with, for the actor must always be conscious of their emotional reactions to his performance. He must therefore adapt his timing and techniques to suit that necessity.

Television acting can be most closely compared to the movies in those cases where the playing is "live" and not filmed in advance. But again a different technique is called for, as the continuity of action is sustained and in sequence, and a whole play must be memorized instead of short scenes. The actor must also take into consideration the difference in size between a movie screen and the comparatively small TV home set. The lifting of the hero's eyebrow on the huge commercial movie screen can be an event that will cause patrons to weep or howl with laughter, but that same action may go unnoticed on the much smaller twelve- or twenty-one-inch home TV screen.

Finally, in *radio*, all sight considerations are eliminated for the actor, or are unimportant to his portrayal, and he must rely completely on his voice quality and vocal skills and techniques to portray his range of acting abilities.

Of course, a good actor in one field will certainly be a candidate for that rating in another. Basic talent needs only a mechanical adjustment to be successful in the other media. But consider again the microphone problem. As was pointed out, the TV performer depends largely on the audio men to present his voice to the best advantage. Not so the radio performer, who must spend much time and energy in studying and perfecting microphone techniques. In some intricate performances he may go through a mild form of gymnastics: pulling sharply off mike for loud, projected speeches and pulling back in quickly for soft, or *sotto-voce*, lines; ducking off mike to give the effect of leaving a room, or walking into the mike to give the reverse

effect; bending, stretching, and twisting to give all of the variations of a performance which may call for unusual effects achieved in different microphone positions.

The actor can be of great help to the director (and engineer) by knowing how to judge properly his distance in those scenes where the engineer may be unable to cope with sudden sharp increases or decreases of voice volume. His performing approach to the microphone will depend on various factors: the size and acoustical properties of the studio, and the style of the drama or the part in which he is performing. In scripts where special voice effects are desired, he may find himself acting and projecting from the opposite end of the studio into the microphone; another time he may find himself "kissing" it. However, in a normal-voice part, a comfortable approach will be found to be approximately six to eighteen inches, and the more directly he speaks into the center of the microphone, the more faithfully his voice will be reproduced. Since most mikes have at least a forty-five-degree angle of pure receptivity without loss of voice quality, the actor may speak from the side or slightly off center, making sure, however, that he projects toward the center of the microphone.

There are several variations of the standard microphone with which the radio performer should be familiar, such as a "filter" mike and an "echo-chamber" mike. The director does not require that an actor know the technical properties of these mikes; he is concerned only with their uses. The filter mike is one which eliminates most of the bass tones from the voice and gives it a high, reedy quality. It is the effect used to simulate the sound of a voice on the other end of a telephone conversation, a voice coming from another sphere, or a "stream of consciousness" voice. The echo-chamber mike is one in which the voice is projected through a special chamber box before being aired. The effect produces a broadcast quality of a voice emanating from a subterranean cavern, from a loud-speaker system, a great hall, vaulted church, courtroom, and so forth. In the studio, the microphones will be the same as those used in normal passages; the effects are added by the engineer, who plugs the mikes designated into specific channels where the effects will be added.

Reference was made earlier to the comparative time required to produce radio and TV dramas. When possible, the radio di-

rector will give scripts to cast members, particularly leads, in advance of actual called-rehearsal time, but it is a shock to newcomers in commercial radio to learn that a quarter-hour drama is many times rehearsed only one hour before air time. Even in some of the network nighttime productions, an actor will first see the part he or she is to play only several hours before air time. Actors must therefore be able to adapt themselves to this time factor. They must have many acting tricks at their command. An ability to be a quick study on lines is required, and a successful performer is one who can diagnose a new part quickly and thoroughly, utilizing all rehearsal time possible in concentrating on polishing and adapting. A good director will help in this time-pressure area, as he is trained and skilled in the techniques of making his actors absorb his directions in the short time allotted them.

But the director will also require an ability on the part of the radio actor to create quickly a characterization of depth and imagination. Except in broad farce, or in a part which calls for a caricature approach, desirable qualities of acting techniques are *honesty* and *unaffectedness*. The microphone, because of the supersensitivity of its reproduction qualities, has a definite tendency to exaggerate any emotions put into it. If an actor's performance is overly broad or if he overemphasizes words and dramatic points, the result will be even more exaggerated when heard by the listener. Unlike the theater, where voice and actions must be projected to the top row of the top balcony, the radio provides an audience as close to an actor's radio voice as the microphone is to him. Therefore, he should use the technique of having the microphone represent the person to whom he is actually speaking in a drama. If this person is in the next room or upstairs or in a large hall, the same volume of voice or projection should be used as would be necessary in the actual situation. However, if the scene pictures the performer sitting beside a lady, addressing her with words of affection or engaging her in quiet conversation, he should talk no more loudly and project vocally no more than he would in that same real-life situation. If the actor is truly sincere in portraying a character and honest in the amount of analysis and thought he is giving to it, his chances of being effective mount considerably. The mike will detect any

falseness or exaggeration added in an effort to pad a part, or to make it seem more important to the action than it really is.

Among the many other techniques a director requires of the radio actor is an ability to "fade on," "fade off," and "cross fade." These are terms used to describe the effect of a person walking out of a room, into a room, or fading in or out simultaneously with another voice or sound. In many cases, these effects are accomplished by "board fades"; that is, the control engineer manipulates his board dials so that he causes a voice to fade in or out at the producer's direction. In such cases, the actor does nothing but take his starting or stopping cue from the director. However, there will be times when he will be required to do a manual or live fade. Simply put, this is the technique:

Fading on. Starting at a point approximately 4 to 10 feet from the microphone, the actor begins his speech with little volume, and walks into the scene. At the same time, he increases his voice level until he has reached the desired speaking position and tone. A fast, medium, or slow fade on may be required, and the actor merely adjusts the speed and volume to suit the director's wishes.

Fading off. Simply a reversal of fading on.

Cross fading. This may be done with two voices, a voice and a sound effect, or voice and music, using the same techniques explained above. A word cue is present and marked in the script, at which point one actor moves away from the microphone, dropping his voice, as the other person moves in until he is on full mike, when the first voice drops out.

In preparing his script for the air, a radio actor must identify and make allowances for musical bridges and sound and special-effect cues. For example:

MARY: But you don't have to leave this minute, do you? Your plane doesn't take off until 9 o'clock.

JIM: I'm sorry, Mary. It's useless to prolong this argument.

SOUND: HE ARISES. FOOTSTEPS OFF. DOOR OPENS

MARY: (OVER ABOVE) Jim....wait....

JIM: Goodbye, Mary.

SOUND: DOOR CLOSES

MARY: Oh, Jim....Jim....(SHE SOBS SOFTLY)

MUSIC: DRAMATIC BRIDGE UP. SUSTAIN 10 SECONDS AND FADE

Mary must be as conscious of these sound-effect cues as she is of Jim's lines. An understanding of the sounds indicated is required, and allowances must be made for their execution. And to be sure she reads her *own* and not the other actor's lines, it is usually a good idea to have a system of identifying marks on her script. There are no set rules for this, as some professionals prefer very slight symbols, used sparingly, while others copiously mark each speech, effect, and even individual words and phrases in their scripts. Here is a "happy medium" example:

MARY: ^(low, urgent) But you don't have to leave this minute, do you? Your plane doesn't take off until 9 o'clock.

JIM: I'm sorry, Mary. Its useless to prolong this argument.

→ SOUND: HE ARISES. FOOTSTEPS OFF .! DOOR OPENS

Don't wait for sound---

MARY: (OVER ABOVE) Jim ...wait ...

JIM: Goodbye, Mary.

→ SOUND: DOOR CLOSES

MARY: Oh, Jim....Jim....// (SHE SOBS SOFTLY) SOB-FADING INTO MUSIC....

MUSIC: DRAMATIC BRIDGE UP .! SUSTAIN 10 SECONDS AND FADE

A very few words will cover the generally accepted laws of studio etiquette. While on the air an actor should not rustle papers; he should not move around needlessly; he should not do anything which might be picked up on the microphone or distract his fellow players; he should not hog the microphone when several players are working on the same instrument, but should be as conscious that the lines of the other players must be heard as he is of projecting his own. In a scene where an actress' lines end before her fellow player's do, she should not walk away when she finishes, leaving him without anyone to whom to play his

lines. Yet more than one thoughtless actress has been known to finish her part, walk to her chair, put on hat, coat, gather parcels, and start for the door—all while her leading man is striving to maintain the illusion that she is still in his arms, being swept away by the beauty of his final speech!

Finally, an actor should learn to handle his script. He can seldom be certain of an exact position at the microphone in any given scene, and will often be surrounded by a half dozen other actors, all with scripts and all crowding in on him. He must be adept at performing with his script held in almost every position and at any angle.

Rehearsing the Radio Script. *Time* is the all-important element of a radio rehearsal. In the interests of economy, the director will set no more time than is needed for the production at hand, and, once officially begun, rehearsals are conducted with the minute hand of the clock moving relentlessly toward air time. Each step, from greeting the cast and making introductions where necessary, until the broadcast hour arrives, should move according to the following schedule:

1. Actors are given scripts, assigned parts, and given time to mark them through.
2. The director explains briefly the story and character outlines and discusses any problems the cast may meet in the script.
3. A complete read-through is made, with times being marked by the director in his script. When bridges or sound cues come up, the director allows time for them, and signals actors to continue, as he will on the air.
4. Over-all timing will be established and cuts made if the script runs long. Except for comedies, the director can be reasonably sure that the actors will "stretch" their performances while on the air. He makes allowances for this.
5. Certain scenes or passages may need clarification or further work. This is the time for setting the parts in the actors' minds in the way the director wishes those parts to proceed.
6. While the actors relax, the director checks with his musicians, orchestra, or engineer who will handle the recorded music bridges. These will have been prerehearsed usually, and will need only run-throughs at this point.

7. A similar quick checkup will be in order with the broadcast engineer and sound-effects man.
8. A complete microphone run-through with all sound and music bridges follows.
9. Rework those scenes or effects that need rehearsal.
10. After another short rest period, the dress rehearsal is held. The director must schedule this to allow plenty of time to eliminate all problems before air time. He will make the final timings here, and notes to remind himself of directions or cues to be given the actors.
11. If the dress rehearsal runs overtime, final cuts are made and given to cast, musicians, sound men, and engineers. A deliberate "stretch" time is allowed by most directors as a safety margin. This can be filled if necessary by music bridges toward the end of the show, or on the closing theme and credits.
12. Those scenes or effects which need work should be attended to next. A good five- to fifteen-minute break is desirable before air time to relax cast and crew.
13. "One minute! 30 seconds! Stand by 10 5 4 3 2 1 Take it!" You're "on the air!"

Conclusion

The production of a radio show is a complex procedure, but the production of a television program is infinitely more involved. The director of the radio presentation must be thoroughly familiar with the script and its purpose; he must choose the right actors to achieve the desired end; he must be conscious of the music and sound effects necessary to supplement the script; and lastly he must blend all these into a finished production whose timing is within seconds of the allotted period. The television director must do all these, and in addition must coordinate the activities of all his assistants in charge of cameras, costumes, lighting, make-up, art work, and stage settings before his program can be successful. While the rehearsal period for radio is often fairly short, the planning and preperformance time for a television production must be long enough to integrate all the factors into a smooth, effective presentation.

DISCUSSION QUESTIONS AND PROJECTS

1. Choose a radio drama and select the themes and bridge music for it.
2. Set up a production schedule for (a) a radio drama, and (b) a television drama.
3. Study at least two major television dramatic productions and report on:
 - a) the types and uses of sets.
 - b) the use of the camera.
 - c) the placement of commercials.
 - d) the effectiveness of the casting.
4. Study at least two major television nondramatic productions and report on:
 - a) the types and effectiveness of backgrounds.
 - b) the use of the camera.
 - c) the effectiveness of microphone balances.
 - d) the effectiveness of the program personalities.
5. Study at least two major radio dramatic programs and report on:
 - a) the use of music and sound effects.
 - b) the effectiveness of the characterizations.
 - c) the balancing of the various aspects of the program.

SELECTED READINGS

- BETTINGER, HOYLAND. *Television Techniques*. New York: Harper & Bros., 1947.
Although many additions to television production have taken place since this book was written, the material on picture composition, video techniques, and lighting is interesting and useful.
- BRETZ, RUDY. *Techniques of Television Production*. New York: McGraw-Hill Book Co., 1953.
A comprehensive book giving practical suggestions concerning equipment, materials, and techniques in television programming.
- HODAPP, WILLIAM. *The Television Manual*. New York: Farrar, Straus & Young, Inc., 1953.
A manual-type text discussing all phases of television production.
- HUBBELL, RICHARD. *Television Programming and Production* (Rev. ed.). New York: Rinehart & Co., Inc., 1950.
The book contains material on the creation and production of television programs. The author makes some interesting comparisons of television and the theater, motion pictures, and radio.
- MACKEY, DAVID R. *Drama On The Air*. New York: Prentice-Hall, Inc., 1951.
The book correlates the activities of the radio actor, director, and writer. It contains a great deal of material for classroom exercise use.

SKORNIJA, H. J., LEE, ROBERT H., and BREWER, FRED A. *Creative Broadcasting*. New York: Prentice-Hall, Inc., 1950.

The work-shop approach to radio production is stressed in the book. Contains twelve scripts that may be used for educational radio purposes.

STASHEFF, EDWARD, and BRETZ, RUDY. *The Television Program*. New York: A. A. Wyn, Inc., 1951. Also *Television Scripts*, same authors and publisher, 1953.

In addition to a discussion of the techniques of producing a television program, these books contain many examples of actual production. Some scripts are included.

WADE, ROBERT J. *Designing for TV*. New York: Farrar, Straus & Young, Inc., 1952.

A detailed discussion of the special problem and mechanics of television set design and special scenic effects. An excellent book.

The following books contain a variety of types of good scripts that may be used for study and classroom production:

FITELSON, H. WILLIAM (ed.). *Theater Guild On The Air*. New York: Rinehart & Co., Inc., 1947.

KOZLENKO, WILLIAM (comp.). *One Hundred Non-Royalty Radio Plays*. New York: Greenberg, 1941.

LASS, A. H., MCGILL, EARLE L., and AXELROD, DONALD. *Plays from Radio*. Boston: Houghton Mifflin Co., 1948.

LISS, JOSEPH. *Radio's Best Plays*. New York: Greenberg, 1947.

Scripts may also be obtained from the Script and Transcription Exchange, U.S. Office of Education, Washington, D.C.

NEWSWRITING AND NEWSCASTING

ONE of the greatest contributions that radio and television have made to the American public is the quick, efficient, and thorough handling of news. Whenever an important event occurs throughout the world, radio and television are there for complete coverage either as the event actually occurs or immediately thereafter, if preknowledge of the event was not possible.

Elaborate preparations (some undoubtedly unnecessary) for coverage of the coronation of Queen Elizabeth II were started months in advance. In addition to the millions who listened to the radio coverage in the early morning hours, over 18,744,000 different homes in the United States watched the films that were presented at various times during the day according to an A. C. Nielsen study. This represents 80.8 per cent of all TV homes and was the greatest audience to view any event until that time.

The importance that the American people attach to radio and television news can be seen by the results of research conducted on the subject. Just after World War II the National Opinion Research Center, University of Denver, in checking the public's reaction to various factors, asked this question: "Taking everything into consideration, which of these do you think did the best job of serving the public during World War II—magazines, newspapers, moving pictures, or radio?" The percentages of those favoring each is as follows:

	<i>Per cent</i>
Radio	67
Newspapers	17
Moving pictures	4
Magazines	3
No opinion	9

The drop between the first two percentages is startlingly large.

F. L. Whan has made extensive surveys of listener preference in the state of Iowa for several years. In 1950, when 9215 families were interviewed, the individuals were asked to name the five best-liked types of programs from a list of seventeen program types. The results (in per cent) were as follows:

<i>Program Type</i>	<i>Women</i>	<i>Men</i>
News programs	72	80
Featured comedians	66	71
Audience participation	47	42
Popular music	48	40
Complete drama	43	33
Variety programs	32	30
Serial drama	30	15
Religious music	28	18
Devotionals	28	18
Classical music	21	16
Old-time music	19	23
Homemaking	18	4
Sports	17	39
Talks and commentary	15	20
Band music	13	14
Market reports	13	25
Talks on farming	9	17

Both men and women preferred news programs over all the other program types in this survey.

For the week of May 17 to 23, 1953, the A. C. Nielsen Company ratings show that a news program, "News of the World," broadcast by the National Broadcasting Company, was the most popular of all the evening programs broadcast more than once a week. Nearly 2,150,000 homes in the United States listened to this one news program that week.

From the above examples and other research which shows similar results, it becomes apparent that news programs play an important role in the broadcast day for radio and television stations. Many station and network executives report that news programs are generally the easiest programs to sell to sponsors.

The tension in which the world has been living since the fall of 1939 has undoubtedly played a large role in making this type of program so successful.

History of News Broadcasts

The history of news broadcasting in itself is one of the best news stories of the last twenty-five years. Newscasting is as old as broadcasting itself. As mentioned previously, the first broadcast on a commercially licensed station was a newscast containing reports of the Harding-Cox election returns in early November, 1920. Even before that time, however, amateur radio had used news for programming. The University of Wisconsin station broadcast farm market reports as early as 1915, and the first newscast is said to have been over 8MK on August 31, 1920. This station was operated by Bill Scripps, son of the owner of the *Detroit News*, and stories from this paper were read over the air on that date.

For several years, however, news broadcasts were few and those were mainly of spectacular events such as fights, election returns, and the like. Newspapers at first gave radio a helping hand by listing program information and allowing some use of the material from the news services. By showing the public the interesting programs that could be received by radio the newspapers increased the desire for radio sets. The newspapers then sold advertising space to radio manufacturing and retail concerns and thus increased their own income. However, early in the depression, when money spent on advertising was held to a minimum, it became obvious to the newspapers that radio was consuming more and more of the advertising dollar. Also, some newspapers felt that if radio news became popular, some publications might be forced to the wall. Newspapers began to limit the space devoted to radio and also forced the wire services to stop selling news to radio stations and networks. This ushered in a very interesting period when radio news editors had to use the telephone, telegraph, cable, or any other means at their disposal to get the news. A. A. Schecter, news director of NBC during this period, has written with Ed Anthony a very interesting book concerning this period entitled, *I Live On Air*. He calls his method of obtaining stories the "Scissors-and-Paste-Pot Press

Association." When a story broke, the radio news editors of this period would call or cable a friend or someone close to the story to get the information. Since only a few newscasts were used in those days, it was possible to follow this laborious procedure, and by dint of hard work and some luck the broadcasts were generally successful.

In 1933 one network got into the news gathering business so as to present more and better newscasts. The Columbia Broadcasting Company organized the Columbia News Service, with part of the cost underwritten by the sponsors and the rest by the network. This news service bought the services of a financial news company that gave some national news from Washington, and also purchased the services of an English news agency that had world-wide coverage. By opening up bureaus in four large cities spread throughout the country and by getting correspondents lined up in most other cities, the new organization was able to present several newscasts per day. Other news gathering agencies such as Transradio Press were also organized to sell news to the stations. Because the service from these concerns was often less expensive than the regular newspaper wire services of the day, several small newspapers requested permission to use these news sources. The large newspapers and wire services fought back, and finally the situation reached a point where a series of conferences were called to see if an amicable solution could not be reached. The result of these conferences was the establishment of the Press-Radio Bureau, a cooperative venture in which the news agencies would submit a limited amount of news each day to the radio stations in return for certain fees. Because of the small amount of news that was allowed to trickle to the radio stations from the bureau, the agreement could not be rigidly enforced and was constantly being broken. The Press-Radio Bureau was in existence until 1938, when it became evident that radio stations and newspapers could live together economically and full wire service from United Press and International News Service was made available. Associated Press joined the band wagon at a later date.

The radio-press controversy had been further complicated by the fact that many newspapers were buying or constructing radio stations. By 1938 the newspapers owned about one third of the radio stations in the country, and the Federal Communications Division began to concern itself about this possible monopoly.

Wire Services for Radio and Television

Nearly all the news that is used by radio and television stations for locally produced (non-network) shows comes from one of three wire services: Associated Press, International News Service, or United Press. These agencies gather news from the United States and the rest of the world, primarily for newspaper use.

The Associated Press is owned by the newspapers that use the service. Whenever a newspaper joins AP it agrees to send to AP headquarters news of any local event that has regional or national significance or interest. In addition to the news gathered by these local reporters, the agency has its own bureaus in various important American cities and foreign capitals. All the news from the various sources in the United States is channeled through regional offices that forward the important news to New York. The dispatches from foreign centers is also received by the central office in New York. Rewrite artists in this city organize the news and it is then sent to the various newspapers throughout the country. At periodic times during the day news from New York is stopped so that the regional offices may send out material of interest to that particular area. The radio affiliate of AP, called Press Association, rewrites the material for radio and television stations, and it is sent to the latter on separate teletype systems. Included in the material sent by teletype to the stations are periodic five- and fifteen-minute news summaries, separate news stories, feature articles, headline stories, and bulletins. The machine that brings the news into the local station is an electrically operated typewriter that can type sixty words per minute. The machine can remain open to receive stories twenty-four hours a day, and it is ordinarily fairly continuously in operation from early morning until midnight, when the news pace slackens. Because of AP's wide coverage, it provides a radio or television station with ample foreign, national, and regional news, and in most cities of any size the association gives local coverage also.

International News Service is affiliated with the Hearst newspapers, and its primary purpose is to service these newspapers with exchange items, supplemented by domestic and foreign reports from INS newsmen. It has no special radio and television service, but many radio stations use the newspaper wire.

United Press and its affiliate, United Press Radio, depend on their own correspondents in the United States and foreign countries for news stories. It is a part of the Scripps-Howard newspaper concern. The radio side of this press service rewrites the news for radio and television use and sends it out on teletype machines in a fashion similar to that of AP.

While press releases are available from other news agencies, the main news source for the local station of any power is one or more of the above agencies. In addition, some local stations hire individuals to secure local news if it is not available from any other source. At times this local coverage may be extended over all the listening area of the station, and one or more newscasts per day may concentrate on local or area news.

In addition to the printed wire service, some of the news agencies have a still picture service known as facsimile for television stations. In a matter of a few minutes from the time the picture is placed on the machine in the news agency's office, it is sent by wire to the TV station and is ready for use on news programs. The pictures are usually of famous people or events in the news and can be used on camera as appropriate commentary is read by the newscaster. Many stations file these pictures in storage and thus have a large number of pictures for immediate use if the same person or place is in the news again.

Network News Sources

While the networks subscribe to one or more of the above-named news sources, they also depend on their own staff of correspondents for much of the news and interpretation thereof that goes on the air. In the 1930's the networks had correspondents in foreign countries, particularly in Europe, primarily for coverage of big events. With the threat of war growing stronger in the late 1930's, more correspondents were sent abroad and their activities were increased. On March 13, 1938, the first multiple-pickup news broadcast using correspondents located at various centers in Europe was presented by CBS. This type of broadcast has become as much a part of modern radio as the station call letters and now newscasts using many remote pickups throughout the world take place several times a day.

Radio Newsrooms

The essentials for the simplest radio newscast are a teletype machine that brings in the news, and an announcer to tear off the news sheet and read it on the air. Some low-powered stations have little more than this. Since AP and UP send out five- and fifteen-minute newscasts at convenient times during the day, their announcers merely take the material from the machine and read it as written. The largest stations with the big news staffs are at the other extreme. Here may be found a news director, several news editors, a few rewrite men, and perhaps some secretarial help. In the newsroom will be two or three teletypes for different wire services. The newsman or men on duty before a particular newscast will look over all the copy received on the different stories and will organize and write the newscast.

The newsman must know exactly how much time actual news will be on the air. If the newscast program is for a fifteen-minute segment, it will run only fourteen and a half minutes, allowing time for station break. If the program is sponsored, three minutes may be taken up with commercials, leaving eleven and a half minutes of actual news. It has been found that the average newscaster reads fourteen or fifteen typewritten lines per minute, and thus the number of lines necessary for eleven and a half minutes of news would be approximately 170. While a few newscasters make their "stock-in-trade" the speed with which they read the news, the typical newscast is written with the fourteen or fifteen line speed in mind.

The newswriter will probably begin his work by looking over the various stories and estimating the number of lines that should be devoted to each. If 170 lines are needed and the original estimate made by the editor is 195 lines, stories may be shortened or eliminated. After the estimated length has been revised, the newswriter starts with the stories that are completely received and on which no last minute material is expected. By doing this he will not need to rewrite a story, as might be the case if he first wrote a story upon which new material would be received before air time. After reading all the material received on a certain story from the different news services, he may decide to take certain information from each. Or he may feel that one of the services has

written the best possible story, and with a few minor changes uses it as received. As air time approaches, he checks the teletype to see if any new material or new items have been received. He then writes the stories on the latest events, finishing his newscast as comfortably as possible before air time. The announcer is then given the newscast and spends the available time looking over the script to check difficult names (which are often phonetically spelled out for him) and to catch the general flow of the newscast. If no late bulletins arrive, the newscast is ready for presentation.

These are the two extremes, the simplest method of presentation and the most complicated. Between these two extremes the variation is endless, depending on the station's staff and procedure. On some stations, instead of merely reading the news as it comes over the ticker, the announcer (or editor, if there is one) will eliminate certain items of no local interest and substitute other stories that have been on the teletype. On other stations the main newscasts of the day may receive individual attention, while certain early or late broadcasts may be read as they come from the tape with only minor adaptations.

If the staff is available, the advantages of rewriting as much of the news as possible are many. First of all, since the news coming from the ticker is edited and sent from New York, it may have little regional and no local slant. If interesting events are taking place in the area and the newscast gives no information, listeners may be displeased. Since regional news comes in on the ticker at periodic times throughout the day, the material is available for use. Local news may either be obtained from the news service, if it is available, or, if it is not, by reporters for the station. News items must be selected for their interest to the listeners, and if no rewriting is done, this selection will usually not take place. Secondly, since the competing stations will probably be receiving news from the same wire service, if no rewriting is done the news will be exactly the same. Thirdly, even though most or even all of the same items are used that are included in the wire summary, the order of presentation may not be best for the listeners in that area. If nothing more is done than to reorganize the newscast for local listening, with the appropriate changes in transitional words, the broadcast may be more interesting.

The good newsroom always contains several sources for checking pronunciation. The wire services furnish frequent lists of

names and places that are difficult to pronounce, and these should be hung in a prominent place. As mentioned before, the news services will include within the newscast the proper phonetic pronunciation of new names in the news that may prove difficult. Both CBS and NBC have issued books, also previously mentioned, that include the pronunciation of words, many of them common words, that are often mispronounced. The good newscaster constantly consults these books to make sure his pronunciation is the most acceptable one. A good dictionary is also standard equipment in most newsrooms, so that if an announcer is in doubt he can immediately check the word in question. Nothing irritates some listeners more than mispronunciation. The successful newscaster avoids this by every means at his disposal.

Writing the Newscast

Place yourself in the position of a news editor on a local station. Many feet of teletype news has been received since the last newscast. Also, some news has come in from the local correspondent. What are the steps that take place before the final newscast of fifteen minutes is ready?

The first step is the organization of the newscast. You are writing for the listeners in your area, and this thought should influence you constantly in your organization and writing. The first item chosen should be the one of greatest interest or significance in your area. In these times of tension, it is usually one of national or international significance. However, if two escapees from a near-by mental institution are at large in your vicinity, this may be of much more interest to your listeners than a rather routine matter from Washington. After this first item (or perhaps after two, if there are two that are above the others in interest value) you may wish to organize the rest of your newscast with all items of a particular nature together. This makes for a smoother flow in the broadcast, and also may mean your audience doesn't have to shift from a foreign item to a regional item to a state item and back to another foreign item. One common practice in organization after the first item or two is to present the foreign news, national news, regional or state news, local news, and a feature item, in that order. The last item is often included to

close on an entertaining note, or it may be put in as a time buffer that can be eliminated or drastically shortened if time is running out. Another practice often used is to organize the news in the above stated categories but to present it in the order of most local interest rather than in sequence from foreign to local. This may be particularly true when the foreign or national items must be a rehash of material already presented that day if nothing new of importance has taken place. Or the organization of your newscast may be determined by the policy of the station. One particular newscast each day may aim more at a local or regional level; if so, these items will come first and take up the major portion of the broadcast. With listener interest and comprehension as his goal, the writer establishes the best possible organization to achieve it.

Let us say that the organization you have chosen is, first, a local item for the lead, to be followed by foreign, national, regional, and local news, and ending with a feature story. In looking over the stories that have come over the wire or wires, you see that while only one or two foreign items of importance are present, national news of interest is plentiful. There is some regional news, but little of local importance other than the opening story. You decide that with eleven and a half minutes for the news the division should be thirty seconds for the lead story, two minutes to review the foreign material, five and a half minutes to be devoted to national news, and two minutes to regional stories, with a local cleanup of one minute, and a thirty-second feature. After you have chosen the stories to be included in each category and the approximate length of each, your organization is complete.

Another way to approach the problem of timing is to list all the stories that you think should be covered, with the approximate lines for each. If this fits the line total, the writing can follow. If it is longer than the allotted time, stories may be shortened or eliminated.

The newsman is now ready to write. According to the pattern discussed earlier, the stories that are complete with no new material expected are written first. Since the feature story is obviously complete, this is often taken care of first, followed by other completed stories. The last-minute stories complete the writing.

Writing the News Story. In the previous paragraphs the news item has often been referred to as a story. Since it is a story, it should be told in narrative form. Formerly, most newswriting

packed all the essentials of the item into the first sentence, but today even newspapers have for the most part given up this style. If the news event concerns two small children being drowned in a river, the essence of the item comes first and the details unfold as the story is told. It might run something like this:

Two small children were drowned last evening when a boat in which they were playing capsized. The two children, Cathy May, age 10, and Wendy White, age 11, both of Avon, had gone to the banks of the Wingate River with their families for a picnic. While the dinner was being prepared, the children stepped into a small boat and began to play. The boat was unanchored, and without being noticed by anyone began to drift from the shore. It is believed the children overturned the boat while playing. Their absence was not noticed for some time, but the overturned boat gave the families a clue to the tragic event. An alarm was sent to the Avon Fire Department, who arrived soon after the bodies of the two children had been taken from the river. The firemen tried to revive the children for over an hour without success.

The highlights of the story have been told in chronological order, with no attempt to include all the details near the opening.

In reporting the day's events of a war or a disaster that involves many ideas, the news story is still written in narrative form, with the first sentence containing the key idea and the details unfolding as the story progresses. Such a story might read:

Nearly half the population of a small Iowa town was homeless today as the result of a tornado. At 6:30 last night the cone-shaped funnel dropped on the community of Galento, Iowa, and high winds ripped through the town, destroying considerable property. Fortunately, few people were injured, none seriously. Galento is located near the center of the state, just north of Des Moines.

Hardest hit was the business section of the town. No store was left undamaged and most of the commercial area was completely flattened. A path in the residential area on either side of the main street was also destroyed before the tornado lifted at the edge of the community. Over eighty homes were twisted so badly that the families have had to seek other shelter.

The storm centered its fury on the town. The farmland surrounding the community received almost no damage.

Again the first sentence presents the main idea of the story, with the remaining portion filling in the details one at a time.

A second suggestion for newswriting is simplicity in presenta-

tion and language. Since easy comprehension is the goal, the simple style is best. This point was made in Chapter 5 so often it need not be repeated here. Two points are worthy of mention, however. These are the use of colloquialisms and incomplete sentences. At times it may be more descriptive to write the news as a man speaks. "His right hand packs quite a wallop," may not be good formal style, but it is descriptive and will not be misunderstood. "Republican circles were stirred up last evening by Senator Blank's latest remarks concerning political appointments," and "Mr. Story has been the President's right-hand-man in guiding all financial bills through Congress," may not be the best in strictly literary style, but the statements use a normal speaking approach that is easy and informal. The speech of the average man contains many colloquialisms that fit the situations in which he finds himself, and these words or phrases can be effective in a newscast. Yet they should not be overused so that the presentation becomes too breezy, and, of course, slang is seldom if ever permitted.

The same principle affecting the use of colloquialisms holds true for the incomplete sentence. Listen to the average man's speech and you will find an occasional use of an incomplete sentence. For instance, "The rioters threw anything they could find. Sticks, stones, bottles, even an old vegetable or two." The second sentence is incomplete but will not be misunderstood. Moderation is the watchword, as in all things. Not too simple, not too many short sentences, not too many colloquialisms or incomplete sentences. (Notice the incomplete sentence, but the idea is easily comprehended.)

A newswriter must handle statistics with caution. Round numbers are usually more easily grasped and remembered than exact figures. Thus, 2,947,338 becomes "nearly three million." When several figures are presented in sequence, some summary or relationship between them should be established. In comparing the number of new homes built in a community for the last two years, instead of saying, "The number of new homes built in 1952 was just over one thousand five hundred, while in 1953 the figure was only twelve hundred," it is more effective to say, "About three hundred fewer homes were built this year than last." If the exact figures are necessary, the announcer could state, "Over three hundred fewer homes were built this year than last. The 1952 figure

was just over fifteen hundred, as compared with twelve hundred for the year just ended." The typing of figures into a script must also be handled with care. If an announcer came upon the figure "\$5,100,000,000" in a script he might well have to stop and count the commas or zeros. This figure should be written as "five billion, one hundred million dollars." Numbers from 10 to 999 can usually be handled as numerals by an announcer, but most larger figures should be written out.

In speaking of a style of writing that will help the announcer while on the air, mention should be made of the elimination of alliteration. A simple phrase that looks fine in writing may cause the announcer untold trouble. For instance, the phrase, "The United States standard steel twin screw cruisers," does not seem difficult until it is spoken aloud. One way for the writer to eliminate bad juxtaposition is to speak the words as he writes them. This will also give him a better idea of how the script sounds, and since sound is the end result of all newswriting, it may help the style.

Three additional warnings about writing for the newscaster should be made. First, the writer must be careful of the position of his modifiers. If the script reads, "Frank Gatsby, former stand-in for the movie star Gary Cooper, was seriously injured in an auto accident today," another false alarm may be started. Many listeners will pay no attention to the unfamiliar first name, but when the name Gary Cooper is mentioned they will listen. This, of course, will result in the rumor that Cooper has been injured, not Gatsby. Secondly, watch adding "tag ends" to a sentence. "Three known murderers escaped today from the state prison and are still at large, police reported today," is poorly stated. If the phrase, "police reported today" is necessary, which it may well not be, it should be presented first. If such phrases can be omitted, they should be. If, however, they are needed to protect the station and the news service, they should be handled so as not to break the thread of the newscast. One case in which the phrase, "Police report," or "Police allege," is often used is in arrests for drunken driving. If the station reports "The accident was caused by drunken driving," and the individual is later proved innocent, the station may have a libel suit on its hands. In such cases, phrases that qualify the situation, such as, "It is alleged," or "Police report," are used to protect the station.

A third warning deals with the use of the words "quote" and "unquote." The latter is never used anymore, and the former has practically been eliminated from the news script. "James Fry said," "Senator Blank was quoted as saying," "Here is the quotation in which Green made his charge against the investigating committee," and similar devices are used to circumvent the use of the word "quote." The announcer's voice, if skillfully modulated, can usually show the end of a quotation. If it seems that this alone will not suffice, the news used after the quotation can be so written that it cannot possibly be part of the quotation.

If the news script is written in a clear, narrative style, avoiding situations that make it difficult for the announcer, the newswriter has accomplished a great deal.

Use of Recording Devices for Newscasts

The use of recording machines such as a tape recorder can be very effective in a newscast. A short interview with a person in the news, recorded stories from eyewitnesses, and statements from person representing each side of a controversy in the news, can be used to freshen a newscast and make it seem more personal, timely, and authentic. Since these individuals often cannot or will not come to the station just at broadcast time, the solution is to record their words for later use. This may be done face-to-face, or if time or distance is a factor, the recording can be done over a telephone. If the telephone is used, permission to use the interview on the air should actually be recorded. The permission need not be used on the air, and is taken only as a security measure.

Another important advantage of recorded material is that only the most important statements need be used. While the recording may have been over a five-minute period, proper editing can shorten it as much as necessary for use on the air.

Presenting the News on Television

In the beginning of television, its executives were more than a little worried as to how news programs could be presented on the unfamiliar medium. To be news it must be presented during or soon after the event; to be television it must be a visual presentation. For straight newscasts a camera could be used to picture

the newscaster, but this would offer little more than radio. To televise the actual news event was often difficult if not impossible. The answer, of course, lay in pictures, both still and film. Their use at first posed many problems, but pioneers in newscasting for television set to work and soon much had been accomplished. While the television newscasts today follow no such pattern as is generally found in radio, some generalizations can be made. In discussing the equipment and manpower needed for a radio newscast we took the two extremes, the simplest and the most complex. Let us follow the same procedure here.

For newscasts today, some television stations are using only three men in addition to the regular employees of the station. One of these men is the cameraman, who shoots the films and still shots for the news programs. A second individual is the film editor and writer, who edits the film to be used on a certain broadcast and writes the narration that supplements the film. The third man on this team is the news director, who chooses the items for the broadcast, writes and casts the news, and reads the narration. This is about the minimum newsroom crew possible if the broadcast is to make much use of up-to-the-minute film. If only a limited amount of film or still pictures is to be used, the cameraman might be used on only a part-time basis, and in some cases one man performs the tasks of editing, writing and casting if he has only one newscast per day.

At the other extreme we find the complex organization of a network television news staff. The cameramen taking pictures for a network are spread throughout the United States and the world. NBC recently made the claim that it had the largest camera staff of any news film service in the world. These cameramen are supplemented by free-lance photographers who are constantly offering still pictures and film to the chains. Fast transportation of this material to a point where it can be televised is necessary. At least one network is known to have a company-owned plane for this purpose. The vast amount of film pouring into network headquarters daily must be edited and either marked for immediate use or stored. A discussion of the film library is included in Chapter 10 of this text. The services of twenty-five men can be used to develop, edit, and write the narrations that go with this film, and in addition, the news staff must take care of the writing of the stories that are to be used by the newscaster. All

these individuals, with the necessary coordinators and the newscaster himself, add up to a large staff.

In between these two extremes are many variations depending upon what the station and the sponsors feel can be afforded. The word "sponsors" is used advisedly because most locally produced daily news shows have at least two and sometimes more sponsors during the week. The cost of producing television news is so great that most local concerns cannot pay for an across-the-board show. One sponsor may pay for the Monday, Wednesday, and Friday presentations, and another for those on Tuesday, Thursday, and Saturday. Or if necessary even more sponsors can be used. Also, it must be remembered that most film can be reused for a later newscast that same day. The sponsor of the first run will pay the larger part, but if the film is used again, the second sponsor will pay a part of the cost. If the film is reused the same day, it is ordinarily edited down to fit a shorter period of time.

Producing the Television Newscast. As in radio, the news director for a television show is still interested in producing news that is of interest and significance to his listeners. In television, however, it is not merely a matter of choosing the items, writing them to the allotted time, and presenting the news. The choosing of the items to be used will be the same as in radio, but then the procedure becomes complex. If freshly shot film is available, it must be edited and timed. If stock film shots are to be used, they must be chosen, edited, and timed. A stock shot is one which has been taken previously, either by the station or a film news company, and which can be used as a background. For instance, one station used some stock film shots of East Berlin when telecasting the story of the riot against the Communists in the summer of 1953. Later this station showed films of the actual riot that had been shipped by plane from Europe. However, since it is usually impossible to get fresh film on the day the news breaks, stock shots can give the audience a picture background for the story.

It is often possible to film certain material before an anticipated piece of news actually happens and thus have the background material ready for presentation on the day the news breaks. For instance, if an investigation of a certain city's waterfront activity is to start on a Monday, films of important men, places, and activities concerned can be taken the previous week. When the

investigation opens, the film is ready for presentation of background material for a telecast. At times much of the activity of a film director or cameraman in foreign countries is devoted to shooting films of scenes that may be in the news in the near or distant future. With this film all prepared and ready in the newsroom in America, when the news event takes place, a television newscast will have material available for immediate use.

In addition to the editing and timing of the film, the news director must see what, if any, still pictures can be used. At first many television newsmen stayed away from still shots, feeling that they were too static. Now, however, still shots are often used effectively. If a large section of a business block in a town within the listening area of a station is destroyed by fire, but the town is too far away to spend the money necessary for filming the story, stills can be used. The first picture might be of the business block before the fire, followed by a picture of the same area after destruction. Pictures after a tornado to show the extent of the devastation will give the audience a better idea of the ruins than a mere word picture. Also, a technique has been developed whereby a picture of a rather large area is taken and then blown up to extreme size. By focusing the camera on the various important details of the picture the still scene takes on an element of movement that makes the presentation more interesting. Thus the person in charge of a newscast on television must be conscious of the value of still pictures and include them in the telecast. This may mean sending a photographer to the scene, finding a person with a needed picture who will either give it or sell it for use, or looking over the picture library to find what is available. In addition to these still pictures taken locally, the facsimile pictures coming in from a news service must be examined and the desired ones chosen.

The director may also wish to use an interview with a newsworthy individual for the newscast. This ordinarily requires that the celebrity be there in person, since most stations do not shoot sound film because of the cost and slow processing procedure. The interview must be prepared with the time factor in mind.

Before the newscast, the director or writer must write the stories to be used and also the narration to accompany the pictures, either still or film. Since the order of the presentation has probably been already decided upon, the transitional material can

be included. This material is of great importance, as the number of items included in a telecast may be large. John Cameron Swayze reports that he has used as many as twenty-six transitions during the fifteen-minute "Camel News Caravan." No time can be wasted in long transitions, but still the newscast must flow and not seem jerky and disorganized.

Some television stations use various devices to show the headlines as a means of going from one story to another. Other stations feel that the headline method has a tendency to chop up the telecast, and so do not use it. The stations using the headline technique commonly employ one of two methods: (1) the headlines are printed on flip cards, or (2) letters spelling out the headline are placed on a dark background, similar to the way menus are mounted in many small restaurants. The latter method has an advantage in that anyone may prepare the headlines on the board even at the last minute. When flip cards are used, an artist must do the work, and this may be time consuming and costly. If the headline technique is not used, the newscaster makes the transition verbally.

One warning should be given concerning the use of all the techniques explained above: they must help the show, not be used as gimmicks that in the end may gain more attention than the news. The station that presents the news most comprehensively and interestingly is the station that in the long run will gain and hold the largest viewing audience.

The Newscaster

Most of the ideas about the voice of the newscaster are presented in Chapter 6 under the heading "Speech Personality." If the news has been effectively chosen and interestingly written, the newscaster must avoid interfering with its comprehension and should add to that comprehension whenever possible. By reading the news (aloud, if possible) before air time, the announcer can acquaint himself with its flow, possible trouble spots, and correct pronunciations, thus avoiding hesitancy or stumbling and the resultant break in the fluency of presentation. By proper emphasis the announcer can aid comprehension. Also, the announcer can do a great deal with his voice to show the transition from item to item so that stories are clear cut and not confused with one an-

other. The beginning newscaster would do well to devote much practice to this aspect of speaking; many novices do a fairly satisfactory job on the first part of the newscast, but later their voices become more monotonous, less fluent, and less effective.

In television, announcers use several methods of handling the script while they are on the air. In one common method, particularly on the smaller stations, the announcer reads the news from a sheet of paper, looking into the camera as frequently as possible to maintain contact with the listener. In another method the script is either printed or typed in large letters and placed near the camera so that the announcer will appear to be looking into the camera. If the station can afford the use of a mechanical prompter, that will be used. One of these is a projector device in which the typed script is thrown enlarged on a screen. Another is a roll device on which the script has been typed in large letters and the roll is either manually or electrically turned so that the correct words are always in front of the newscaster. A few, but only a very few, of the top network telecasters use notes to recall the items but ad lib the material presented. This takes an experienced person with a keen memory.

For both radio and television the ordinary newscast style is a dispassionate voice. This does not mean a dull, listless voice. It must be interesting, but ordinarily does not attempt to impart any real emotion or personal reaction to the news being read.

The News Analyst

When a news event occurs, such as the passage of a controversial bill by Congress, the fact that the bill has been passed, with a summary of its major purpose, is an item for the newscaster. However, the history of the legislation, an analysis of the factors for and against the bill, the possible effects of its passage, perhaps a personal reaction or two, and other similar matters are "interpretations," and these should be made only by the news analyst or commentator. All networks and even a few of the more powerful local stations have such men, and they play an important role in influencing the thought processes of many American people. It is not uncommon to hear an individual say, "Murrow said last night . . .," or "Elmer Davis believes. . . ." Often these statements are said in such a way as to indicate that the person believes

what he has heard merely because a certain commentator made the statement. Many Americans who have studied the situation place at least part of the blame on radio and television for the demise or curtailed circulation of most of the "thought" magazines of our country. They feel that the ease with which Americans can listen to news analysts has led many people to let these men do their thinking for them. Whether this is true or not, the commentator plays a major role in forming the opinions of many individuals in this country, and this places a grave responsibility on him.

The news analyst or commentator may do one or more things during his broadcast. He may present historical background by bringing to light important facts about events or individuals that have a bearing on the subject at hand. The commentator may then leave the area of facts and information and begin to interpret the news. This interpretation may take the form of prophecy; the analyst may choose to point out several possible results of an event, but with no attempt at prophesying exactly which of these results will occur; or he may decide that the possible effect of a certain event is one certain result, and thus he may make a definite prediction. In addition, the commentator may state his personal reaction on a subject, or may even go so far as to espouse a certain cause. This wide range of possibilities for the news analyst points out the care and caution which he must exercise in making his decisions as to what should go on the air. A very fine line separates the above-named areas, and the commentator should make sure that both he and the audience are aware when he crosses from one area to another. A commentator who presents historical facts followed by his own personal opinion should make clear to the audience when this shift takes place.

The good commentator never presents material on the air without a thorough understanding of his subject. His sources for material are many. The resources of the network are at his disposal for background data, and he often supplements this with a staff of his own. By talking to various informed individuals and reading everything available on the subject, he further adds to his knowledge. Most commentators take frequent trips to study the various problems in person. By whatever means possible the good analyst will be sure that he is thoroughly familiar with a topic before he attempts any interpretation on the air.

The style of delivery of the commentator plays a major role in his effect upon an audience. An emotional or sensational approach tends to color even the most factual material. An interested but dispassionate voice is in keeping with the type of material that the commentator is usually presenting. A study conducted in Knoxville, Tennessee, points out some interesting factors concerning why a listener prefers certain commentators:¹

REASONS FOR PREFERRING FAVORITE NEWS COMMENTATORS

	<i>Upper Economic Class</i>	<i>Middle Economic Class</i>	<i>Lower Economic Class</i>	<i>Per Cent of Total Interviews</i>
Better interpretation of news	49.1%	32.2%	25.0%	35.4%
Seems better informed	38.6	28.7	27.5	31.1
Analyzes more inter- esting topics	19.7	20.0	15.0	18.9
Better style of delivery	17.5	43.5	42.5	36.3
Don't know	16.0	7.0	2.5	8.4
Other answers	8.9	2.6	7.5	5.2

(More than one answer was permitted.)

Thus, "Better style of delivery" was listed more frequently than any other answer. The upper economic level, containing the individuals with the most education, placed interpretation of news much higher than delivery, but the other two groups reversed the order. Thus, while the commentator must be sure to present an interesting delivery, he should also remember that too colorful a delivery may emotionalize the news.

The right of the commentator to espouse a certain cause has been a source of controversy for many years. Most commentators and other radio and television personnel feel that this must be an inherent right, tempered, of course, by good judgment and reason. Critics of this approach feel that radio is too closed a medium to allow such freedom. They reason that if a commentator is permitted to present one side of an issue, the other side of the controversy may never be heard. One network, CBS, has a long history of not allowing advocacy by their commentators. In 1939 they reaffirmed their policy that they would allow no editorial views nor advance the views of others. While the controversy has

¹ Margaret E. Ward, *General Public Habits on Sources of News Information and Preferences Concerning News Programs for Knoxville, Tennessee* (unpublished M.A. thesis, University of Tennessee, 1949).

never been completely settled, most commentators today are careful in their promotion of certain causes, although a few are still known for their emotional approach to some issues.

Conclusion

The personnel and equipment for newscasts or telecasts vary greatly from station to station, depending primarily on the size of the station and the importance it attaches to the news program. No matter what staff or equipment is available the successful station usually keeps in mind the interests of its particular audience in preparing newscasts. Most of the printed news comes to the station on teletype machines from one or more of the available wire services. On television this is supplemented with pictures and film that may come from a local source or a national or international service. Because of the world-wide tension under which we have lived for many years, news programs ordinarily have large audiences.

DISCUSSION QUESTIONS AND PROJECTS

1. Clip a news item from a current newspaper and rewrite it for a radio newscast.
2. What possibilities would there be for production of this same item on television?
3. Write a five-minute newscast based on current campus news.
4. Study the organization of a newscast on radio and television.
5. Plan the news coverage for a newsworthy campus event, such as an election.
6. Compare and contrast the place of radio and television news in the over-all news communication media.
7. What right should broadcasters have to editorialize or advocate?

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An interesting and anecdotal book concerning the various phases of news-writing written by one of the best network news editors.

REGULATION OF RADIO AND TELEVISION

THE CONFUSION of the early days in radio caused by lack of adequate allocation of channels and power has been referred to in the first chapter. The rapid growth and the resulting chaos made it seem that the only solution was federal regulation. This came in the form of the Radio Act of 1927, which formulated the principle that the air waves belong to the people, and thus licenses for broadcasting should be issued when the "public interest, convenience, and necessity" would be served. That principle still forms the basic premise upon which government regulation stands today.

The Federal Radio Commission, established by the 1927 law, was given the right to assign frequencies, power, and broadcast time limitations. The law also revoked the licenses of all radio stations then operating and allowed sixty days for the filing of new applications with the FRC. After a thorough study the Commission granted short-term licenses to nearly all the stations then broadcasting. The Commission assigned a frequency, power allotment, and in some cases a broadcast time limit to each station, with the proviso that equipment controlling the broadcast frequency be installed so that the station would always be within the limits of its channel.

One of the first matters with which the FRC concerned itself was that of commercial advertising on the radio. While it had been hoped by many that broadcasters would not depend on direct advertising for income, this idea had been abandoned in the

mid-1920's and commercial advertising was already widespread when the FRC was originated. Then, as now, there were many complaints as to the nature and length of commercials as well as the charge that stations were programming their broadcast day not with the various segments of the public in mind but so as to attract more advertisers. The FRC felt it had a right to concern itself with the advertising, since it affected station programming.

In 1928, while testifying before a committee of the House of Representatives, FRC Commissioner Caldwell stated, "Each station occupying a desirable channel should be kept on its toes to produce and present the best possible programs, and if any station slips from that high standard, another station which is putting on programs of a better standard should have the right to contest the first station's position and after hearing the full testimony, to replace it."¹ In the same year the Commission decided not to renew the license of one station because a large part of its programming was "distinctly commercial in character." The Commission declared in discussing the case, "The amount and character of advertising must be rigidly confined within the limits consistent with the public service expected of the station."²

In spite of the actions of the FRC, however, commercial advertising continued to expand, and the common complaints against commercials in 1928 are the same complaints present today.

The Communications Act of 1934

The Radio Act of 1927 was admittedly a temporary measure to determine what was needed for adequate control of radio communication. The major provisions of the Act were successful and were incorporated into the Communications Act of 1934. This statute, with a limited number of revisions, is still the governing law of radio and television today.

The Act of 1934 established the Federal Communications Commission (FCC) as the governing body to administer the law. The FCC is composed of seven Commissioners appointed by the President of the United States with the advice and consent of the

¹ Hearing on the Jurisdiction of the Federal Radio Commission, House Committee on Merchant Marine and Fisheries, 1928, p. 188.

² Federal Radio Commission Docket No. 4900 concerning the Great Lakes Broadcasting Company.

Senate. The members of the Commission receive \$15,000 a year. Since the Act of 1934 placed the control of wire communications as well as radio in the hands of this governing body, no member of the Commission may have a financial interest in any type of communication.

The nature of the Commission's business is such that it ordinarily has lawyers, engineers, and accountants among its members. The employees of the FCC, normally some 1200 to 1400, are divided into five sections: engineering, law, accounting, administration, and the secretary. The reason for this number of employees, which many consider inadequate, will be developed as the functions of the Commission are explained.

Purpose of the Act. The premise on which the Act is based is that the air waves belong to the people. The government has the right to maintain control over the broadcasting channels and to license the use of those channels to certain persons. However, this license does not mean ownership of that channel by the broadcasting company, nor does the license mean the use of that channel for an unlimited time. At present, radio licenses are normally issued for a period of three years, and television licenses for one year. No stated length of license period was included in the statute. Also inherent in the Act was the principle that radio and television are to be maintained as a medium for free speech. Many of the FCC's rulings have been concerned with this premise.

Functions of the FCC. Within the framework of these principles the FCC functions in certain general areas. One function of the Commission is the issuing of all licenses for radio and television broadcasting; it also has the power to revoke or to fail to renew a license for just cause. If a certain channel is open and there is only one application for that channel, and if the application is satisfactory in all respects, the issuing of a license is a fairly routine matter. If, however, two or more individuals or groups desire the same channel, investigations and hearings are usually held before the FCC decides on the matter. The application for a construction permit is discussed later in the chapter.

A second function of the FCC is the policing of the airways. Since the Commission controls the licensing of *all channels*, it must guard these frequencies to see that no unlicensed broadcast-

ers are using them. In some years over one hundred unlicensed broadcasters have been found.

Another important duty of the FCC is the allocation of the various wave lengths to the different types of broadcasting. Segments of the radio spectrum have been allocated to airplane communication, marine communication, government and police use, amateur radio, and others, in addition to the commercial AM, FM, and television bands. An example of this function of the Commission was the opening in the spring of 1952 of the ultra-high frequency band between 475 and 890 megacycles for television.

The setting of technical standards for radio and television broadcasts is a fourth responsibility of the FCC. For instance, previous to 1941 television had been using 441 lines for its picture. In that year, the Commission, after due study, moved the standard to 525 lines, since this made for a clearer picture. In 1953, this function again came into play when the Commission finally chose the type of color television that was to be used.

The international function of the FCC is vital, as it advises the State Department on any international radio agreements. During time of war the FCC coordinates radio and television uses with the national security program. During World War II an agency under the Commission's jurisdiction monitored the propaganda broadcasts of the enemy.

A sixth and very important function of the FCC is analysis of the programming of the various stations, particularly to ascertain if a station is living up to the program promises set forth in the application. This can be done by station logs, monitoring, and reports required of stations concerning their programming. For instance, KIEV, Glendale, California, sought a license on the basis of production of many live shows. When the station sought renewal of its license several years later, the Commission made recordings of the station's entire broadcast day for two separate one-day periods. By this method it was found that a very small percentage of the broadcast day was devoted to the type of programs named in the renewal application. The station was thus open to reprimand by the Commission. Many other stations have been guilty of not fulfilling program promises, and in some instances their cases have been reviewed by the FCC. The time

involved in making such a program study and the limited number of FCC employees make it difficult to maintain these investigations constantly.

The Commission also regulates network broadcasting, and from time to time has issued statements concerning it. The most famous FCC edict concerning networks came in 1941, when it issued the "Report of Chain Broadcasting." This report discussed such items as the monopolistic trends in network broadcasting, the exclusive affiliation clause which required a station to broadcast the programs of only one network, the large segments of choice option time that the chains demanded be kept available for network broadcasting, and the network control of station rates. The forced sale of NBC's Blue Network came as a result of the FCC study. Many critics feel that the Commission has not been rigid enough in its control of network broadcasting, while the chain executives feel the FCC should not have too strong a regulatory hand in a private enterprise such as network broadcasting.

In addition to the above functions of the Commission, which deal directly with radio and television, the FCC supervises all common-carrier telephone, telegraph, and cable services.

From this brief summary of the main functions of the FCC it is possible to view its vast and sometimes not clearly defined responsibilities. This survey of functions also shows the need of the Commission for a large number of employees to carry out adequately the duties given to it by our government.

The Licensing of Stations

When an individual or a group desires to go into the broadcasting business, the procedure may vary from a simple one to the very complex, depending on such factors as the number of channels open, the number of applications for that channel, the proposed programming, and the like.

When seeking a license for radio or television broadcasting, the first step is the completion of the FCC form entitled, "Application for Authority to Construct a New Broadcast Station." Section I of this form is concerned with such information as the channel desired, power preferred, operation hours, type and loca-

tion of station, and the like. Section II deals with the character qualifications of the applicant or applicants. Data required here are whether an individual or corporation is making the application, the citizenship of the people involved, whether the applicant has an interest in another broadcast station, and similar information. The purpose of some of these questions is to prevent a station from falling into the hands of aliens or representatives of a foreign government. Also, since no license will be given to a person who already holds a license for the *same type* of broadcast unit *in the same area* for which he is applying, this information must be known. An individual may own and operate an AM, FM, and TV station in a given area, or he may own any combination of these stations in different broadcast areas. However, no person may own and operate two stations of the same kind in a single area. Thus one person may own an AM and a TV station in Chicago, or he may own AM stations in Chicago, Atlanta, and San Francisco. He cannot, however, own two AM stations in the same city. Section III of the construction permit is concerned with the financial qualifications of the applicant to ascertain whether the proposed station will have adequate financial backing.

While all sections of the construction permit are necessary, Section IV is essential because it deals with the statement of program service to be rendered by the station. The application must show what percentage of the time will be devoted to such programs as entertainment, religious, agricultural, and educational presentations, news, discussions, and talks. The Commission is also interested in what portion of the broadcast time will be devoted to commercial spots, network, live, and recorded commercial programs, and network, live, and recorded sustaining programs.

The last section of the application, Section V, is devoted to engineering data that must be gathered by a qualified radio engineer. This is the only portion of the application that varies according to whether the applicant wishes an AM, FM, or TV station. The questions are too technical for discussion here, but form a very important, and often costly, part of the application.

If the application is approved by the FCC, and no one else has applied for that broadcast channel, the applicant ordinarily

receives a construction permit. However, if two or more applicants apply for the same channel, the Commission usually holds hearings at which all interested parties may present their arguments. After a thorough investigation the FCC will grant the license to the applicant who in the Commission's judgment will better serve the "public interest, convenience, and necessity." All FCC decisions may be appealed to the courts, and many parties have exercised this right in the past. After the construction permit has been granted and the station constructed, certain engineering tests are required before the station receives its regular broadcast license.

In addition to the licensing of all new stations, the FCC controls the sale of broadcast stations. Commission permission must be granted before the station can be sold, and the FCC examines the proposed new owner in exactly the same way that it queries prospective new station operators.

Basis of Good Radio and Television Service

In 1946, the FCC published a report entitled, "Public Service Responsibility of Broadcast Licensees." The "Blue Book," as this report is usually called, reviews the history of radio in terms of broadcast trends in programming and commercials and sets forth for the first time what the FCC felt was adequate service.

The report is quite lengthy, but one important aspect of it is that it contains some definite statements on good programming as seen by the Commission. The FCC declared, "In issuing and reviewing the licenses of broadcast stations the Commission proposes to give particular consideration to four program service factors relevant to public interest. . . ." These factors are (1) sustaining programs, (2) local live programs, (3) programs devoted to the discussion of public affairs, and (4) advertising excesses.

In discussing sustaining programs, the Commission felt that these programs "should be reasonably distributed among the various segments of the broadcast day," and should give the station "an over-all program balance." The station should provide time for: (1) programs inappropriate for sponsorship, (2) programs serving minority tastes and interests, (3) programs for religious, civic, agricultural, and other nonprofit organizations, and

(4) programs of an experimental nature and for "unfettered artistic self-expression."

In dealing with local live programs, the Commission recognized the fact that the development of network, transcription, and wire services has been of such nature that local programming should not be made at the expense of these programs. However, the Blue Book states that "reasonable provision for local self-expression still remains an essential function of the station's operation. . . ." The local programs should not be crowded out of the best listening hours, the Commission added.

The FCC's study concerning discussion programs discloses the fact that previous to World War II the networks broadcast foreign-policy discussions only once in three days. For this and similar reasons pointing to the need for discussion of problems on all levels, the Commission suggested "the carrying of such programs in reasonable sufficiency, and during good listening hours. . . ."

In its remarks on the problem of advertising excesses, the Commission said that it had "no desire to concern itself with the particular length, content, or irritating qualities of commercial plugs." It did suggest, however, that "the amount of time devoted to advertising matter shall bear a reasonable relationship to the amount of time devoted to programs," and added, "the Commission will request all applicants to state how much time he proposes to devote to advertising matter in any one hour." This would allow the Commission to fail to grant a license or fail to renew an existing license if the station proposed or actually broadcast commercials in an excessive amount. One station was found to have broadcast 264 commercial announcements during one broadcast day.

The study and investigation which preceded the publication of the Blue Book did not cause the revocation of any licenses in spite of the abuses found, but the FCC has attempted to gain greater control over station programming by holding hearings on some license renewals.

Freedom of Speech on Radio and Television

Because of the power of radio and television as a social force, the problems of censorship and freedom of speech are constantly

with the industry and thus with its regulatory body, the FCC. The privilege of newspapers, magazines, and other printed media of communication to control what is placed in their publications within legal limits, and their ability to editorialize and even slant the news in certain directions has long been recognized. The question of whether radio and television have the same right is one that has long been under discussion. Theoretically, anyone has the right to start a newspaper or other publication to compete against a point of view expressed in an already existing publication. However, owing to lack of sufficient channels, this right may be denied in radio and television. Thus, the FCC has the problem of assuring all legitimate views an opportunity for expression on the air, and the Commission has found it necessary from time to time to censure broadcasters for this lack of opportunity.

The most famous of the FCC reports on this matter is the *Mayflower Decision*, which arose over a controversy concerning station WAAB in Boston. This station had broadcast programs supporting certain candidates and points of view, and it had supported only one side of several issues. In reviewing this matter in 1941 when the station was applying for renewal of its license, the FCC renewed the license but issued a statement concerning editorializing over the radio. The essence of the dictum was that a station cannot be used to support the causes espoused by the licensee. "The broadcaster cannot be an advocate."

This decision by the Commission was the cause of much debate. Many broadcasters and others felt that with the large number of stations on the air all points of view would have an opportunity for expression. Other individuals, however, supported the Commission's contention that the power of radio was so great that it would be dangerous to allow stations to support only one side of an issue. The argument became so heated (the National Association of Broadcasters made the reversal of the *Mayflower Decision* a major plank in their platform) that the FCC called for open hearings on the matter beginning in March, 1948. Over a year later the Commission issued a revised ruling giving broadcasters the right of editorializing "insofar as it is exercised in conformity with the paramount right of the public to hear a reasonably balanced presentation of all responsible view-

points. . . ." The words "reasonably balanced" have generally been interpreted to mean that each side shall have equal time on the air at equally good listening hours.

Many critics still feel that the statement was not rigid enough, and that the ruling is open to so many interpretations that the right of free speech is still not safeguarded. The right of a commentator hired by the station to editorialize was not questioned even in the original decision.

The Effectiveness of the FCC

Many responsible individuals feel that the FCC has not been a particularly effective regulatory body. They point out that many of the complaints against radio and television, such as poor quality of programs, too many and too irritating commercials, programs aired for mass appeal at the expense of coverage for all segments of the public, and others of a similar nature have remained the same for over twenty years. They feel the Commission has been derelict in its duty in not formulating strong regulations covering these evils. It is true that the FCC has not been particularly active in using the power at its command. For instance, only a limited number of stations have had their licenses revoked since the issuance of the Blue Book in spite of the fact that the Commission is cognizant that many stations are not living up to the FCC's standards. In the nearly twenty years of its existence, the Commission has published few important documents establishing the rules or standards for broadcasting. It should be pointed out, however, that stations and networks have a fear of license revocation that influences their programming to a degree. Knowledge that lack of public service programs or too many commercials *could* result in failure to have their licenses renewed has made many broadcasters conscious of FCC standards. Also, the Commission has temporarily withheld the re-issuance of the licenses of many stations until more educational, religious, or other public service programs have been initiated by the stations.

There are many possible reasons why the FCC has not taken a more stringent action. In the first place, the law which gives the regulatory powers to the Commission is not, and perhaps

cannot be, too definite and exact. Such basic ideas as that stations must broadcast "in the public interest, convenience, and necessity" are vague and open to various interpretations. Louis G. Caldwell, counsel for the Mutual Broadcasting Company, spoke to this point when he stated in a committee hearing,

The Commission has the power to grant or deny applications; in fact, it is instructed to do so, on the standard of public interest, convenience or necessity. . . . What does this clause mean? Is it confined to technical or physical factors, or does it mean something more than that, such as economic or social factors, or something else.³

It is a moot point that has never been adequately answered.

In addition to the above point, the FCC staff is not considered large enough for the myriad duties the Commission must perform. While this argument might not influence the over-all policy-making functions of the FCC, it would not be fair to pick on a few stations that were not living up to standards if *all* stations were not investigated.

Another possible reason for the failure of the FCC to act more often and to impose its will on the industry is the fact that radio and television are businesses, and revoking a license means the station must then get out of that business. In the minds of many people the economic system under which we operate means as little government regulation as possible of private enterprise. Also, the indefinite law upon which it has to base its contentions may make the members of the Commission quite reluctant to impose stringent regulations.

Charles Siepman has summed the situation up with these words:

This reluctance to interfere with broadcasting other than to correct the most flagrant abuses is characteristic not only of the Federal Radio Commission but of its successor, the FCC. We can only speculate as to its cause, whether it be the activity of the radio industry's powerful lobby in Washington, the almost unprecedented record of the Congressional Committees proposed or actually appointed in successive years to scrutinize the FCC's performance, the fear of a cut in its appropriations, or the simple instinct of moderation on the part of seven men to interfere with the

³ Senate Interstate Commerce Committee hearing, January, 1942, Transcript of Oral Arguments, p. 194.

operation of a giant industry with whose problems they sympathize and of whose general record of performance they approve. Whatever the cause, the fact is indisputable that, since its inception in 1934, the FCC has used its powers with a discretion that, except on rare occasions, has pleased the industry, as it has provoked the dismay and indignation of radio's more exacting critics.⁴

Regulation Within the Industry

The networks and some individual stations have standards to regulate their own programs. The networks pay particular attention to length of commercials and other factors that might alienate a portion of the listening audience. However, the most widely known regulating body within the industry is the National Association of Radio and Television Broadcasters.

This organization was formed in 1923 as the National Association of Broadcasters, and it now represents the majority of the broadcasters of the country. Dues for the Association are prorated according to income, with some stations paying as high as \$500 monthly. Total annual income of the NARTB runs over half a million dollars a year, which allows the group to hire specialists to advise member stations on a variety of matters and also to represent stations or the entire industry in Congressional hearings or other governmental issues.

The regulatory ideas of the Association are formulated in the various codes that it has published. The first of these codes was issued in 1929, with additional publications in subsequent years. The latest broadcasting code was published in 1948, and the television supplement was issued in 1952. These codes are an attempt at a compromise between a strict code that the industry felt would satisfy the public and a looser code that would be acceptable to the broadcasting stations.

Since the NARTB has no method of enforcing the rules it establishes, and can only suspend an offending station, the codes are not strictly adhered to. Because of this no attempt will be made here to present the material in detail, but only the Broadcasters' Creed, which lists the ideals of the Association.

⁴ Charles Siepmann, *Radio, Television and Society* (New York: Oxford University Press, 1950), p. 26.

THE BROADCASTERS' CREED

We believe: That American Broadcasting is a living symbol of democracy; a significant and necessary instrument for maintaining freedom of expression, as established by the First Amendment to the Constitution of the United States;

That its influence in the arts, in science, in education, in commerce and upon the public welfare, generally, is of such magnitude that the only proper measure of its responsibility is the common good of the whole people;

That it is our obligation to serve the people in such a manner as to reflect credit upon our profession and to encourage aspiration toward a better estate for all mankind; by making available to every person in America, such programs as will perpetuate the traditional leadership of the United States in all phases of the broadcasting art;

That we should make full and ingenious use of man's store of knowledge, his talents and his skills and exercise critical and discerning judgment concerning all broadcasting operations to the end that we may, intelligently and sympathetically:

Observe the proprieties and customs of civilized society;

Respect the rights and sensitivities of all people;

Honor the sanctity of marriage and the home;

Protect and uphold the dignity and brotherhood of all mankind;

Enrich the daily life of the people through the factual reporting and analysis of news, and through programs of education, entertainment and information;

Provide for the fair discussion of matters of general public concern; engage in works directed toward the common good; and volunteer our aid and comfort in times of stress and emergency;

Contribute to the economic welfare of all, by expanding the channels of trade; by encouraging the development and conservation of natural resources; and by bringing together the buyer and the seller through broadcasting of information pertaining to goods and services.

Therefore: As a guide for the achievement of our purposes, we subscribe to the following Standards of Practice:

The Code then continues by discussing the general standards applicable to the various types of programs such as news, political and public affair broadcasts, religious, educational and children programs, crime and mystery dramas.

To show the thinking of the television broadcasters as to their responsibility to the American public, here is the Preamble to the 1952 Television Code of the NARTB:

TELECASTERS' CREED

Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

The revenues from advertising support the free, competitive American system of telecasting, and make available to the eyes and ears of the American people the finest programs of information, education, culture and entertainment. By law the television broadcaster is responsible for the programming of his station. He, however, is obligated to bring his positive responsibility for excellence and good taste in programming to bear upon all who have a hand in the production of programs, including networks, sponsors, producers of film and live programs, advertising agencies, and talent agencies.

The American businesses which utilize television for conveying their advertising messages to the home by pictures with sound, seen free-of-charge on the home screen, are reminded that their responsibilities are not limited to the sale of goods and the creation of a favorable attitude toward the sponsor by the presentation of entertainment. They include, as well, responsibility for utilizing television to bring the best programs, regardless of kind, into American homes.

Television, and all who participate in it are jointly accountable to the American public for respect for the special needs of children, for community responsibility, for the advancement of education and culture, for the acceptability of the program materials chosen, for decency and decorum in production, and for propriety in advertising. This responsibility cannot be discharged by any given group of programs, but can be discharged only through the highest standards of respect for the American home, applied to every moment of every program presented by television.

In order that television programming may best serve the public interest, viewers should be encouraged to make their criticisms and positive suggestions known to the television broadcasters. Parents in particular should be urged to see to it that out of the richness of television fare, the best programs are brought to the attention of their children.

The Code then continues to discuss such items as advancement of education and culture, acceptability of program material, responsibility toward children, decency and decorum in production, community responsibility, news and public events, controversial public issues, and various aspects of advertising.

Listener Control of Radio and Television

As seen in the above Preamble to the Television Code, advertisers and broadcasters are quite sensitive to listeners' reactions to sponsored programs. Concerted action on the part of listeners to objectionable material has been known to alter a program, as the sponsor wishes to sell his product, not alienate certain people. This sensitiveness has also been seen in the firing of or failure to hire certain artists for programs because they have been accused of Communistic leanings. Sponsor sensitiveness can be carried to the extreme, as shown by the dismissal of a certain performer just before Christmas in 1952 because of a misunderstood comment about a well-known Christmas carol. The sponsor thought the public reaction would be negative. However, when the listener reaction to the dismissal was made known, the individual was rehired. This is an extreme example, it is hoped, but it does show what listener response, real or imagined, can do.

In some cases listener councils have been formed, as discussed in Chapter 12. However, the wide variety of public reaction, plus a general apathy toward effective criticism on the part of large sections of our population, has made this type of control less effective than it might be. The ultimate control of both radio and television lies in the hands of the listeners, both as consumers and as citizens, if they wish to exercise their power by all the means at their command.

Union Regulations in Radio and Television

As in most of the industries of America, the unions assume an important and ever-present factor in the regulations and operations of the radio and television world. Exclusive of the executive branch, most departments of the larger stations and networks are covered by union contracts. For example, in 1953, the National Broadcasting Company had 109 separate written agreements with 16 different unions and 66 locals. These covered radio and television performers, technical personnel, directors, stagehands, newsreel film and camera men, scenic designers, film editors, wardrobe people, make-up artists, title artists, musicians, and writers, as well as many other smaller craft groups.

The coverage is less broad in some of the smaller independent stations, and leeway is granted by the unions to educational and noncommercial broadcasters. But in the larger companies, much thought and time is given by management and the labor relations department to maintaining current contracts and to negotiating new ones. The average contract length is two years, and weeks or months before expiration dates, representatives of the unions and the companies start a series of meetings to arrive at agreements for the new contracts.

Depending on the position and strength of the particular union involved, and economic and other conditions within the industry, these meetings may be brief and pleasant, or protracted and bitter. Where major issues are involved, the bargaining and exchange of offers on both sides becomes exceedingly involved, with a concession on one point being countered by a demand on another. And the definition of terms and phraseology of the contract occupies much time and examination. The interpretation of certain sections, sentences, and even single words may entail hours or even days of argument before a compromise or agreement is reached.

It is, of course, in the best interests of both sides to avoid friction or strikes, and every effort is made to do so. Many of the meetings are conducted amicably, even though pressing problems must be resolved. Occasionally, however, a major issue cannot be agreed upon in negotiations, and the unions will vote to strike. But, considering the great number of unions and the many contracts which have been successfully negotiated, the percentage of strikes or walkouts is very low. One of the more unpleasant situations that occasionally arise to plague the companies is a jurisdictional dispute or strike. This is the result of a struggle for power between two different unions who seek jurisdiction over a certain phase of the company's operations or over a group of workers. When this occurs, the company is caught in the middle, and must exercise a very cautious approach toward settlement for fear of being proclaimed unfair by one or the other union.

With very few exceptions, all *performers* must be members of at least one union to take part in a broadcast, while many belong to two or more. One popular young star who is a singer-dancer-musician-actor holds cards in six different unions. As a musician,

he belongs to the American Federation of Musicians; as a legitimate theater actor, he is a member of the Actor's Equity Association; when appearing in night clubs, he must have his American Guild of Variety Artists card; the American Guild of Musical Artists has jurisdiction over his concert dance appearances; on radio and television, he pays dues to the American Federation of Television and Radio Artists; and when making motion pictures, he belongs to the Screen Actor's Guild.

Some of the most important and active unions in radio and television and allied fields are:

AMERICAN COMMUNICATIONS ASSOCIATION (ACA). An independent union devoted to the organization of all employees in the radio broadcasting industry, except musicians and actors.

AMERICAN FEDERATION OF MUSICIANS (AFM). One of the most powerful unions, representing all musicians.

AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS (AFTRA). The performer's union, affiliated with AF of L, representing radio and TV performers—actors, singers, announcers, and so forth.

AMERICAN GUILD OF MUSICAL ARTISTS (AGMA). Has jurisdiction in the fields of opera, concert, ballet, and dance. A branch of the Associated Actors and Artists of America (AAAA).

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (ASCAP). A performing right society through which commercial users of music obtain permission to perform publicly for profit the copyrighted works of its members.

AUTHORS LEAGUE OF AMERICA (ALA). The national business organization of authors and dramatists. Has several guilds, including the Radio Writers Guild (RWG), the Authors Guild, and the Dramatists Guild.

BROADCAST MUSIC, INC. (BMI). Coordinates and licenses the performing rights to music of a group of affiliated publishers and performing rights societies.

CATHOLIC ACTORS GUILD OF AMERICA. Social and benevolent organization which strives to care for the spiritual and physical needs of members of the profession, regardless of creed.

INTERNATIONAL ALLIANCE OF THEATRICAL AND STAGE EMPLOYEES (IATSE). Since the advent of television, this union has grown from its theater domain into active jurisdiction of TV stagehands, carpenters, and others.

- INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS (IBEW).** Has wide coverage of electrical personnel, including radio engineers in many stations.
- NATIONAL ASSOCIATION OF BROADCAST AND ELECTRICAL TECHNICIANS (NABET).** Also covers some radio engineers, and many of the cameramen, engineers, and sound men in TV.
- NATIONAL ASSOCIATION OF BROADCAST UNIONS AND GUILDS (NABUG).** Organized on behalf of their respective memberships in radio and TV for the solution of parallel problems and the working together of the unions and guilds.
- NATIONAL VARIETY ARTISTS (NVA).** Organized to promote Americanism and fraternal and welfare activities among members of theatrical professions.
- RADIO AND TELEVISION DIRECTORS GUILD (RTDG).** A national organization to advance, foster, promote, and benefit the interests of directors, associate directors, and floor managers of TV, both live and film, and radio.
- SCREEN ACTORS GUILD (SAG).** Trade union of all motion picture actors, and represents actors and announcers in TV films.
- SONG WRITERS PROTECTIVE ASSOCIATION (SPA).** Organized to establish harmony and unity of action and understanding among members of the association and between them and corporations, firms, and individuals in business dealings.

The study of labor relations is involved and highly specialized, and will not be attempted in this book. However, as an example of a typically intricate contract, following is a copy of an AFTRA Code of Fair Practice for television broadcasting, as agreed to by the union and the New York local stations, covering the period of December 1, 1952, to November 15, 1954.

**AFTRA CODE OF FAIR PRACTICE FOR
NEW YORK LOCAL TELEVISION BROADCASTING**

RATE SCHEDULE AND CONDITIONS

1. Length of contract—December 1, 1952 to November 15, 1954 (Both Inclusive)
2. A. Performers, and Announcers on Camera, Who Speak More Than Five Lines; Singing and Dancing Soloists

<i>Length of Program</i>	<i>Total Fee</i>	<i>Rehearsal Hours Included</i>
15 minutes or less	\$ 53.00	3
16 to 30 minutes	95.00	4
31 to 60 minutes	129.00	5

Extra Rehearsal \$5.60 an hour

- B. Multiple Performances in One Calendar Week Performers

<i>Performances Per Week</i>		<i>Length of Program</i>		<i>31 to 60 min.</i>		
<i>Per Week</i>	<i>15 min. or less</i>	<i>16 to 30 min.</i>	<i>Fee</i>	<i>Hours</i>	<i>Fee</i>	<i>Hours</i>
1	\$ 53.00	3	\$ 95.00	4	\$129.00	5
2	98.50	6	167.00	8	174.50	10
3	136.50	9	190.00	12	220.00	15
4	167.00	12	209.00	16	262.00	20
5	190.00	15	228.00	20	304.00	25

Extra Rehearsal \$5.60 an hour

3. Performers, and Announcers on Camera, Who Speak Five Lines or Less

<i>Length of Program</i>	<i>Total Fee</i>	<i>Rehearsal Hours Included</i>
15 minutes or less	\$38.00	3
16 to 30 minutes	47.50	4
31 to 60 minutes	57.00	5

Extra Rehearsal \$5.60 an hour

Rehearsal on two days or less, one to be show day

4. A. Announcers and Performers in Commercials

Rates for One (1) Insert per Show

(More than five lines)

<i>Length of Program</i>	<i>Total Fee</i>	<i>Rehearsal Hours Included</i>
15 minutes or less	\$45.50	2
16 to 30 minutes	57.00	3
31 to 60 minutes	68.50	4

Extra Rehearsal \$5.60 an hour

(Five lines or less)

<i>Length of Program</i>	<i>Total Fee</i>	<i>Rehearsal Hours Included</i>
15 minutes or less	\$38.00	3
16 to 30 minutes	47.50	4
31 to 60 minutes	57.00	5

Extra Rehearsal \$5.60 an hour

B. Announcers—Voice Over (off Camera)

(More than ten lines)

<i>Length of Program</i>	<i>Total Fee</i>	<i>Rehearsal Hours</i>
15 minutes or less	\$38.00	1
16 to 30 minutes	68.50	1
31 to 60 minutes	95.00	1

Extra Rehearsal \$5.60 an hour

(Ten lines or less)

<i>Length of Program</i>	<i>Total Fee</i>	<i>Rehearsal Hours</i>
15 minutes or less	\$38.00	1
16 to 30 minutes	47.50	1
31 to 60 minutes	57.00	1

Extra Rehearsal \$5.60 an hour

C. Multiple Performances in One Calendar Week

- 2 performances per week at 1 3/4 times the single rate
- 3 performances per week at 2 1/4 times the single rate
- 4 performances per week at 2 3/4 times the single rate
- 5 performances per week at 3 times the single rate

5. Choruses (Soloists receive performers' scale)

A. Chorus Dancers

<i>Length of Program</i>	<i>Rehearsal Hours</i>	<i>Number of Performers</i>							
		<i>2 Fee Per Performer</i>	<i>3 Fee Per P</i>	<i>4 Fee Per P</i>	<i>5 Fee Per P</i>	<i>6 Fee Per P</i>	<i>7 Fee Per P</i>	<i>8 or more Fee Per P</i>	
15 min. or less	6	\$ 62.50	\$ 61.00	\$ 59.00	\$ 57.50	\$ 56.00	\$ 54.50	\$ 53.00	
16 to 30 min.	12	85.00	83.50	82.00	80.50	79.00	77.50	76.00	
31 to 60 min.	20	104.00	102.50	101.00	99.50	98.00	96.50	95.00	

Extra Rehearsal \$4.00 an hour

Rehearsal must be within the following number of consecutive days, one day of which is the day of broadcast:

- 15 minute program within three days
- 30 minute program within five days
- 60 minute program within six days

B. Chorus Singers (On or off Camera)

<i>Length of Program</i>	<i>Rehearsal Hours</i>	<i>Number of Performers</i>							
		<i>2 Fee Per Performer</i>	<i>3 Fee Per P</i>	<i>4 Fee Per P</i>	<i>5 Fee Per P</i>	<i>6 Fee Per P</i>	<i>7 Fee Per P</i>	<i>8 or more Fee Per P</i>	
15 min. or less	3	\$42.50	\$41.00	\$39.50	\$38.00	\$37.00	\$35.50	\$34.00	
16 to 30 min.	5	53.50	52.50	51.00	49.50	48.50	47.00	45.50	
31 to 60 min.	8	65.00	63.50	62.50	61.00	59.50	58.50	57.00	

Extra rehearsal \$4.00 per hour

C. Multiple Performances in One Calendar Week, Same Show

- 1 3/4 times the single rate for 2 performances a week
- 2 1/4 times the single rate for 3 performances a week
- 2 3/4 times the single rate for 4 performances a week
- 3 times the single rate for 5 performances a week

6. Specialty Acts

1 performer	\$152.00	3 performers	—	\$304.00
2 performers	228.00	4 performers	—	380.00
	\$76.00 for each additional performer			

Above rates include four (4) hours of rehearsal within two (2) days, one of which shall be day of performance

Extra Rehearsal \$5.60 an hour

7. Sportscasters

Sports are divided into two categories:

Class A, which is baseball, football and major boxing

Class B, which is all other sports

Sportscasters Fee:

Class A—\$225.00 per event, or
\$619.00 per week of seven (7) events of the same sport

Class B—\$169.00 per event, or
\$394.00 per week

Assistant sportscasters and/or color men:

Class A—\$140.50 per event, or
\$394.00 per week

Class B—\$112.50 per event, or
\$253.00 per week

An event is what a daily ticket of admission buys

The included rehearsal period for the commercials shall be one hour which must be scheduled within 3 hours immediately preceding the time of broadcast.

8. Walk-Ons and Extras

<i>Length of Program</i>	<i>Total Fee</i>	<i>Rehearsal Hours</i>
15 minutes or less	\$15.00	2
16 to 30 minutes	26.50	2
31 to 60 minutes	34.00	2

Extra Rehearsal at the rate of \$3.40 an hour

Rehearsal on two (2) days or less—one to be show day

9. Live Signature Numbers

\$30.50 per performer including dress rehearsal

Extra rehearsal at \$3.40 an hour

10. Cut-Ins, Hitch-Hikes and Cow-Catchers

A fee of \$38.00 per announcement but not to exceed the fee payable to an announcer on the whole program Rehearsal, if required, \$5.60 an hour

11. Sustaining Programs

Sustaining rate 80% of above fees.

12. Rates for Programs in Excess of One (1) Hour

In all programs of more than one hour in length, the fee shall be the applicable hour rate plus, for each half-hour or part thereof over and above one (1) hour, a sum equal to the difference between the applicable hour rate and the applicable half-hour rate.

13. Live Repeat Program

A live repeat program is a repeat performance of a live broadcast transmitted also as a live broadcast. If a live repeat broadcast is performed within 24 hours after the first broadcast, performer shall receive not less than one-half the applicable minimum fee plus payment for any rehearsal required; in all other cases full fee shall be required.

14. Previews

Previews are performances of scheduled broadcasts which are performed before a studio audience prior to broadcast. Previews shall be considered as rehearsal time.

15. Warm-Ups

Warm-ups are planned entertainments for the studio audience immediately preceding the broadcast. No warm-up may be of more than 30 minutes in length. Participants in such warm-ups who are not members of the cast shall receive not less than one-half of the applicable 15-minute fee if warm-up is 15 minutes, and one-half of the applicable half-hour fee if warm-up is 30 minutes.

Performers in warm-up who are members of the regular cast shall receive \$19.00 per performer, excepting specialty acts who shall not perform a specialty act in the warm-up, and excepting announcers who shall be credited for not less than five hours of rehearsal.

16. After-Shows

After-shows are planned entertainments for the studio audience immediately following the broadcast. No after-show may be more than 30 minutes in length. All performers appearing in such after-show, whether in cast or not in cast, shall receive not less than one-half the applicable 15-minute fee if after-show is 15 minutes, and one-half the applicable half-hour fee if after-show is 30 minutes.

17. Models

Where a model is required to do special business or is engaged to display or use his or her services as a model, such model shall be paid the applicable fee for the five-line or less category.

18. Contractor for Group Singers or Group Dancers

Where any member of singing or dancing groups of six (6) or more is requested to give any additional services, such as contacting singers or dancers, arranging for auditions, arranging rehearsals, or any other similar or supervisory duties, such person shall be paid at least twice the full applicable minimum fee.

19. Performers Who Appear in More Than One Commercial Insert

Performers engaged to perform in commercial inserts who appear in more than one commercial insert on a program, shall receive payment equal to the aggregate of the payments applicable to all such commercial inserts or the applicable performer's rate, whichever is the less.

20. Announcers Who Appear in More Than One Commercial Insert

Announcers engaged to perform in commercial inserts who appear in more than one commercial insert on a program, shall receive payment equal to the aggregate of all the payments applicable to the number of such commercial inserts or the performer's rate (more than 5 lines) whichever is the less.

21. Group Singers, Group Dancers, Walk-Ons, Extras, Who Perform in Commercial Insert

Group singers and group dancers who are engaged solely for performance in commercial inserts shall be paid the applicable group singers' rate for such commercial inserts. Walk-ons and extras engaged primarily for commercial inserts shall receive the walk-on rate.

22. Understudies

(a) A performer engaged by the company to act as an understudy shall receive not less than the applicable minimum fee.

(b) A performer engaged by the company to act as an understudy in addition to acting a part, shall receive not less than the minimum fee for understudying, in addition to not less than the minimum fee for the part which he is to perform. For such combined fees, the company may require the performer to rehearse the combined number of rehearsal hours included in both fees. Any rehearsal in excess thereof shall be paid once at the higher applicable extra rehearsal rate.

23. Stand-Ins

Stand-ins are defined as those performers who are engaged by the company to substitute for members of the cast during rehearsal.

(a) Stand-ins shall not be required to memorize any material or supply any specific wardrobe;

(b) Stand-ins shall receive the rehearsal rate for the period for which they are called;

(c) If stand-ins are required to memorize any material, they shall be classified as understudies.

(d) No performer during rehearsal shall be permitted to read any part other than his own, unless he is paid the applicable stand-in fee, but persons other than performers may cue.

24. Multiple Programs Which Are Part Sustaining and Part Commercial

If a program is broadcast on a multiple basis (i.e., more than one time a week) the compensation payable to any performer appearing on two or more of such programs, shall be the compensation applicable to the commercial program multiple rate if any one of such programs on which the performer appears is commercial.

If a performer is engaged on only one program during the week of a program broadcast on a multiple basis and such program is broadcast as a sustaining program, the performer shall receive the applicable sustaining rate for such program.

25. Notice on Multiple Performances

On all regularly scheduled programs such as serials, strip programs and the like, performers having running parts shall be given not less than two weeks' notice of the engagement prior to the first broadcast in the week for which the performer is engaged in order for the multiple performance rates to be applicable. In the event such notice is not given, the performers shall be paid on the single performance basis.

26. Hazardous Performances

No performer shall be required without his consent to take part in hazardous action or work under hazardous conditions. A performer taking part in hazardous action or working under hazardous conditions shall be paid additional compensation of \$25, provided that the performer must give Producer advance notice that he considers such work hazardous, when he knows of the hazard in advance; and provided further that this paragraph shall not cover specialty acts in the performance of their specialty where the nature of such act is hazardous.

27. Payment for Multiple Sponsorship of Programs

If a program is sponsored by more than one sponsor, the compensation payable to the performer shall be based on the over-all length of the program. As soon as any commercial message is incorporated into the program, the performer shall be paid at least the minimum commercial scale applicable to the entire program and no additional payment shall be due when additional commercial messages are incorporated.

28. Commercials on Segmented Programs

With respect to programs sold in segments, persons rendering services only in the commercial portions of a segment shall be entitled to compensation based on the length of the segment during which they rendered services; in the case of persons rendering such services on two or more segments, for the same employer, the over-all length of the program shall govern the minimums which are applicable.

29. Remotes

There shall be no telecast pickups from any theatres, nightclubs, circuses, hotels, studios on location for pictures being made for theatrical use, and other places where such performances may take place, without the consent of the individual performers involved. Such performers shall be entitled to such additional amounts for such telecast as may be provided in their individual contract of employment or the applicable AFTRA scale, whichever is the higher

30. Compensation for Traveling

Performers shall be paid \$19.40 for each day or part thereof when performer is required to travel more than twenty miles from the broadcasting center of New York. This payment shall be in addition to first-class transportation and living expenses. First-class transportation shall be provided in all cases regardless of mileage and if the performer furnishes his own automobile he shall be paid no less than 7 cents per mile but in no event less than \$1.50 per day, whichever is greater. Regular rehearsal fee and conditions shall apply for all time spent in rehearsal on location.

31. Program Auditions

Program auditions are performances of programs which are used to determine whether the program shall be broadcast at a future date or time; such auditions may not be shown to the public generally but may be performed before a studio audience. Program auditions, whether for sustaining or commercial purposes, shall be paid at one-half of the applicable commercial fees for programs of similar length. Rehearsal time beyond the included rehearsal hours shall be paid for at the full applicable rate specified for regular broadcasts.

32. Talent Auditions, Individual Video Tests, and Individual Voice Tests

Talent auditions, individual video tests, and individual voice tests, are those try-out periods wherein a performer or a package act, or group of performers, are tested for ability, talent, physical attributes and/or suitability for inclusion in a broadcast and for which none of said performers shall be required to learn special material or spoken lines or special business. There shall be no fee required for this category. It is the intention of this clause to afford the opportunity for performers to display their individual talents. This provision shall not be used by producer to evade the terms of this collective bargaining agreement and the producer agrees that this provision shall not be unreasonably exercised.

33. Doubling

- (a) All performers shall be permitted to double in or out of category without additional compensation.
- (b) Producer may have the option of classifying group dancer or group singer as principal performer, in which event such performer automatically comes within all of the working conditions of that particular category.
- (c) Where a performer renders services in more than one category on any program he shall receive not less than the highest applicable fee for any such category.

34. Definition of a Line

A line shall consist of not more than ten words, and part of a line shall be considered a line. It is the intention of the five-line-or-less category to include only those performers who have very minor parts to perform.

35. Definition of Walk-Ons and Extras

Walk-ons and extras are those performers who do not speak any lines whatsoever as individuals but who may be heard, singly or in concert, as part of a group or crowd.

Wherever walk-ons or extras are required to do any special business, other than that which has been customarily performed by walk-ons and extras in accordance with the practice of the legitimate stage, they shall be paid the applicable performer's rate.

36. Cast Credits

All persons classified as performers who speak more than 5 lines, and specialty acts, shall receive cast credit, individual and unit respectively, provided that in no event shall Company be required to give more than 12 credits on any program and provided further that on programs broadcast more than once a week the Company shall not be required to give any such performer or act credit more than once during the week. Visual credits shall be legible and may not be superimposed over commercial slides. The Company shall not be deemed to have breached this provision if cast credit is omitted due to unavoidable contingencies occurring during the broadcast. Cast credit need be given as herein provided only for appearances in the entertainment portion of the program (this last sentence is not intended to exclude credit to announcers).

37. Rehearsal Day and Overtime

A rehearsal day shall consist of no more than 7 out of 8 consecutive hours on any day, inclusive of meal periods, except on one camera day. On any regular rehearsal day, there shall be no more than four consecutive hours of rehearsal in any session. There shall be at least a one-hour break between sessions during which meal period may be given, which may be treated as a break for this purpose.

On one camera day, rehearsal day shall consist of no more than 9 out of 11 consecutive hours, and there shall be no rehearsal session of more than 5 consecutive hours on any such day.

If on regular rehearsal day, rehearsal exceeds 7 hours or more than 4 consecutive hours, or in the case of one camera day, rehearsal hours exceed 9 hours or more than 5 consecutive hours, performers shall be paid overtime at the additional rate of one-half the applicable rehearsal fee.

A rehearsal day starting on one calendar day and continuing into the following calendar day shall be deemed to be one rehearsal day, namely, the rehearsal day on which it started.

38. Minimum Call

A three hour minimum call per day will be granted (except on strip programs when rehearsal is called immediately before or after the program).

No rehearsal session shall be considered as less than one hour in duration.

When the included rehearsal hours are not divisible by three, the balance may be held on any day of the rehearsal span as a separate session which may be less than three but not less than one hour in length.

39. Computation of Rehearsal

The time of each rehearsal session shall be computed in half-hour segments for each half-hour or part thereof.

40. Rehearsals (Except as otherwise provided herein)**A. Rehearsal hours contain the following limitation:**

- Up to 6 hours rehearsal within 2 days or less
- Up to 12 hours rehearsal within 3 days or less
- Up to 18 hours rehearsal within 4 days or less
- Up to 24 hours rehearsal within 5 days or less
- Up to 32 hours rehearsal within 6 days or less
- Up to 40 hours rehearsal within 7 days or less

B. Rehearsal days need not be consecutive but must be within the following span:

Programs of:

- 15 minutes, or less, within 3 consecutive days
- 16-30 minutes, within 7 consecutive days
- 31-60 minutes, within 9 consecutive days

41. Rehearsal on Day of Broadcast

In all cases one day of rehearsal must be the day of broadcast.

42. Reading Session

Performers may be required to attend a reading session which shall not be more than one hour for a 15-minute or half-hour program and not be more than two hours for an hour program. Such reading session shall be considered as rehearsal time and must be conducted within the applicable rehearsal span but shall not necessarily be considered as a rehearsal day. The three-hour minimum call shall not apply to such reading session.

43. Commercial Copy

Commercial copy that must be memorized shall be in the hands of the performer at least 24 hours preceding air time. If any significant changes or additions are made to copy within the 24 hours prior to air time, Producer shall be required to supply an acceptable prompting device or legible cue cards.

44. Incidental Rehearsal

All performers shall receive credit for one hour rehearsal for each time they are required by the company to appear outside the studio premises for choosing and/or fitting of wardrobe and/or wigs, if such time is not otherwise being credited as rehearsal time. Make-up and dressing, including any incidental fittings, repairs and the like, shall be considered rehearsal time. With respect to any costume calls outside the studio, it is understood that in case of a costume call for any group of performers, such call must be staggered in order to avoid unnecessary waiting at the costume studio. It is agreed that if actual time used in such costume fittings is regularly in considerable excess of one hour, an AFTRA deputy will be assigned to keep track of time, and upon certification by such deputy and costumer, Company will credit the full time spent. Time spent in posing for publicity photographs designed to give individual publicity, shall be on performer's own time.

45. Extension of Rehearsal Span

In special cases, where application has been made prior to engagement of the performer, AFTRA will give consideration for permission to have rehearsal beyond the permitted rehearsal span, or beyond the permitted rehearsal days within the rehearsal span, and in all such cases, if granted, such rehearsal shall be computed at one-and-one-half times the regular rehearsal fee for the hours so rehearsed.

46. Overtime Beyond 40 Hours

In all cases where performers have rehearsed more than 40 hours, for which they are either credited or paid the straight time rehearsal rates during any applicable rehearsal span, such performers shall be paid for all hours rehearsed beyond such 40 hours at the rate of time and a half of the applicable rehearsal rate.

47. Rest Periods

(a) There shall be at least a five-minute rest period provided during every hour of rehearsal.

(b) Performers shall receive a rest period of one-half hour immediately preceding the warm-up or broadcast (without credit for the time), during which performers cannot be required for make-up, costume fittings, script changes, etc., except that this shall not apply in the case of serial strip shows or unrehearsed programs.

(c) Specialty acts (physical) shall not be required to rehearse their full act more than two times full out in any one day and in no instance shall they be asked to rehearse full out with less than one hour between rehearsals; on programs where only one camera day is scheduled for such programs, specialty acts (physical) may be required to rehearse their full act three times full out on any such camera day, provided that in such event there shall be not less than one hour's rest between the first and second full out and not less than two hours' rest between the second and third full out.

48. Rest Between Days

There shall be a rest period of not less than 12 hours between the end of work on one rehearsal day and the beginning of work on the next rehearsal day, provided that if any performer is required by the company to report for work within such 12-hour period, he shall be paid for the hours between the time he is required to and does report, and the end of such 12-hour period, overtime compensation in cash computed at the rate of time and a half of the applicable rehearsal rate. Such hours shall not be credited against the hours of rehearsal which are included in the minimum rates hereunder.

49. Meal Periods

Meal periods of one hour shall be given at a time as close to normal meal periods (namely 11 A. M. to 2 P. M. for lunch, and 5:30 P. M. to 8 P. M. for dinner) as the requirements of other participants in the production will permit, but in no case shall the period between the end of lunch and the beginning of dinner exceed 6 hours. Meal periods shall not be considered as time worked. In the event meal period is not given to any performer as herein mentioned, company shall be required to pay in addition to any other fees a sum of \$10.00 to such performer for such meal period missed. In the case of meal time, the five-minute rest periods required to be given in the hour immediately preceding and the hour immediately following meal period, shall be given cumulatively immediately adjacent to the meal period.

50. Wardrobe

Performers shall not be required to furnish any special wardrobe, special wigs or special appurtenances, except specialty acts or units, which may supply their own wardrobe if so contracted by Producer. Evening clothes (except full dress for male performers) and any apparel which may reasonably be expected to be included in the regular wardrobe of a performer are not special wardrobe, provided, however, that the regular wardrobe of a female performer shall not be deemed to include more than one evening gown.

51. Wardrobe

All wardrobe and wigs supplied by the Producer shall be in a sanitary condition.

52. Wardrobe Maintenance

Performers supplying personal wardrobe shall receive maintenance fees for such wardrobe at the following prescribed rates:

Male performers	\$1.69 per garment.
Female performers	\$3.38 per garment.

In the event wardrobe furnished by performer is damaged during rehearsal or performance, the Company will reimburse the performer for the cost of repair provided that notice of such damage is given to a responsible representative of the company, such as the producer, director, associate director, floor manager, house manager, or facilities' manager, prior to the performer's leaving the studio, and only upon submission to the Company of a paid bill covering the cost of such repairs, but in no event more than the value of the garment. In the event a disagreement arises as to whether the damage was caused as a result of rehearsal or performance, the question shall be arbitrable under the arbitration provisions of this agreement.

53. Dressing Rooms

(a) Adequate, clean and accessible dressing rooms and toilet facilities shall be provided. Dressing rooms with adequate locks or facilities for locking or checking valuables shall be provided, or in their absence, adequate insurance against loss must be provided. Seats shall be available for performers during rehearsal.

(b) Adequate space affording complete privacy shall be provided whenever a performer is required to make a complete change in connection with any performance.

(c) Facilities for repair of wardrobe used in the performance shall be provided.

54. Engagements

Performers shall have specific notice of the part to be played, date, time, and place of broadcast, time of live re-broadcast if any, place of rehearsal and rehearsal time contracted for; provided, however, that the time of rehearsal may be changed if the performer is given twenty-four (24) hours notice thereof and any place of rehearsal may be changed to another place in the same city on reasonable notice and provided that any such change in a place or time does not conflict with any bona fide engagement contracted for by the performer prior to the giving of such notice.

55. Over-Scale Contracts

Any artist who is engaged to perform services at a scale, or under terms or conditions over and above the minimum scales, terms or conditions provided for in this agreement, shall nevertheless have the protection and benefit of all other provisions and conditions set forth in this agreement. If the compensation of the artist for any engagement is above the minimums specified herein, additional services at applicable minimum fees for such engagement may be credited by the Producer up to the full amount of the compensation paid to such artist if there is a specific provision to such effect in the artist's written contract, or if in the case of a verbal engagement, it is specifically agreed at the time the verbal engagement is entered into that the sponsor or Producer is entitled to such credit.

56. Additional Services

No service of the performer is contracted for except as specified herein. This paragraph is not intended to prevent the performer from contracting for services of a kind not covered by the agreement by individual contract at such rates of pay and under such conditions as the Producer and the performer shall agree, subject only to the fact that it shall not be in conflict with this agreement.

57. Cancelled Individual Engagements

In the event the performer's engagement for the program is cancelled, Producer agrees, nevertheless, to pay the performer in full for all contracted time, as herein specified, except where cancellation is for gross insubordination or misconduct. Producer agrees that after the engagement is made, the risk of performer's incompetence is assumed by him.

58. Cancelled Programs

If the broadcast of a program is prevented by governmental regulation or order, or by a strike, or by the failure of broadcasting facilities because of war or other calamity such as fire, earthquake, hurricane, or similar acts of God, or because of the breakdown of said broadcasting facilities due to causes beyond the reasonable control of the Company (such as the collapse of the transmitter due to structural defects), the Company shall be relieved of any responsibility for the payment of compensation for the program so prevented; provided that in such case the Company shall reimburse the performer for all out of pocket costs necessarily incurred in connection with such program. In addition, the performer shall be paid the full applicable rehearsal rate for all hours rehearsed prior to notice of cancellation. The same consequences shall ensue if the program time is preempted by a presidential broadcast and notice of cancellation for such purpose is given to performer promptly upon such notice having been received by the Company. Where the program time is preempted to broadcast an event of public importance (other than a presidential broadcast) or where the program is cancelled or prevented for any reason other than those stated above, or where insufficient advance notice has been given under the preceding sentence, the Company shall pay the performer his full contract price for the program so cancelled or prevented.

59. Postponed Programs

If a postponed program involves a change in the call of the performer to another broadcast day, it shall be treated as a cancelled broadcast. In the event that a program is postponed to a later hour of the same broadcast day (such change not having been made known to the artist 24 hours in advance), then the hours intervening between the originally scheduled time for the performance and the time of the actual performance shall be considered rehearsal time. In the event that such call for postponement conflicts with artist's prior commitments, the original performance shall be considered as a cancelled program for which he shall be paid. Subject to the above provisions the change of a performance from a live to a pre-recorded basis shall not be deemed to be a cancelled program.

60. Payment

Payment to all performers shall be made not later than Thursday after the week during which such performance shall have taken place. The minimum fees shall be net to the performer and no deductions whatever may be made therefrom (except for such taxes and withholdings as are required or authorized by law). Payment shall be made directly to the performer unless written authorization has been received by the employer from the performer authorizing payment to some other person, with a copy of such authorization to be delivered to AFTRA by performer.

Promptly after the execution of this agreement, a committee of ten members shall be formed which shall consist of five members appointed by AFTRA and five members appointed by the industry (one each by ABC, CBS, DUMONT, NBC, and WOR). It shall be the function of this committee to examine the feasibility of reducing, so far as possible, the time within which payments to be made pursuant to this agreement shall be made. If 75 per cent of the members of the committee reach agreement, their decision shall be incorporated into this agreement.

61. Deductions for Social Security and Withholding Taxes

Social security and withholding taxes shall be deducted from all employees covered by this Code regardless of whether they are part time or full time, staff or free-lance employees.

62. Disability Insurance

Deductions for New York State Disability Insurance shall be noted on the check or statement given to the performer. The check or statement should also include the employer's name or registration number for unemployment insurance purposes.

63. Non-Waiver of Rights

The acceptance by a member of AFTRA, for any work or services under this agreement, of payment or other consideration in money, by check, or in any other form, shall not be deemed a waiver by such AFTRA member, nor constitute a release or discharge by him, of such AFTRA member's rights either under this agreement or under any agreement subject to this agreement, for additional compensation or of his contractual rights. Releases, discharges, notations on checks, cancellations, etc., and similar devices which may operate as waivers or releases shall be null and void to the extent provided for above unless AFTRA's prior written approval is first had and obtained.

64. Notice on Group Singers and Group Dancers

Any individual member (not under contract) of a singing or dancing group, who has appeared on six (6) or more consecutive programs, shall receive at least two (2) weeks' notice of discharge except for cause. However, any member who auditions for a program, as a member of a group, shall, in the event that said group is accepted for the program, be considered to be a member of said group and may not be discharged without justifiable cause without AFTRA's consent as long as the group remains on the program or for a period of thirteen (13) weeks, whichever is less.

65. Individual Contracts

Notice of this agreement will be given to AFTRA members, and they will contract subject thereto, and as to such Producers who either sign this agreement or signify their intention to abide thereby, the member will sign any contracts subject to the fulfillment of all obligations of such Producer hereunder.

66. Standard Clause for Individual Contract

Every contract (whether written or oral) between Producers under this Code and any Artist must contain and shall be deemed to contain the following clause:

"Notwithstanding any provision in this contract to the contrary, it is specifically understood and agreed by all parties hereto:

1. That they are bound by all the terms and provisions of the 1952-54 AFTRA CODE OF FAIR PRACTICE FOR NEW YORK LOCAL TELEVISION BROADCASTING. Should there be any inconsistency between this contract and the said CODE OF FAIR PRACTICE, the said Code shall prevail; but nothing in this provision shall affect terms, compensation or conditions provided for in this contract which are more favorable to members of AFTRA than the terms, compensation and conditions provided for in said CODE OF FAIR PRACTICE.

2. That the artist is or will become a member of AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS in good standing, subject to and in accordance with paragraph 80 of said Code of Fair Practice.

3. All disputes and controversies of every kind and nature arising out of or in connection with this contract shall be determined by arbitration in accordance with the procedure and provisions of the 1952-54 AFTRA Code of Fair Practice for New York Local Television Broadcasting.

67. Standard AFTRA Engagement Contract for Single Television Broadcast and for Multiple Television Broadcasts Within One Calendar Week

Every engagement for a single television broadcast or for multiple television broadcasts within one calendar week shall, if in writing, be on the following standard form of contract, and, if oral, shall be deemed to be on such standard form. Additions to the standard form must be more favorable to the performer than, or not inconsistent with, the express provisions of the said standard form contract, and in no event may such additions violate the AFTRA Code.

STANDARD AFTRA ENGAGEMENT CONTRACT FOR SINGLE TELEVISION BROADCAST AND FOR MULTIPLE TELEVISION BROADCASTS WITHIN ONE CALENDAR WEEK

Dated: 195

Between

hereinafter called "Performer",

and

.....
, hereinafter called "Producer".

Performer shall render artistic services in connection with the rehearsal and broadcast of the program(s) designated below and preparation in connection with the part or parts to be played:

TITLE OF PROGRAM:

TYPE OF PROGRAM:Local () Network () Sustaining () Commercial ()

SPONSOR (if commercial):

DATE(S) AND TIME(S) OF PERFORMANCE*:

PLACE OF PERFORMANCE:

AFTRA CLASSIFICATION:

PART(S) TO BE PLAYED:

COMPENSATION:

REHEARSALS*

Date	From	To	Place	Date	From	To	Place
Date	From	To	Place	Date	From	To	Place
Date	From	To	Place	Date	From	To	Place
Date	From	To	Place	Date	From	To	Place

Execution of this agreement signifies acceptance by Producer and Performer of all of the above terms and conditions and those on the reverse hereof and attached hereto, if any.

(PRODUCER)

.....
 Performer

.....
 Telephone Number

By

.....
 Social Security Number

* Subject to change in accordance with AFTRA Code

STANDARD TERMS AND CONDITIONS

1. Performer shall render Performer's services in connection with this engagement to the best of Performer's ability, and subject to Producer's direction and control. Performer will abide by all reasonable rules and regulations of Producer, the broadcaster, the sponsor(s) and their advertising agencies, and Performer will refrain from any offensive or distasteful remarks or conduct in connection with this engagement. Performer shall, if and as required by this written contract, be available to participate in commercial inserts and leads into and out of such commercial inserts. The Producer, broadcaster(s), and sponsor(s) and their advertising agencies may open and answer mail addressed to Performer relating to the program, provided that all such mail relating to Performer and intended for him or copies thereof, shall be turned over to Performer within a reasonable length of time.

2. (a) Performer shall indemnify Producer, the sponsors and their advertising agencies, the network, and all stations broadcasting the program against any and all claims, damages, liabilities, costs and expenses (including reasonable attorney's fees) arising out of the use of any materials, ideas, creations, and properties (herein called "materials") whether or not required of Performer, furnished by Performer in connection with this engagement, and any ad libs spoken or unauthorized acts done by Performer in connection therewith. Producer shall similarly indemnify Performer in respect to "materials" furnished by Producer, and acts done or words spoken by Performer at Producer's request. Each party will give the other prompt notice of any such claims and/or legal proceedings (and shall send a copy of such notice to AFTRA) and shall cooperate with each other on all matters covered by this paragraph.

(b) If this agreement requires, as an express additional provision, that Performer furnish materials (herein called "required materials") in connection with his performance hereunder, Performer shall submit such required materials to Producer at such time prior to performance thereof as may be reasonably designated by Producer, and such required materials shall, as between Producer and Performer, unless otherwise expressly provided in this agreement under the heading "Additions", be and remain the property of Performer.

3. In full payment for Performer's services and the rights and privileges granted to Producer hereunder, Producer shall pay Performer the compensation hereinbefore specified not later than Thursday after the week during which Performer's services shall have been rendered, subject to the deduction of such taxes and withholdings as are authorized or required by law. There shall be no obligation on Producer's part to produce or broadcast the program or to use Performer's services or materials, if any

4. The program hereunder may be originally broadcast either live or by recording over the facilities arranged by or for Producer. The term "recordings", as used herein, shall mean and include any recording or recordings made whether before or during a broadcast transmission, by electrical transcription, tape recording, wire recording film or any other similar or dissimilar method of recording television programs, whether now known or hereafter developed. All recordings as between Producer and Performer shall be Producer's sole property, but shall be subject to the restrictions contained in the AFTRA Code in effect at the time such recording is made, except as AFTRA may otherwise permit in writing. Performer will, if required by Producer, re-enact the performance, in whole or in part, in connection with any recording of all or any portion of the program (which Producer may deem desirable) in order to make adjustments necessitated by mechanical failure or to correct failures in performance, provided that such re-recording shall be done within seven (7) days after the original broadcast of the program at a time which does not conflict with Performer's other bona fide commitments, and provided, further, that Producer shall pay for Performer's services in connection with such re-recording such additional compensation as may be required by the said AFTRA Code.

5. If the broadcast of any program hereunder is prevented by governmental regulation or order, or by a strike, or by failure of broadcasting facilities because of war or other calamity such as fire, earthquake, hurricane, or similar acts of God, or because of the breakdown of such broadcasting facilities due to causes beyond Producer's reasonable control (such as the collapse of the transmitter due to structural defects), Producer shall be relieved of any responsibility for the payment of compensation for the program so prevented; provided that in such case Producer shall reimburse Performer for all out-of-pocket costs necessarily incurred in connection with such program. In addition Performer shall be paid the full applicable rehearsal rate for all hours rehearsed prior to notice of cancellation. The same consequences shall ensue if the program time is preempted by a Presidential broadcast and notice of cancellation for such purpose is given Performer promptly upon such notice having been received by Producer. Where the program time is preempted to broadcast an event of public importance (other than a Presidential broadcast) or where the program is cancelled or prevented for any reason other than those stated above, or where insufficient advance notice has been given under the preceding sentence, Producer shall pay Performer his full contract price for the program so cancelled or prevented.

6. Notwithstanding any provision in this agreement to the contrary it is specifically understood and agreed by all parties hereto:

(a) That they are bound by all the terms and provisions of the applicable AFTRA CODE OF FAIR PRACTICE FOR TELEVISION BROADCASTING. Should there be any inconsistency between this agreement and the said Code of Fair Practice, the said Code shall prevail; but nothing in this provision shall

affect terms, compensation, or conditions provided for in this agreement which are more favorable to members of AFTRA than the terms, compensation or conditions provided for in said Code of Fair Practice.

(b) That Performer is or will become a member of AFTRA in good standing, subject to and in accordance with the union shop provision of said Code of Fair Practice.

(c) All disputes and controversies of every kind and nature arising out of or in connection with this agreement shall be determined by arbitration in accordance with the procedure and provisions of the said AFTRA Code of Fair Practice.

7. This agreement, when executed by Performer and Producer, shall constitute the entire understanding between them, and shall be construed according to the laws of the State of

ADDITIONS NOT PART OF STANDARD FORM

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68. Title of Code

This Code shall be referred to as the 1952-54 AFTRA CODE OF FAIR PRACTICE FOR NEW YORK LOCAL TELEVISION BROADCASTING.

69. Programs Covered by Collective Bargaining Agreement

This agreement covers live local television programs broadcast over Stations WABD, WJZ-TV, WCBS-TV or WNBT and such other New York local stations as shall be determined by AFTRA; live television programs shall be deemed to include live broadcasts, kinescope to supplement live broadcasts, film sequences made especially for the entertainment portion of a live program, and any other program by kinescope or similar device done in the manner of a live broadcast.

70. Definition of Local Program

A local television program is one which is broadcast over only one television station.

71. People Covered

All persons engaged as talent, e.g., actors; comedians; masters-of-ceremonies; quiz masters; disc jockeys; singers; dancers; announcers, (other than staff duties of staff announcers); sportscasters; specialty acts; walk-ons; extras; puppeteers; reporters and analysts (with the exception of government employees and persons who are engaged occasionally on a single program basis because they are specialists whose regular employment or activity is in the field in which they report, such as college professors and scientists) in the fields of home economics, fashions, farm and rural subjects, and market reports; models; moderators; members of panel where format of program requires such persons to participate generally in entertainment. Excluded from the provisions of this agreement are members of panel who take part in discussion of news, education, or public affairs programs, or persons who act only as judges of contests.

The Company shall have the right to use bona fide amateurs on bona fide amateur programs from time to time, provided that such programs shall not be grouped so as to constitute a series, and provided further that such amateur gives the Company a written statement that he has not previously appeared as an amateur more than once in the then current calendar year.

Contestants on bona fide amateur talent opportunity programs which involve a competition out of which winners are chosen on each program, shall be excluded from this agreement provided that any such contestant shall be limited to two appearances as an amateur on any such series of talent programs and to one such series of talent programs in one calendar year.

AFTRA agrees to give a waiver for persons employed for not more than one performance each year during the term of this agreement, because of reputation acquired in fields other than the amusement field, provided that such waiver will be granted only where such person gives the Producer a written statement that he has not previously appeared under the conditions provided in this waiver clause.

Choirs and choruses of denominational religious organizations on programs of a religious nature which are not sponsored by any advertiser, shall be excluded from the provisions of this agreement.

Participants from the audience in audience participation programs and interviewees from the audience on any program are excluded from this agreement.

72. Children's Programs

If 75 per cent of the performers on a program are children, the program shall be considered a children's program. Persons sixteen years of age or under are children within the meaning of this contract, and Company may engage such persons on such programs on terms mutually satisfactory to the individuals. AFTRA reserves the right, if children's programs become a problem, to request the Company to enter into negotiations relative thereto.

Children on adult programs shall receive the minimum applicable fee for adults.

The Producer agrees to supply cots during rehearsal for child performers.

Producer agrees to cooperate with AFTRA in an effort to secure a more efficient handling of the issuance of working permits for children from the New York Society for the Prevention of Cruelty to Children and the Mayor's Office of the City of New York.

73. Minimum Scales

Producer agrees that he will make no contract with any performer at terms less favorable to such performer than those contained in this agreement and make no changes or alterations of these provisions without the written consent of AFTRA.

74. Waivers

AFTRA will give waivers in proper cases upon application by the Producer to meet any program requirements with respect to working conditions. Minimum fees are not working conditions.

The wages and working conditions set forth herein are the minimum wages and working conditions for the employment of television artists in the categories mentioned above and no waiver of any such wages or working conditions by any artist shall be effective unless the written consent of AFTRA to such waiver is first had and obtained.

75. Retroactivity

Notwithstanding any pre-existing contracts to the contrary containing terms less favorable to AFTRA members than the terms of this Code, all terms of this Code (including minimum compensation and working conditions) shall be effective as of the date of the signing of this Code or the letter of adherence thereto, but in no event shall such effective date be later than January 1st, 1953; provided that all money rates contained in this Code shall be retroactive to and including December 1st, 1952, notwithstanding any pre-existing contracts to the contrary containing terms less favorable to AFTRA members than the terms of this Code.

76. Modification of Present Contract

The Producer agrees, for the benefit of AFTRA and all performers employed by the Producer, that existing contracts (whether oral or written) with all performers are hereby modified in accordance herewith, but no terms, wages, or hours now had by any such performers which are more favorable to such performers than the terms, wages, or hours herein specified, shall be deemed so modified. If there are any other contracts between or among signatories to this agreement or those who signify their intention of abiding thereby, which require performers to work under terms, wages or conditions less favorable to such performers than this agreement, then, notwithstanding such contracts, it is agreed that this agreement shall, nevertheless, apply for the benefit of all such performers and of AFTRA.

77. Waiver of Cause of Action

For the benefit of all members of AFTRA, and of AFTRA, and of all other persons and organizations, we hereby waive, relinquish and release any and all claims, rights, actions or causes of action, whether at law, equity, arbitration or otherwise, growing out of the failure of any AFTRA member or any other person to render services prior to the execution of this agreement where such failure was occasioned by the AFTRA members, or other persons, obedience to a strike call (or picketing in connection therewith) heretofore issued by AFTRA, irrespective of whether the AFTRA member, at the time of such failure, was under contract to render services, or growing out of the issuance of such strike call or the direction of such picketing by AFTRA. The provisions of this paragraph shall survive the expiration (or termination) of this agreement, and shall have the same effect as if addressed and delivered personally to every member of AFTRA and every other person who so failed to render services.

78. Individual Contracts

We agree that every contract (now or hereafter made) between the undersigned company and every AFTRA member shall contain and shall be deemed to contain the following clause:

In the event an artist's individual contract is of longer duration than the said AFTRA Code, then, for such period of duration and until a new code is agreed to, we covenant not to bring or maintain any action or proceedings against you, because you refrain from rendering your services under this contract by reason of any strike

or work stoppage (whether partial or complete) called or ordered by AFTRA. In such event we covenant (a) that neither AFTRA nor any of its representatives shall be deemed to have induced you to breach this contract, and (b) that for the direct benefit of AFTRA and its representatives, we will not bring or maintain any action or proceedings against them, or any of them, based upon or arising either out of the existence of this contract or out of your failure to render services under this contract. Upon the resumption of work after such strike or stoppage, all the terms and conditions of this contract shall be reinstated for the balance of the term hereof; provided, however, that if a collective bargaining agreement covering work of the type provided for herein is signed by us, you will, from and after the effective date provided for in such agreement, receive the benefit of any applicable provisions of such agreement which may be more favorable to you than the terms of this contract. We further agree that your obligations hereunder shall be subject and subordinate to your primary obligation to AFTRA to obey its rules and orders.

The provisions of this Paragraph 78 shall survive the expiration or cancellation of this agreement as to all such contracts with AFTRA members in existence while this agreement is in effect.

79. Merger

It is the intention of the parties hereto that no claim should be made that the individual contracts between performers and Producers should be deemed abrogated or changed in any manner whatsoever, by reason of the merger of AFRA and TvA into AFTRA. To this end it is agreed by all signatories to the Code and to the Letters of Adherence, and by AFTRA on behalf of itself, TvA and AFRA, that (1) wherever the term "AFRA" or "TvA" appears in any individual contract, whenever made, the term "AFTRA" shall be deemed substituted in its place and stead; and (2) no individual contract shall be deemed abrogated or changed by reason of the merger of AFRA and TvA into AFTRA. This provision is for the direct and express benefit of all members of AFTRA and of all former members of TvA and AFRA.

80. Union Shop

Until and unless the Labor Management Act, 1947, is repealed or amended, the following provision shall apply:

"Subject to the American Federation of Television and Radio Artists having obtained authorization from the National Labor Relations Board as presently required by existing law, it is agreed that, during the term of this agreement, the Company will employ and maintain in its employment only such persons covered by this agreement as are members of American Federation of Television and Radio Artists in good standing or as shall make application for membership within thirty days after the date of hiring as such, or the effective date of this paragraph, whichever is later."

The provisions of this paragraph are subject to said Act.

In the event the said Act is repealed or amended so as to permit a stricter "union shop clause," the above provisions shall be deemed amended accordingly.

American Federation of Television and Radio Artists agrees that it is and will continue to be an open union and that it will keep its membership rolls open and will admit to membership all eligible television artists engaged by the Producer. American Federation of Television and Radio Artists agrees not to impose unreasonable entrance fees or dues upon its members and wherever necessary for the producer's program purposes to qualify members within twenty-four (24) hours after notice from the Producer.

81. AFTRA Rules

Producer agrees that he has notice that the performer is a member of AFTRA and must obey its rules. Producer admits specifically notice of the rule which requires the AFTRA member to render services only upon a program where all the performers are members in good standing of the American Federation of Television and Radio Artists, except as otherwise provided by law. AFTRA agrees that it has no present rule and will make no future rule in derogation of this agreement.

82. Admission to Premises

Any representative of AFTRA shall be admitted to the premises of the Producer or where the rehearsal or broadcast takes place, at any reasonable time, to check the performance by the Producer of this agreement; but such checking shall be done so as not to interfere with the conduct of the Producer's business. Producer agrees, upon AFTRA's request, to furnish a list of all artists appearing on any program.

83. Production Memorandum

Producer agrees to furnish AFTRA with a production memorandum for each individual program signed by an authorized agent of the Producer. The production memorandum shall give full and specific information

sufficient to permit computation of performer's fee, with respect to the services rendered by the performer and the gross fees paid; where the gross fee is over \$1,000, the information furnished shall be "\$1,000 plus." Said memorandum shall be filed with AFTRA within five days after the time for payment to the performer and no later.

84. Use of Kinescope for Reference, File, Audition, Trailer, or Promotional Purposes

Kinescope recordings may be used for reference, file and private audition for prospective sponsors and their agencies.

An excerpt from a kinescope of not more than one minute in length may be used only in television for trailer and promotional purposes for a program, provided such excerpt shall not be used beyond sixty days after the date of broadcast from which it was originally made.

85. Letters of Adherence

The term 'Producer' as used in this Code includes advertising agencies who sign the letters of adherence. Only advertising agencies may sign letters of adherence and such letters of adherence are binding upon the advertising agencies, and must be delivered to AFTRA, or to a broadcasting company signatory with a copy to AFTRA. The station signatories to the Code agree to submit a letter of adherence to advertising agencies which on their own behalf or on behalf of a client use the facilities of the station for a program not furnished by the station; and if the advertising agency refuses to sign and deliver such letter of adherence to AFTRA or to the station signatory, with a copy to AFTRA, the station signatory agrees to notify AFTRA promptly of such refusal. The Letter of Adherence shall be in the following form:

"Dear Sirs:

We acknowledge receipt of your letter of enclosing a copy of:

- (1) The '1952-54 AFTRA CODE OF FAIR PRACTICE FOR NETWORK TELEVISION BROADCASTING;'
- (2) The '1952-54 AFTRA CODE OF FAIR PRACTICE FOR NEW YORK LOCAL TELEVISION BROADCASTING;'

We wish to enjoy peaceful and pleasant relations with the American Federation of Television and Radio Artists (AFTRA) and its members, and to that end, in accordance with the uniform practice established by the broadcasting industry in its dealings with AFTRA, we agree to abide by and conform to all the terms and conditions specified in the aforementioned documents, unless as to any program we give AFTRA written notice to the contrary ten (10) days before the start of such program.

Without limiting the generality of the foregoing, the undersigned agrees to all the arbitration provisions of the said documents. While this letter of adherence is in full force and effect, we and AFTRA agree that pending arbitration and award, there will be no stoppage of work relating to the dispute under arbitration, and the parties agree that all awards rendered shall be binding upon them.

You are authorized to deliver copies of this letter to AFTRA.

Very truly yours,

.....
(Advertising Agency)

....."
(Date)

86. Purchase of Package Shows

Nothing in this agreement shall be construed as preventing the Producer from buying package shows from fair independent contractors; provided that the Producer must, in its agreement with the independent contractor, include a provision requiring such contractor to sign, adopt and conform to the 1952-54 Code of Fair Practice for New York Local Television Broadcasting, and further provided that such independent contractor becomes a signatory to such Code. AFTRA agrees with the Producer that if an independent contractor has signed this agreement and the Producer has complied with this paragraph, AFTRA will not exercise its right to strike against the independent contractor so as to create program emergencies for the Producer.

87. Bonds

AFTRA reserves the right, in the event it determines that a particular Producer is not reliable or financially responsible, to require the posting in advance, of an adequate bond, cash or other security.

88. Unfair Producer

Producer agrees that he has notice that this agreement represents the minimum terms and working conditions of performers in live local television broadcasting. Anyone engaging performers in this field who breaches or violates conditions of the agreement may be regarded as unfair and performers may be instructed not to work for anyone who is unfair. This paragraph is a statement by the Producer that he has notice of the facts stated in this paragraph, and goes no further.

Anyone who engages performers who is declared to be unfair by any branch of the Associated Actors and Artistes of America upon action taken by the Associated Actors and Artistes of America may be declared unfair by AFTRA and artists may be instructed not to work for any such person. Artists may not be required to take direction from anyone who has been declared unfair under this provision.

89. No Strike Clause

So long as the producer performs this Code, AFTRA will not strike against the producer as to the performers covered by this Code in the field covered by this Code. To the extent AFTRA has agreed not to strike, it will order its members to perform their contracts with the Producer.

90. Production Prosecuted

In the event that the program for which the performer is engaged is complained of and any prosecution, civil or criminal, private or governmental, shall follow, Producer agrees at his expense, to defend the performer and to pay all charges and judgments so incurred. This paragraph does not apply to a case where the prosecution is in respect of material furnished by the performer or acts done by the performer without the authorization of the Producer.

91. Arbitration

All disputes and controversies of every kind and nature whatsoever between any Producer and AFTRA or between any Producer and any member of AFTRA, arising out of or in connection with this Code, and any contract or engagement (whether overscale or not, and whether at the minimum terms and conditions of this Code or better) in the field covered by this Code as to the existence, validity, construction, meaning, interpretation, performance, non-performance, enforcement, operation, breach, continuance, or termination of this Code and/or such contract or engagement, shall be submitted to arbitration in accordance with the following procedure:

(a) AFTRA, the Producer concerned, or (with the written consent of AFTRA endorsed upon the demand for arbitration) the artist concerned, may demand such arbitration in writing, which demand shall include the name of the arbitrator appointed by the party demanding arbitration. Within three (3) days after such demand, the other party shall name its arbitrator, or in default of such appointment, such arbitrator shall be named forthwith by the Arbitration Committee of the American Arbitration Association, and in lieu of their agreement upon such third arbitrator, he shall be appointed by the Arbitration Committee of the American Arbitration Association. Each party shall bear his own arbitration expenses.

(b) The hearing shall be held on two (2) days' notice and shall be concluded within fourteen (14) days unless otherwise ordered by the arbitrators. The award of the arbitrators shall be made within seven (7) days after the close of the submission of evidence. An award agreed to by a majority of the arbitrators so appointed shall be final and binding upon all parties to the proceeding during the period of this agreement, and judgment upon such award may be entered by any party in the highest court of the forum, state or federal, having jurisdiction.

(c) The parties agree that the provisions of this Paragraph shall be a complete defense to any suit, action or proceeding instituted in any Federal, State or local court or before any administrative tribunal with respect to any controversy or dispute which arises during the period of this agreement and which is therefore arbitrable as set forth above. The arbitration provisions of this agreement shall, with respect to such controversy or dispute, survive the termination or expiration of this agreement.

(d) AFTRA shall be an ex officio party to all arbitration proceedings hereunder in which any artist is involved, and AFTRA may do anything which an artist named in such proceeding might do. Copies of all notices, demands, and other papers filed by any party in arbitration proceedings, and copies of all motions, actions or proceedings in court following the award, shall be promptly filed with AFTRA.

(e) Nothing herein contained shall be deemed to give the arbitrators the authority, power or right to alter, amend, change, modify, add to or subtract from any of the provisions of this Code.

92. Check-Off

The Producer agrees that, on thirty days' written notice from AFTRA, he will deduct, for and on account of union membership dues, that percentage or amount requested in the AFTRA notice, of all compensation earned and to be earned by each employee covered under this agreement for whom there shall be filed with the Producer a written assignment in accordance with Section 302(c) of the Labor Management Relations Act, 1947. The Producer shall commence making such deductions with the first wage payment to be made to each such employee

following the date of the filing of his said written assignment, and such deductions shall continue thereafter with respect to each and every subsequent wage payment to be made to each such employee during the effective term of his said written assignment.

Within ten days after the end of each month, the Producer shall remit to the Union, by check drawn to the order of American Federation of Television and Radio Artists, the total amount of all deductions made during the said month for all such employees. At the time of such remittance, and together therewith, the Producer shall also furnish to the Union a record certifying the names of the employees on whose account such deductions were made, their respective earnings during said month, and the amount of deductions for each such employee during said month.

The Producer agrees that he will cooperate with the Union in order to expedite the procurement by the Union of the written assignments of the employees, as herein required.

93. No Discrimination

The producer agrees not to discriminate against any performer because of race, sex, creed, color or national origin.

94. Separability

If any clause, sentence, paragraph, or part of this agreement or the application thereof to any person or circumstances, shall, for any reason, be adjudged by a court of competent jurisdiction to be invalid, such judgment shall not affect, impair, or invalidate the remainder of this agreement, but shall be confined in its operations to the clause, sentence, paragraph, or part thereof directly involved in the controversy in which such judgment shall have been rendered. It is hereby declared to be our intent that this agreement would have been accepted even if such invalid provisions had not been included.

95. NLRB Consent Election

The Producer agrees to the NLRB Agreement for Consent Election (UA) with respect to the employees covered by the collective bargaining unit of this Code, and further agrees to sign said Agreement or counterparts thereof, to furnish its lists of employees as provided therein, and to cooperate with AFTRA in the holding of the Consent Election on the dates fixed for such election.

96. Cost of Living

A. If the cost of living index (consumer's price index) as of December 15th, 1953, or, at the option of AFTRA, as of the fifteenth day of any month after December 15th, 1953, as issued by the Bureau of Labor Statistics of the United States Department of Labor (which is based upon composite figures for large cities using the base of 100 for the years 1935-39) shall be ten per cent or more higher than said index for December 15th, 1952, then AFTRA within 30 days after the publication of said index for December 15th, 1953 or within 30 days after the publication of said index for any month thereafter, as the case may be, may give written notice to the Company (only once during the period of this agreement) requesting that the minimum rates of pay provided in this agreement be adjusted and specifying the requested adjustment. Within five days after receipt of such notice, the Company shall either grant the adjustment requested or enter into negotiations with AFTRA with respect to such requested adjustment. If within five days after the parties have entered into such negotiations, they shall fail to reach an accord, the question of the rate adjustment shall be submitted to arbitration in accordance with the arbitration provisions of this agreement. In the event the said cost of living index is not published, then the new cost of living index series issued by the Bureau of Labor Statistics of the United States Department of Labor in substitution therefor shall be used.

B. The arbitration shall be limited solely to the adjustment of minimum rates of pay and the award shall be effective on the date when issued, but in no event prior to December 15th, 1953, and shall continue in effect until the expiration of the term of this agreement. If for any reason neither of the aforementioned indices is published for any period referred to in this paragraph, the parties hereto shall agree upon a comparable cost of living index and failing to reach an agreement, shall submit to arbitration the selection of such an index.

97. Wherever in this Code, the first person (such as we, our, us) is used, it means the Producer. Similarly, the second person (you) means AFTRA.

98. The terms "Producer" and "Company" are used interchangeably.

99. This agreement shall be processed for approval by the Wage Stabilization Board, if such approval is required, and the parties agree to join in executing such documents and taking such steps as are proper and necessary in order to obtain such approval of the increases so provided. This provision shall not admit jurisdiction of the Wage Stabilization Board.

AMERICAN FEDERATION OF TELEVISION
AND RADIO ARTISTS

ACCEPTED AND AGREED TO:

by

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PRODUCER

..... 195—
Date

by

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ADDRESS

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CITY

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Conclusion

Most of the effective regulation of radio and television in the United States comes from the Federal Communications Commission. Among its many duties this Commission has control of the licensing of all broadcasting stations. At infrequent intervals the Commission has issued publications concerning broadcasting policies, but in general the FCC has not been too stringent either in announcing its policies or enforcing many of those which it has issued. The National Association of Radio and Television Broadcasters also has stated some general principles concerning certain phases of broadcasting, and the networks and some local stations also have certain policies they follow.

DISCUSSION QUESTIONS AND PROJECTS

1. Should the Federal Communications Commission play a stronger role in broadcast regulating and control?
2. Can broadcasters successfully regulate themselves?
3. What should be the role of the labor unions in the broadcast industry?
4. Why has not the American public been more influential in determining broadcasting policies?

SELECTED READINGS

CHESTER, GIRAUD, and GARRISON, GERNET R. *Radio and Television*. New York: Appleton-Century-Crofts, Inc., 1950.

Some specific material concerning regulation will be found in Chapters 6, 10, and 11.

"Public Service Responsibility of Broadcast Licensees," Federal Communications Commission, 1946.

ROBINSON, THOMAS PORTER. *Radio Networks and the Federal Government*. New York: Columbia University Press, 1943.

A detailed study of the federal regulation of the various networks in the United States.

SIEPMAN, CHARLES. *Radio, Television and Society*. New York: Oxford University Press, 1950.

A well-developed discussion of federal regulation, rights of listeners, and the problem of free speech.

FILMS FOR TELEVISION

THE INDUSTRY of providing films for television has grown to be one of the most important divisions of the TV business world. From a small group of pioneer producers who began commercial operations around 1948, the industry has rapidly expanded into a multimillion dollar one. In the early days of TV programming, films made especially for television played a very minor role. Today, it is reliably estimated by top men in the advertising field that eventually 65 to 75 per cent of all programming will be on film.

During the first month of commercial telecasting, the networks and most stations programmed only a few hours each day. With high maintenance and production costs, and with low revenue, it became an economic necessity for television management to add more programs which could then be offered to sponsors. Expansion would ultimately have come anyway, but economic necessity speeded events. The evening hours were increased, then late afternoon time was opened up, and, as audience interest was proved, midafternoon and eventually morning programs appeared on schedules. With much advance fanfare, in February of 1952 the National Broadcasting Company pioneered into the very early morning hours, presenting Dave Garroway and "Today" from 7 to 9 A.M. daily in a program of interviews, features, news, weather, sports, and time signals. Thus, with the variety of late night features added, the TV programming day was complete, and program managers were faced with the monumental task of creating shows for eighteen, twenty, or more hours per day.

It was inevitable during this evolution that TV managers should discover the facility of televising motion pictures. An hour and a half of *live* programming cost many thousands of dollars; the same ninety minutes could be filled by running a movie which could be rented for \$100 or \$150. More importantly, that film could be broken into many "acts," and the intermissions sold to sponsors for their live commercials, or filmed commercials could be spliced into the breaks.

But the major Hollywood producers who controlled the bulk of available movies responded with extreme caution to this new market for their products. The rivalry between the two media was intense, with Hollywood striving to entice the nation's family trade into their movie palaces and TV offering to bring entertainment free of charge into the home. As a result of the movies' reluctance to release their better products to their competitors, the quality of movies leased to television was generally mediocre or low. In addition, the techniques, or lack of techniques, of TV projection and reception of film added a fuzzy, crackling quality that made for poor viewing on the average home TV set.

Still, the audience measurement ratings proved that, in spite of the drawbacks, television set owners were attracted in large numbers to the "Movie Matinees," "The Early Shows," and "The Eleventh Hour Theaters," and with a proved audience and comparatively low costs, the advertisers bought all available television time for movies, assuring them a permanent place in TV schedules. Pictures which had seemingly exhausted all possible sources of revenue and which had long been idle in their Hollywood racks were dusted off, reprinted, and aired. Hopalong Cassidy became a rival to radio's Lone Ranger, and waning or faded movie stars made overnight "comebacks."

Meanwhile, those people in the TV industry who anticipate trends were aware of the problems and potentialities of film for television. They knew B, C, and D grade movies would not do for the prime programming spots because of their low caliber and inordinate (to TV) length. They knew, too, that the acceptable supply of Hollywood movies was not inexhaustible—that the bottom of the barrel would eventually be scraped. In increasing numbers, producers became aware of the many advantages that filmed programs offered over live ones. Although the

sponsors with big money and the top agency personnel were hesitant about accepting film programs, indications mounted that this resistance would be overcome when good quality films, created especially for television at reasonable costs, were offered them. And so began the West Coast trek which turned to a rush reminiscent of the "days of '49."

In 1949 and 1950, Hollywood was in the throes of one of its periodic slack seasons, and with the prophets of doom crying out in fear of TV, there was a double incentive for film producers, directors, and writers to go television. Their ranks were swelled by large numbers of radio free-lance package producers. Often with their offices in their hats, they would set up business and beg or borrow the \$5000 to \$25,000 needed for a pilot reel, a short filmed episode they could use to illustrate, and sell, their ideas. Their plan of operation was to make a quick sale on the merits of the pilot, and then be given a contract by a sponsor, agency, or network for a series. Armed with such a contract, they would be in a position to borrow money to finance the rest of the series.

But the casualty list was high. A total of at least \$1 million was spent for quickie pilots that never got beyond the pilot stage. Their producers failed to sell to a client for many reasons, chief of which was ignorance of the medium and of the advertisers' needs or wants. Others were bad timing, casting, and scripts, poor technical standards and editing techniques, and overpricing. Of the nearly two hundred producers with pilot reels making the rounds in late 1950 and 1951, only about twenty-five were in business a year later.

The year 1951 marked the turning point in the TV film industry. That was the year which introduced "I Love Lucy," "The Fireside Theater," "Amos 'n' Andy," and other quality film series. Hollywood began to learn the TV craft and developed special techniques for trimming the high costs of film-making. More attention was paid to the quality of each film, and producers and production units emerged who gained the confidence of advertising agencies and sponsors. The early resistance to TV film packages subsided, and clients with live shows began converting their series to film. Within a twelve-month period such live dramas as Schlitz' "Playhouse of Stars,"

Lever Brothers' "Big Town," and Camel's "Man Against Crime" had shifted to the West Coast and to film.

The present state of the industry is solid and assured. Over a hundred producing firms offer more than three hundred TV film series. Many top companies are represented, including Bing Crosby Enterprises, 20th Century Fox, Frederick W. Ziv, Mark VII Productions, Jerry Fairbanks, Hal Roach Studios, The March of Time, and Movietone and Telenews. CBS and NBC have set up film production units, both for self-service and syndication.

The future of TV films is unlimited. As more and more television stations open up, creating new programming needs in new markets, the industry is certain to expand. Whether eventually the prophecy of 65 to 75 per cent of all programming on film will be fulfilled is an academic question. Certainly, TV will not ignore the public demand for spontaneity, nor will it become a mechanical medium resorting to a continuously revolving celluloid reel. News programs, sports, special events, audience participation shows, the major variety and comedy hours, and a percentage of all other shows will no doubt remain as live telecasts; as in radio, certain sponsors will probably prefer live programs. But it seems certain that a large number, and probably a majority, of television shows of the future will be on film.

Film vs. Live Presentations

The most fervent proponents of film will admit that some types of productions should be live. They will concede that sports, special events, certain audience participation, and other special programs may achieve more effective spontaneity, mobility, and fluidity if televised as they happen. They will point out, however, that there is practically no limit to the range of program types which can be successfully filmed, and that even on certain types of live shows, filmed sequences can heighten or facilitate the effectiveness of the production.

While television remains in a state of flux and expansion, permanent precepts of operation are hard to come by. It is possible at this time only to list the known major advantages of film over live programs:

1. A major advantage to the sponsor is the independent position he attains with a film series in the choice of broadcast outlets. By carefully selecting stations in the best locations, and the best air time available on those stations, he is freed of the necessity of accepting the basic availabilities that a network can offer. Many of the market areas across the country have only one or perhaps two or three TV stations within the area. With four major networks available to these stations, the outlet may accept or reject network programs that are offered to it. Also, since a station retains all of the income from time sold locally, as against about one third from that on time sold to a network, the local outlet may reject all chain programs offered at a particular time. For these reasons, a network may not be able to guarantee the coverage desired. By having the programs filmed and ready for televising, the advertiser can negotiate individually with the different stations and thus eventually place his series in the spots desired. Also, some of the newer stations opening up across the nation may not be linked to the transcontinental coaxial cable, or they may remain independents with no network affiliation. For these outlets, the advertiser has his programs canned and ready.

2. To the local station and the local sponsor, filmed series offer network caliber programming at reasonable prices. These programs may have cost from \$5 to \$25,000 per episode to film, but in syndicating the series, costs are recouped by selling the programs to many markets and to many individual sponsors. The cost of a filmed program to a small station may be much less than the cost of the same program to a large station. For instance, NBC's "Dangerous Assignment" had a price range of from \$65 to \$2000 per program. Bing Crosby Enterprises' series, "The Chimps," ranged from \$20 to \$400. Here are some of the factors used by the producers and syndicators in determining prices:

- a) The number of sets in the market area.
- b) The number of TV stations in the area.
- c) The advertising rates of the station.
- d) The buying power of the market.
- e) The potential set expansion of the market.

3. In working with the film medium, advantages to the production staff and the director are obvious:

- a) It takes the pressure of deadlines off the sponsor, the agency, and the production personnel. Because time means money in *any* kind of production, it is a factor in filming sequences of a series. In filming, however, there is not the inescapable pressure of an actual broadcast time which must be met regularly.
- b) The director and actors are not bound by distance and time factors in make-up, costume, or locale changes. With film, costumes and scenes may change from Alaska to the South Pacific in the wink of an eye. In the case of "Foreign Intrigue," writer-producer-director Sheldon Reynolds made his headquarters in Stockholm and used different cities and capitals of Europe as natural locales for his tales. Many times in his travels through Europe he shot scenes which he later fitted into a script as backgrounds.
- c) It is possible to edit out any fluffs, miscues, or other mistakes that may occur in live production. When the hit Broadway comedy "Arsenic and Old Lace," was presented on a major live-TV dramatic series, there was one incident the director would have given much to have been able to edit. The two kindly spinsters whose mission in life was to help nice old gentlemen out of it and into a better world had deposited the body of one of their victims in a window box. Later, at a climactic moment when their nephew lifted the lid of the box, the show almost collapsed, for the close-up camera was focussed on the "dead" man, whose closed eyes were unmistakably blinking furiously. It seemed that after the blackness of the closed box, the glare of the overhead lights shining full on his face was too much for the hapless corpse.
- d) The ever-present problem of shortages of live network or station studios is eliminated.

4. If a large number of programs in the series are completed, an advertiser can select the best of the shows with which to launch the series in a new market.

5. The sponsor can repeat the best of the programs at carefully selected intervals.

6. In many instances, the sponsor can save considerably in buying spot time on local stations, as compared with the time costs of a live network show, and although the original costs of filming a program are usually higher than the costs of a similar

live production, second and third runs will amortize production expenditures for the producers and result in lowered costs to the advertisers. In other words, if an episode in a series were to cost, say, \$20,000 to film, the producers can lease the first run of the program for much less than this cost, perhaps \$12,000 to \$15,000. The balance of costs, and profit on the series, may be realized by second and third runs, which may bring from 50 to 75 per cent of the original asking price. And there are many examples of rerun films getting much more—even double the prices of the first showings. It is true that some stations may reject reruns, and others may have long intervals between showings. In those cases, the advertiser may choose another station in the same city or area.

TV Film Techniques

Because of the complexities involved in the making of a film, and because other books have been devoted exclusively to this intricate industry, no attempt will be made here to cover the subject fully, but here are several basic and interesting differences in techniques of making TV and theater motion pictures:

1. A movie is planned for the large, theater-sized screens, while TV films must be made with the smaller home television screen in mind. The home audience is very close to the screen, and the actors seem to be right in the room. The movies' long or panoramic shots are not nearly so effective when viewed on a twenty-inch screen. The intimacy of TV calls for a preponderance of close-ups and medium shots.

2. The accepted Hollywood technique of filming scenes is to shoot short takes, usually only two or three minutes in length. TV films are generally shot in three or four long takes, or even in one continuous action for the entire length of the show.

3. A single camera is generally used by movie men, and the same scenes are often shot and reshot from many different angles. There is no rule that a story must be shot in sequence—rather, the script is broken up to allow maximum and condensed usage of sets, location scenes, crowd scenes, and so on. TV filmers have introduced a system of using several cameras simultaneously from different angles and distances as in live TV. In some production units, all cameras shoot continuously and scenes are later

chosen to be spliced into the master reel. In other studios the cameras are all manned, but film is exposed in only one at a time to avoid waste. Shots are carefully planned in advance, also as in live TV.

4. Hollywood generally budgets approximately four weeks work to get an hour of film. TV film producers seek to film what will be a half-hour program in from thirty to sixty minutes. Obviously, they are not always successful, and some TV film outfits allow several days shooting time, resetting each shot somewhat as Hollywood does, but on a smaller scale.

A good example of how TV filming achieves excellent results at comparatively low costs is the operation of Desilu Productions, Inc., the firm created by Lucille Ball and Desi Arnaz, the stars of "I Love Lucy." They wanted to maintain the pace and feeling of spontaneity of live TV, and yet use TV and motion picture techniques. Their first step was to rent an old Hollywood sound stage, where permanent sets with fixed plumbing and set decorations were built. The millions who are familiar with the program know that these sets include the "Ricardo" apartment, including the living room, bedroom, and hallway, and Desi's night club.

The cast rehearses for five days on each episode, and the program is filmed on the evening of the fifth day before an invited audience of several hundred persons. The actors feel that the fast-moving comedy pace is sparked vitally by this live audience. The setting has been designed so that, as the scenes shift from one to the next, the audience can easily follow the action. Three cameras, shooting continuously from different angles, are used, and the program is filmed in three or four long takes, comparable to acts in a play. On occasion, the director may feel the need of special close-ups, or retakes. These are filmed after the audience leaves. Then the final stages of editing and cutting follow, and another episode is completed.

Video Film Programs

The variety of programs on films available to sponsors is wide and increasing steadily. The classifications include dramatic, detective-mystery, comedy, documentary, adventure, western, juvenile, religious, and audience participation. The largest per-

centage in use includes the dramatic, detective-mystery, westerns, and the juvenile strip shows.

Sports programs like "The Greatest Fights," "DiMaggio's Dugout," "This Week In Sports," and others complement the live TV offerings to sports fans. Groucho Marx's "You Bet Your Life" proved that audience participation programs could be filmed with high success. The documentaries have established wide audiences through such excellent series as "Victory At Sea," "Crusade in the Pacific," "Kieran's Kaleidoscope," "The March of Time," and so on. The newsreel companies have developed techniques for fast distribution of up-to-date reels, with Telenevs, UP-Movictone News, Pathe, NBC, and others pioneering in this field. The listing of juvenile adventure, western, and educational films is long and growing longer, including such favorites as "Hopalong Cassidy," "The Roy Rogers Show," "The Gene Autry Show," "The Cisco Kid," "Children's Newsreel," "Junior Science," "Streamlined Fairytales," and so forth.

In the musical field, the titles include such diverse subjects as "Ballets de France," "Famous Operas," "Meet The Masters," "The Frankie Laine Show," "Liberace," "Old American Barn Dance," and "Hymnalogues." A later development which may be TV's answer to radio's disk jockey is the musical shorts library service. In one form, the product runs three-and-a-half minutes, and is a combination of pictured performers and soundtrack; in another, the subject runs three minutes, is only pictorial, and is created especially for a particular phonograph record.

Nor have the TV film-makers neglected that radio standby, the soap opera. In spite of the criticisms from intellectual (and other) circles, there can be no denying that the daytime serial appeals to a large number of housewives, and thus to the advertiser. Though they are not yet established in the TV programming field, it seems inevitable that the "soaps" will carve a niche for themselves eventually. There have been experiments in live TV daytime serials—notably Procter and Gamble's early entry, "The First Hundred Years." But compared to radio's average \$2500 to \$4000 per week production costs on "soaps," the TV counterpart reportedly costs in excess of \$10,000 per week. The usual "sight" costs, plus eight to ten hours daily of rehearsal fees for the cast, brought prices high. When other factors are added,

such as the great strain that it places on cast, writers, and directors, a wide-open field for the TV film-makers is clearly indicated. It is too early as yet to know what tricks of production will eventually be perfected to trim costs on TV film soap operas, but it seems safe to predict that in the near future harassed housewives will be setting aside an hour or so per day to relax by their television sets and follow the adventures of such familiar American heroes and heroines as "Young Dr. Malone" and "Our Gal Sunday."

Filmed Commercials

The filming of commercial spot announcements is an industry-within-an-industry. Many companies specialize exclusively in this end of the business, some combine spot-making with other activities, and some advertising agencies have formed departments within their companies for creating, writing, and producing film as well as live TV spots. Many \$15,000- to \$20,000-a-year staff writers and directors concentrate their full efforts toward perfecting the three minutes of commercials heard on weekly half-hour TV programs. To the casual observer, the time, attention, and creative effort put into a twenty- or sixty-second commercial announcement might seem somewhat absurd, but upon even a casual examination, it becomes apparent that the hundreds of millions of dollars spent annually by advertisers on TV programs are only justifiable to them in terms of the selling results or potential of their "messages." In other words, without the spots, there would be no programs.

These commercial announcements are divided into the following categories:

1. *The ten-second shared identification spot.* This is the combination commercial and station identification sound film, silent film, or slide. The picture shown of the advertised product also generally contains the designated video station identification in the upper right-hand quarter of the picture area. The picture must not be more than ten seconds in length—that is, fifteen feet in 35 mm film, and six feet in 16 mm film. The sound track of the commercial copy must not exceed seven seconds in length,

as the remaining three seconds are devoted to the live station break. Thus the stations gain added revenue at the same time that they conform to FCC requirements as to regularity of station identifications.

2. *The twenty-second spot* is usually presented in the thirty-five-second station break periods between programs. Specifications require that the picture not exceed twenty seconds, and that the sound track must not be more than eighteen seconds. (On all motion picture film, the sound track is advanced approximately one second ahead on the combined print.)

3. *The one-minute spot*. The picture may not exceed sixty seconds, and the sound track is limited to fifty-eight seconds. These are used within programs, and sometimes on "long" station breaks, where locally produced programs are timed to end early to allow a minute, rather than a twenty-second spot. They are also standard in cooperative programs, where network-produced programs are constructed to allow local "cut-in" commercials.

4. A "*participation*" spot, whereby either live or film commercials, or a combination of both, are presented within the body of a program by one or more sponsors. Specifications, restrictions, and time allowances vary with the program, the network, and the station. Actually they may vary from a few seconds to two or more minutes in length.

5. *The sponsor's announcements within the body of his own program*. Here again there are wide variations in the practices of the individual advertisers. Some prefer only brief opening and closing program commercials; others take advantage of the maximum number of seconds allotted them. They may run opening and closing announcements, one or more in the body of the show, and even extra so-called "cowcatcher" and "hitch-hike" spots, before the program proper begins, and before the network cue at the end of the program. These last are given within the over-all program time sold a sponsor, and usually promote a different product of the sponsor from the one advertised within the framework of the program.

In the matter of time allotments for commercials, the networks tend to be more strict in maintaining their set regulations than do the independent or affiliated stations. Generally, however, the times designated for commercials in a program are:

<i>Program Length Minutes</i>	<i>Commercial Time Allowed</i>
5	1:00 to 1:15
10	2:00 to 2:10
15	2:30 to 3:00
20	2:40 to 3:30
25	2:50 to 4:00
30	3:00 to 4:15
45	4:30 to 5:45
60	6:00 to 7:00

It should be pointed out again that there is wide variation in the above allotment times. The small station may not be so firm in setting up and administering time maximums, but even the large stations have been known to stretch times on occasions. As one New York station puts it on its rate cards: "The standard times, from which we may depart on occasions, are as follows. . . ."

In producing a film commercial, the client may choose from a multitude of styles and forms. These range from simple product displays to tricky animated cartoons and full-scale dramatic sequences, involving possibly a star name and supporting cast. While live spots may be topical and can be changed regularly, the filmed announcements must be planned so that frequent and continued usage will amortize the initial costs. To avoid repetition on a regularly heard program series, the advertiser will generally have a number of different spots produced which may be rotated and kept in stock for use over long periods. Where economically feasible, filmed commercials are preferred by most sponsors, as once a spot has been perfected on film, they are assured of that same perfection on every telecast of it thereafter.

Telecasting the Film

The broadcast film division of most networks or stations is responsible for all film broadcast over their facilities, with the exception of newsreel films. After all necessary technical work has been performed by the department, all film is delivered to the TV film studios completely prepared and ready for broadcast on a seven-day-a-week basis.

In those instances where a major program was filmed especially for television, the duties of the division are proportionately

simple. Splicing commercials into the program may be necessary, and the routine steps of timing, clearing, and inserting into master reels are followed. The bulk of the work lies in preparing all other films for broadcast. These would include feature length movies, commercial films for live shows, integrated and rear-projection film, promotion spots, and public service films. To a person watching a film presentation on the home TV set, the operation seems to be quite simple. That the reverse is true is attested to by examining the organization and work of the broadcast film division.

The major components of the division consist of these operations: film center library, film make-up, film editing, film shows supervision, film coordination and integrated film procurement, film screenings, and film production. Highlights of the functions and procedures of the division are as follows:

1. All film is received by the film librarians, usually at least forty-eight hours previous to the scheduled broadcast.

2. Upon receipt, each film is immediately classified and catalogued by means of a card-file, labeled-can, and film-vault filing system.

3. Films are cleared by screening them for personnel of the continuity and music departments. The film librarians measure the exact video and audio lengths of every commercial film spot for acceptability of timing.

4. The film make-up supervisor assigns the master film reels to be made up by the film cutter. When completed, the master reels contain all the film scheduled for broadcast each day. The make-up supervisor determines the specific films each master reel will contain in order that every scheduled film can be broadcast as desired both technically and operationally.

5. The film cutters make up the films to be used on each show by following the "Operational and Film Routine" filled out by the director of the show and turned in to the broadcast film division. This gives the division the necessary information on the film for that particular show:

- a) Film arrival time at the broadcast film center.
- b) Types of film being used, and specific identifications.
- c) Technical work the films require.
- d) Broadcast sequence of each film.

- e) Film studio rehearsal time and broadcast time.
- f) Disposition of film after use.

6. In preparing the films for broadcast, the film-cutters perform the following technical work (as required):

- a) Screening, inspecting, and cleaning.
- b) Attaching necessary leaders.
- c) Measuring and timing.
- d) Cutting and splicing.
- e) Cueing and sound blooping.
- f) Inserting timed film run-throughs.
- g) Editing.
- h) Framing each unit in the master reel.

7. On each commercial film show, direct contact is maintained with the agency and all pertinent information is procured regarding the program format desired by the client. The broadcast film supervisor works out the broadcast production problems with the agency and advises on improvements and solutions to their film problems.

8. He then informs the make-up supervisor of the technical film work to be performed in preparing each film show into a complete program. This includes:

- a) Editing to exact timing, and special editing required.
- b) Integrating commercials, billboards, titles, and other film portions of the program.
- c) Commercial film rotation schedule.
- d) Integrating short subjects, promotion spots, public service spots, and special films.
- e) Special cueing.
- f) Adding film stops and timed film run-throughs.
- g) Special master film reel make-up.

9. Every film show is outlined by filling out and turning in a "Broadcast Operations Routine," which contains all details of the complete program, including the specific titles of the films, commercials, and slides.

10. The film shows supervisor writes cue scripts for network participation and sustaining film programs. Each script contains the entire format of the program, including all films, live

announcer's copy, music cues, optical effects, exact timings for every segment of the program, and so on.

11. The broadcast coordinators directing the film shows are informed regarding the production manner in which each new show is to be broadcast and the specific problems involved in it.

12. As required for each film show, the supervisor procures the necessary slides, record music, special film montages, scripts from agencies, and so forth.

13. The film cutters make up the station breaks, sign-on and sign-off films, and all other films broadcast between programs, by following the broadcast operations routine. As each completed film unit is made up, it is then spliced into the proper master reel.

14. A listing of the specific films in each master reel is placed on the film container, and the completed master reels are brought to the TV film studios in time to meet scheduled rehearsals. The master reels then stay in the film studios for broadcast.

15. After the day's broadcast, the film librarians disassemble the master film reels, recataloguing each film, and filing all stock film in the vault for future use.

16. All films are returned to the proper source after the broadcast or at the expiration of contracts. The film librarians package, label, and return films. Complete files are maintained on all incoming and outgoing film. The cost of separate prints of a film make it necessary to use each print many times over. The stations do not actually get permanent possession of the film (except in certain contractual arrangements), but merely rent them for each use.

Film Library Services

Producers of major live dramatic shows, of filmed commercial announcements, and of motion pictures often find need of an unusual film sequence to provide background or a highlight for a particular scene. They will then turn to those companies that specialize in *stock shots*—and film library services.

In the vaults of NBC's film library are over 20 million feet of stock film on every conceivable subject, garnered by cameramen and news photographers from every corner of the globe. These are cross-indexed under about 2500 main subject heads, and over

15,000 different individual topics. A typical file card is as follows:

FILE NUMBER	NATIONAL BROADCASTING COMPANY, Inc. TELEVISION DEPARTMENT FILM DIVISION LIBRARY CARDS	WHALING IN CHILE	CAN. NO. 15918 FL. 244
SYNOPSIS		SUBJECTS	SOURCE
LS- General view of water front of Quintay, Chile	2	MS- Large steam winch acts as the reel hauling in the slack line	5
MLS- Whaling ship as it leaves the harbor	6	MS- Reloading the gun for a second shot at the whale when he surfaces	7
MCU- The heavy harpoon is loaded into the gun	13	MS- Two shots--the whale as he surfaces, churning the water	10
CU- The harpoon showing the line that is attached to it	4	LS- Whale fights close to the ship	8
MS- Look-out in crow's nest waves as he spots a whale	5	LS- High view--The whale is brought alongside to be towed into port	10
CU- Two shots--Captain runs to the bow and mans the harpoon gun	9	CU- Man at the helm	7
MS- Looking over the bow as the whale surfaces	8	LS- Arriving into port, whale almost dwarfs the ship	8
MCU- Captain waves, directing the crew, he lines up the gun, whale blows, and the captain fires, scoring a hit. Whale thrashes about, churning the water	27	MLS- Pulling huge whale up onto dock, two shots	11

FIGURE 22. File Card.

An idea of the vast range of subjects covered may be had by this excerpt of only one section of those subject headings listed under the "A's":

- | | |
|--------------------|----------------|
| APPLAUSE | ATHLETES |
| ARABS | ATHLETICS |
| ARCADES | ATLANTIC PACT |
| ARCHEOLOGY | ATOM BOMB: |
| ARCHITECTS | Cyclotron |
| ARCTIC REGION | Laboratories |
| ARGENTINA | Plants |
| ARIZONA | Scientists |
| ARKANSAS | Secrets Stolen |
| ARLINGTON CEMETERY | AUCTIONEERS |
| ARMED FORCES DAY | AUDIENCES |
| ARMISTICE DAY | AUDITORIUMS |
| ARMORIES | AUSTRALIA |
| ARMY | AUSTRIA |
| ARMY DAY | AUTOMOBILES: |
| ART | Ambulances |
| ASSEMBLY LINES | Busses |
| ASSASSINATIONS | Collisions |
| ASTRONOMERS | Damaged |

Fire Engines	Speeding
Hearses	Station Wagons
Jeeps	Taxicabs
Landcruisers	Trailers
Loading	Trucks
Parked	AUTUMN
Patrol Wagons	AVENUES
Police Cars	AWARDS

TV Film Reception

In the early days of telecasting motion picture film, home reception was mediocre or bad. The lighting used in making motion pictures was fine for the large, commercial theater screens, but was not suitable to TV projection and reception. On even the best sets, the film often appeared washed out, and action which was lit in a low key was frequently lost on the home sets.

Lighting experts in films for TV have made good progress in overcoming this problem. TV projectionists and engineers have also realized the possibilities for control that can be exercised to get good projection. There is no doubt that, eventually, this over-all problem of home reception of film will be completely overcome. Before long it will be as difficult for the average viewer to distinguish between live and film shows as it is for him to tell a live from a taped or transcribed radio broadcast. The film identification required on each TV film program by the Federal Communications Commission will be the only certain method of differentiation.

Hollywood vs New York. The question has often been asked whether New York has a chance of replacing Hollywood as chief film production center of the nation. This seems unlikely, because of the natural advantages Hollywood holds. These include a great concentration of movie equipment, talent, and technicians, as well as a more dependable climate for outdoor shooting. Also, there are existing studio facilities in Hollywood which will be hard if not impossible to match in New York's crowded, high-priced real estate centers.

Color TV Film. When the FCC approved color telecasting in December, 1953, several major television film companies announced plans of filming future programs on compatible color

film. Reception of this film will be in black and white or in color if the set is so equipped.

Educational Film. It is possible to predict that educational TV will expand tremendously in the near future. Music, literature, the arts and even accredited college courses in TV offer virgin fields of thought and endeavor. They represent an opportunity for the film makers to help fill the needs of educational TV, and at the same time to open up vast new commercial fields to the industry. This is but one foreseeable development among the unlimited and unforeseeable possibilities for attracting and holding new interests and new talent to the new industry of making films for television.

Conclusion

It will be some years before the exact place of films in television is determined. It has been estimated that as high as 75 per cent of television programming will be on film in the future. Whether this total is reached or not, it is known that film presentations will play a major role in programming not only for entire productions but also for news shows, commercials, and strips used in many types of programs. New companies are continually being organized for television filming of all types, and the film library in television is becoming as important as the record library in radio.

DISCUSSION QUESTIONS AND PROJECTS

1. What is your reaction to the prediction that "up to 75 per cent of all television programming will be on film"?
2. Analyze the criticisms of present-day use of film for television.
3. What is your reaction to the effectiveness of film commercials?
4. What are the advantages of filming major television programs?

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- BATTISON, JOHN. *Movies for TV*. New York: The Macmillan Co., 1950.
A practical guide concerning equipment, techniques of editing and splicing, and production suggestions for many types of TV filming.
- HODAPP, WILLIAM. *The Television Manual*. New York: Pellegrini and Cudahy, 1952.
Chapter X is an interesting chapter on the use of films in television.

EDUCATIONAL TELEVISION

THE PROBLEM of educational radio (and later educational television) has existed in the United States since the inception of commercial radio. The first license to an educational institution, WHA at the University of Wisconsin, was issued in 1920, the same year the first commercial license was granted to KDKA, Pittsburgh. At this time many thought that radio would be a cultural influence sponsored primarily by educational and philanthropic institutions. By 1925, 171 licenses had been granted to educational agencies. However, ten years later, only 34 of these original stations were still in existence. The reasons for this 80 per cent cut-back may have been varied, but most of the problems involved lack of money, use of untrained personnel, and inadequate programming. Many stations found themselves operating on the proverbial shoestring with such a limited audience that they felt it was no longer worth the effort and expense. The channels, of course, were quickly taken up by commercial radio stations. In 1952, there were 138 non-commercial radio stations on the air, most of the new operations being in the FM band. Some of these stations, particularly those with small coverage, are using the stations primarily as a training device for students with an interest in the field. Others, including the well-known educational stations at such universities as Ohio State, Michigan, Iowa State, and Wisconsin, have well-trained personnel in many executive positions, with the best-qualified students assisting in the operation of the station.

To assure that educational institutions would not be shut out in the allocation of television channels, many educators and

friends appealed to the FCC to allot certain channels for educational licenses. In April, 1952, this regulatory body set aside 242 channels for noncommercial purposes, and gave the educational agencies until mid-1953 to file their applications. By the deadline, 47 applications had been received; by the end of 1953 the first educational station in Houston, Texas, was on the air for limited programming, and twenty construction permits had been issued by the FCC.

Reasons Presented for Educational Television

The reasons stated for the need of educational television are many. One argument often presented is that commercial radio and television must program their days primarily with entertainment programs having a broad appeal to sponsors. This means that there is little room for educational programs. While these individuals usually will agree that some good educational programs have been presented, such as "Victory at Sea," "You Are There," "Meet the Press," and "Town Meeting of the Air," they are too few to serve the real cultural needs of the listeners. They point to the Third Programme of the BBC (discussed in Chapter 1), with its serious content of the best in music, drama, poetry, and discussions. They also refer to the group of avid listeners who tune in to local FM stations to get programs of classical music.

These people and others also condemn modern commercial radio and television for not attempting to raise the standards of taste of the American public. If a program is to have mass listening, they claim, it must appeal to what the audience already likes, and thereby the possibility of raising standards is either reduced or entirely eliminated. Again, these individuals may point to England, where the Light Programme, which is primarily aimed at entertainment, has programs of more serious intent interspersed with the lighter presentations.

This group of individuals, then, states that the very nature of commercial radio makes it almost impossible for the person who desires something more than popular music, quizzes, comedy and variety programs, and the like to receive enough presentations of a more serious intent. While they may be a minority of the population of the United States, they feel it is a large enough

minority to warrant consideration. Since noncommercial radio and television have more opportunity to meet such a need, this group has come to their support.

A further charge made against commercial radio and television is that they must meet the split-second timing inherent in our system. "Meet the Press" is one of the most interesting and challenging programs devoted to a discussion of current political, social, and economic topics. Frequently, however, the program has reached its most interesting point just as the second hand tells the moderator that the program must leave the air. While many of the great dramas have been presented on these media, more often than not they must be cut to fit into a scheduled period of time. Even some of the classical music presentations are not programmed according to established standards, but are so programmed that the last note is played at the appropriate time for the program to meet a time limit. Some listeners are irritated by this limitation inherent in commercial presentations and feel that noncommercial stations are the answer.

Another segment of the American public lists many objections to the types of children's programs on the air today. Their criticisms might be summarized as follows:

1. There is too much violence in programs viewed by children. Many of the films and other presentations shown at times when children are obviously in the viewing audience depend too often on gun play and physical violence for excitement. Whether viewing western or gangland films does seriously affect children has not been scientifically established, but it is true that many parents prefer to have very impressionable children avoid such programs.
2. Even when the program does not contain violence, there are often elements of fear and horror that overstimulate the child. Mystery presentations intended originally for adults are shown when children can and do view the programs. Parent organizations and teachers report that children invent horror games and play them incessantly under the stimulation of such television programs.
3. Programs at which children look just before bedtime are very important because of the effect they have on the child's sleep and rest. Tense dramas and other exciting programs just be-

fore bedtime tend to disturb sleep and thus contribute to nervousness and illness. The criticism here is that the programs, while not necessarily bad in themselves, are on the whole too stimulating for the young viewer.

4. Many programs viewed by the younger people seem to be misleading because they present a false sense of values. Children who view quiz shows and see contestants richly rewarded for answering not-too-difficult questions may come to the conclusion that money may be obtained easily, and that moderate efforts may be well rewarded.

The advocates of educational television present one other argument: commercial television cannot consistently point programs for in-school listening. Today many of the educational radio stations present certain weekly programs beamed at certain grade levels. The stations owned by city school systems have done the most in this respect. The first programs of this nature were broadcast by the Los Angeles schools in 1923, to be followed by Oakland and New York a year later. While these first broadcasts were over commercial stations, over twenty-five city school systems have their own stations, mostly FM, that are used for many in-school presentations. It is impossible for commercial radio and TV to present this type of program consistently in large enough blocks of time for best results in the schools.

Proposed Uses of Educational Television

Individuals in many states in the United States have spent much time and effort in discussion of possible programming as a part of their campaign to secure licenses for educational TV in those states. While programming ideas cover a wide range, most of the suggestions fall into two categories: (1) in-school instruction, and (2) out-of-school viewing for persons of all ages.

In-school Instruction. Educational radio has made some successful use of this type of program. With the possibility of seeing as well as hearing interesting lectures and demonstrations by the use of television, it is hoped that even more will be done. In-school use of television for instruction has been carefully studied in many parts of the country. In the winter of 1952-53, when the custodial workers of the Philadelphia school system were on

strike and thus the school buildings were closed, the administrators of the public schools took the opportunity of using television for teaching purposes. Children received some instruction at home by use of commercial TV facilities, and reported they were pleased with the idea. Teachers found that many students returned to school with the information that had been presented. Although the students were not in the classroom, and with teacher assistance perhaps the learning would have been greater, the experience was of value in showing the potentialities. Philadelphia had previously taken the lead in presenting programs for in-school instruction, and sixteen weekly programs were produced over three television channels in 1952. The Philadelphia Public Schools use the following basic guiding principles for the programs:

1. To produce telecasts which would provide materials, personalities, and skills that otherwise would be unavailable to the classroom.
2. To feature unusual projects or techniques under way in a few schools, in order to encourage other teachers and classes to undertake similar projects.
3. To encourage the use of television in the classroom when history-making events are televised, such as the signing of the Atlantic Pact and the inauguration of the President.¹

Over twenty-five cities in our country experimented with this type of TV program during 1952.

In addition to this general type of television broadcast that anyone may receive, schools are experimenting with closed-circuit television. In this type of broadcast, only those receiving sets that are connected by cable to the broadcast studio can receive the presentation. The transmission equipment necessary for closed-circuit broadcast is much less expensive than ordinary transmission equipment. By this method, programs are prepared and sent only to those schools or classrooms that would be interested, without any attempt at reaching a general listening audience. Successful projects worked out by children in one class may be shown to all children in the same grade throughout the school system. Films that are useful in supplementing classroom

¹ Franklin Dunham and Ronald R. Lowdermilk, *Television in Our Schools*. Bulletin 1952, No. 16, Federal Security Agency, Washington, D.C., 1952, p. 16.

work could be shown to all children in the city either simultaneously or at different hours. Special event programs such as those presented on holidays could be viewed by the children without each teacher in the grade devoting large amounts of time in preparation for such an event. For these presentations, different times of the day might be used for different age groups, so that each program could be prepared with a particular age group in mind.

Television offers the opportunity of seeing something as it is happening, which often heightens interest. For instance, many documentary films have been made concerning a visit to a coal mine. If, however, the children view the mine by means of television, knowing that the picture is being taken *at that moment*, the experience is much more vivid.

Out-of-School Programs. This type of programming on a noncommercial station would be aimed at the various age groups. Pre-school children could be entertained and instructed by presentations geared to their level. "Ding-Dong School," an NBC production at its inception, achieved success in this area. The pre-school child is entertained during most of the program, and near the end of each presentation, mother is called in for instructions in setting up needed materials for the next day. Other presentations of this type would be possible.

Instruction of the shut-in child would be aided by presentations on television. In many communities this has been a difficult and expensive part of the educational program. A visiting teacher can devote little of her time to each child, but assisted by television, her work would be easier and more could be accomplished. If and when the child returned to the regular school, it might be possible for him to resume his work with his class. This is often a great psychological factor in a child's success.

Programs of entertainment and perhaps some instruction for out-of-school hours would be possible. Special programs devoted to hobbies, Girl and Boy Scout work, and church and community groups could be telecast. This would often make it possible for every child to hear and watch a demonstration by a leading authority in each of the fields. A person who is truly expert at story-telling could fill a portion of the leisure time of many children that would eliminate the watching of presentations the parents feel are objectionable under the present system.

Opportunities for educational programs for adults are many. For instance, the most recent census report shows that there are 2 million people in the United States who did not attend school beyond one year, 5 million who did not go beyond the fourth grade, and 37 million who did not attend high school. A person who lacks much formal education may feel ill-equipped to compete in the complex world in which we live. If the right type of programs were presented, some of this group might be interested in improving their educational background. The large enrollments in adult classes throughout the United States today is an indication that many people of all ages and backgrounds are interested in better preparing themselves. Latest figures show that there are 2,500,000 people in this country who can neither read nor write. This might be a fertile field for educational television programming.

Because of their minority appeal, programs for the intellectually able have not played a large part in the programming of a commercial station. There have been some presented, of course, and the success of these programs perhaps emphasizes the need for more of them. The Johns Hopkins University programs on science are an example. Another presentation titled, "What in the World," a program devoted to archaeology, was most successful in arousing an interest in a subject that was unknown to many people before the presentation. Professional groups would be interested in receiving telecasts concerning recent ideas and developments in their own fields. Because of the lack of broad appeal, few of these programs are presented on the commercial outlets.

One problem facing this country that is growing increasingly more perplexing as the years go by is the problem of the older and retired person. Many studies are under way on this matter, but it might be possible by means of television to give this group new interests. Such programs could be received without these people leaving the comfort and safety of their homes, which would be an added advantage.

Educational television, without the constant pressure of interesting large masses of people, and with a freedom from meeting time limits imposed on commercial stations, would have the opportunity to fill certain needs that are not being met today by existing means.

Problems in Educational Broadcasting

After one has read the above general outline of some of the possibilities of educational television, the natural question that might follow is, "Why don't we have more noncommercial stations on the air today?" There are several reasons that have already been mentioned here during discussions of the subject.

Finance Problems. Perhaps the most important reason is the high cost of erection and operation of a television station. While no average costs can be named because plans vary greatly, at present prices, purchase of minimal equipment for such a station would run between \$160,000 and \$250,000. Minimal equipment could well mean that many of the good ideas for programming would have to be abandoned because production of such shows could not be accomplished. At a meeting of educators from the various sections of the United States held at Pennsylvania State College, E. Arthur Hungerford, of the General Precision Laboratories, manufactures of television equipment, presented figures concerning cost. He estimated the basic cost of a small television station to be from \$267,000 to \$292,000. In addition, Mr. Hungerford suggested the cost of operation for the first year would be in the neighborhood of \$219,000. According to Dunham and Lowdermilk, "Commercial investment in a single station averages about \$300,000 and operating costs are similarly greater than radio."² They claim that educational stations can reduce this cost by purchasing less equipment and using student and faculty manpower. This point will be spoken of later in the chapter.

From these estimates, it can be seen that entering the television picture is a costly venture. Since television signals travel by line of sight and ordinarily do not cover a wide area, the plans of most states call for several stations so that the entire state can receive the programs. Smaller states are requesting two or three stations, while the larger ones may need ten or eleven. This further complicates the problem of cost, as it means expenditures of from \$500,000 to \$2,500,000 or more for purchase of equipment.

² Dunham and Lowdermilk, *op. cit.*, p. 30.

Any estimates of yearly cost of operation must be examined carefully. As previously reported, Mr. Hungerford estimates an expenditure of \$219,000 for the first year. Other estimates run from \$150,000 to \$300,000. Most educational stations plan to make use of students and faculty to reduce the cost of operation. While it is known by experience, such as in the work done by the New Jersey State Teachers College, that students and faculty can assume some of the positions needed in the station, just what will happen in this regard is not known. For instance, when many of the college radio stations were opened in the 1920's, faculty members were most willing to present programs. After the novelty wore off, however, they felt they could not continue to devote this time to radio without reduction in teaching loads and other duties. This was one important reason why some college stations gave up their licenses. For television, the preparation and rehearsal time is greatly increased. While a reduction in other duties of the staff may be possible and not charged directly to the TV operation, if additional faculty is needed to perform these duties, the over-all cost to the university will increase.

In 1952, plans for educational television stations were placed before many state legislatures. Because of the extreme expenditures involved, the legislatures asked for more time to study the situation. Some states, such as New York and Connecticut, appointed investigating committees who will make recommendations before any action is taken. Since taxes are at an all-time high, the cost involved will undoubtedly wield a powerful influence in any action taken at future legislative sessions.

Personnel Problems. While some assistance can be expected from students and faculty in the operation of an educational station, the extent of that assistance has not yet been definitely determined. It has already been mentioned that in some cases the help received in the beginning of educational radio was later gradually diminished. Also, even though faculty members may be willing to help, the value of such assistance may not be too great. Referring to radio again, most programs presented by faculty members were talks or discussions. These were easy to prepare and present. However, since these two types of programs are often rated very low on listener interest and value lists, the station's audience was greatly reduced. One agency promoting the interest of educational television used the slogan, "Every

teacher a director and every student a performer.” This statement shows a gross lack of understanding of the complexity of this medium. While noncommercial TV need not be so presented that it attracts mass viewing, it at least must interest those for whom the program is intended. This will require individuals who know the medium—individuals who can write, design, direct, and do all the other jobs that are inherent in a good television production. Many of the educational programs on commercial networks have been well executed and received with enthusiasm. It cannot be taken for granted that the same thing will happen in noncommercial TV unless competent people are employed in the important positions. Many of the commercial network educational presentations cost up to \$25,000 to produce. The production of “Hamlet” in 1953, which was widely acclaimed as television at its best, cost nearly \$100,000, exclusive of the cost of air time on the various stations. This is said with no thought in mind that educational TV need spend as much, but it is merely a reminder that *good* TV programming is by no means cheap.

It has been suggested that the staffs of educational institutions contain experts in nearly every phase of human knowledge, and therefore they have the personnel needed to produce television programs. It is difficult to refute a remark as general as this, but there is at least some room to doubt the validity of the statement. In the first place, a good television show, or any program for that matter, must be well written. Few teachers in colleges and high schools can write an acceptable television script. If teachers were interested in and able to write a TV script, they would find a ready market for their work in commercial television. Good script writers are well paid, and the noncommercial station must be ready to accept the fact that they may be constantly losing first-rate writers.

In every phase of program preparation and production, skilled and experienced personnel is required. The educational institutions contain various departments that could assist in the programs, but all must be welded into a working organization by a skilled technician before the presentations will be adequate. Preparation for the in-school programs need not always be as great as for those aimed at out-of-school listening. In the latter case, the educational programs are competing for their audience with the commercial stations. That this can be satisfactorily done has

been proved by the various college programs that are successful on the present television outlets. Colleges ordinarily produce one program a week, but sometimes even two, three, or four. However, when the entire programming must be done, even though the station is only on the air for a limited time each day, the problems are greatly increased.

It should again be repeated that these statements are not made from the point of view that it cannot be done. They are only presented as warnings to be considered so that noncommercial programming can accomplish all that is claimed for it.

Teacher Resistance. While many educators are strong supporters of noncommercial television, some teachers are not too enthusiastic on the subject. One objection they raise is that the teacher is constantly being asked to do more and more things in the classroom so that she cannot cover the material she feels is important. Also, many teachers object to having to schedule their teaching units around outside sources. If the television program concerning a particular unit in general science is to be presented at nine on the morning of December 1, and if the student is to be properly prepared for viewing that particular program, all teachers who use the presentation must teach that unit at that time. The teachers often suggest that if a film is available to them when *they* want to incorporate it into the teaching, more freedom and greater effectiveness would result. They point out that many films on various subjects could be made with the money proposed for television.

It is also possible that teachers are thinking about their salaries when they react unenthusiastically to TV proposals. With teacher income already fairly low in many areas, if large sums of tax income are spent on educational television, it might follow that increases in salary would be even more difficult to obtain. The educational dollar is not always very elastic, and if television begins to take a sizeable portion, other aspects of education might suffer.

Public Apathy. Another factor that must be considered in the slowness of educational television to thrive is the attitude of the public. While the great mass of the American people do not find radio and television perfect, their general reaction to the media has been favorable. Because they demand little that is

not already on the air, and since educational television may raise their taxes, no "grass roots" movement has carried very far. This is the very attitude that many who support noncommercial TV are trying to combat.

Conclusion

The place that educational television stations will play in the whole broadcast picture is not yet clear. While the Federal Communications Commission at the request of educators and their friends has set aside a large number of channels for educational television stations, due to extreme cost and other factors, educational institutions and groups have been slow to avail themselves of the opportunity. Educational radio and television programs come from many sources. Commercial stations and networks produce on their own many presentations that are distinctly educational in nature. In addition, many educational groups prepare and sponsor programs for presentation over commercial stations. Added to these are the educational stations which produce programs for general public listening as well as productions that are beamed primarily for in-school listening. The tremendous possibilities of radio and television in the educational field are generally recognized, but the means by which these possibilities will be achieved are not yet clear.

DISCUSSION QUESTIONS AND PROJECTS

1. In your opinion, in what areas can television best serve educational purposes?
2. How can film be most effectively used for educational television?
3. What is your reaction to the statement that much of educational television programming can be achieved by an exchange of kinescopes (or films) of the various universities' or educational organizations' productions?
4. What possibilities do you see for "in-school" use of television programs on various educational levels?
5. Discuss the programming problems of the educational broadcaster.
6. Trace the general history of radio and television educational broadcasting.

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AUDIENCE MEASUREMENT

THE MAIN SOURCE of income for radio and television in the United States is revenue from advertising. The companies that spend the large sums of money necessary for sponsoring programs or announcements over these media are interested in as much information about their audience as possible. Since newspapers and magazines, two other large advertising media, can present rather accurate figures as to circulation, it was necessary for radio and later television to discover some method or methods of audience measurement. In the beginning this was usually merely a mass "counting of noses," as the measurement methods were not fully developed, and the results were similar to the gross figures presented by newspapers and magazines with their circulation data. However, audience analysis methods for radio and television have been developed rapidly in recent years, and it is possible now for the advertiser using these media to know as much about his audience as he does for other advertising methods. While the emphasis is still heavy on counting procedures, particularly the statistics that are presented to the general public, the sponsor can now know a great deal about the make-up of his particular audience. This point will be developed later in the chapter. In addition, research organizations now in existence (1) study audience reactions to the various parts of a program, and (2) analyze the effect of radio and television advertising on sales of sponsored products.

Because radio and television programming is ever changing,

and because listening and viewing audiences change their habits from time to time, audience measurements must be made at frequent and regular intervals. The results of a costly and exhaustive study could well be outdated a month or even a week after its completion.

Early Attempts at Measurement

In the early days of radio, the main source of listener measurement was mail response, inaccurate though it often was. Some stations requested that cards or letters be sent in so the station might see who was listening and in what areas the audience was the largest. Other stations varied the approach by giving away some inexpensive gift such as a small recipe folder if the listener wrote to the station. This usually increased the mail response. This technique was frequently used for many years, and even as late as 1944, the Breakfast Club on the American Broadcasting Company had 850,000 requests for a membership card, even though it entitled the owner to no particular advantage.

Later advertisers used the mail response as a means of increasing sales and at the same time testing the appeal of a program. The procedure usually followed was to present the listener with some useful object in return for a "box top" of the sponsor's product, plus a small amount of money. This type of sales stimulation is still present today, and some individuals consider the size of the response as one indication of the success or failure of the program.

Coincidental Method of Measurement

The main types of national audience measurement today depend upon some aspect of the sampling procedure. The most famous audience measurement organization for radio was C. E. Hooper, Incorporated. This company, which is still operating, but on a more limited scale than formerly, publishes the well known "Hooperatings." Hooper began his audience measurement work just previous to 1934 and published his first ratings that year. The technique he used was to place a predetermined number of telephone calls while a program is in progress. The numbers were picked from the telephone book in a certain ran-

dom order, and, since the calls were placed while the program was on the air, the method became known as the telephone "co-incidental method."

When Hooper published his national ratings, he used 36 cities scattered throughout the nation where the programs of all four networks were carried. From the results of calls placed in these cities he projected the national listening audience. On specific dates during the daytime and early evening hours, Hooper employees placed a certain number of telephone calls, usually 90 in each city, during each fifteen-minute segment. By a series of questions certain information of value to radio stations was obtained. Hooper first determined the number of sets in use per each 100 calls placed. If no one answered the phone or if the person answering reported that no set was turned on, it was judged no one was listening. On the other hand, if the individual answering the phone reported a radio set was turned on, it was judged someone was listening. Thus, if 54 out of each 100 calls placed reported that a radio was on in the home, the "sets-in-use" rating for that segment was 54. The second question was concerned with which program was being listened to. If 18 of the 100 homes reported that they were listening to Program A, the Hooper rating for that program was 18. By dividing the "sets-in-use" rating (in this case 54) by the program's rating (in this case 18) the "share-of-the-audience" figure was ascertained. For such a program the latter rating would be 33.3. Hooper also asked additional questions, such as "Who is the sponsor of this program?" and others as desired.

In spite of the possible weaknesses inherent in this method of measurement, the Hooper figures played an important part in radio history for many years. Advertisers and radio stations could compare the ratings of certain programs month by month to see if the popularity of the program was varying. They could compare the audience of one station with all competing stations for the same time segments. Advertisers were able to figure the cost per person of a program by comparing the number of listeners with the cost of the program. If the figures were favorable for a certain station, salesmen of radio time could use the results to sell additional advertisers on the value of their station or network. Some programs that were perhaps popular with a certain section of the listening audience were removed from the air be-

cause the program ratings were not high enough to make the program a profitable venture. It has been rumored, perhaps with a good basis for foundation, that the nervous ailments of certain advertising and radio executives and even program stars took a turn for the worse each period just before the ratings were announced for fear their program or programs were falling in popularity. It should be pointed out here, however, that not all low rated programs are taken off the air. In spite of a low program rating, if the effect of the program on product sales is satisfactory, the sponsor will usually retain the program. Also, if the cost of a program is low, the end results may be more satisfactory than switching to a higher priced program that does not achieve a proportionately larger audience.

The possible weaknesses in the coincidental method are many. For the Hooper report, only thirty-six cities were checked with little or no rural population. Many experts are convinced that a national rating could not be worked out from such a base. Also, only telephone homes were used, and many homes in the United States have radios but no telephones. Since most non-telephone homes are in the lower economic bracket, this segment of the population receives a poor sampling by the telephone coincidental method. Sampling experts also criticize the system because using a telephone book makes it impossible to be sure a cross-section sample is used. Research studies have shown that listening habits may vary according to socio-economic groups, age, education, and the like, and thus most present-day samples take these factors into consideration. A last criticism leveled at the method is the possibility of incorrect answers from the informants.

While Hooper was the leading figure in audience measurement for radio, with the advent of television viewing on a large scale, the method ran into some difficulties. With both radio and television in some homes and only radio in others, Hooper began to come up with figures that were consistently at variance with other measurement systems. In March, 1950, Hooper sold a certain portion of his company to the A. C. Nielsen Company, and the former ceased to issue regular national ratings. Hooper still operates today, especially in certain large cities of the country, and has added the diary system of reporting to supplement his telephone calls. Other companies employ the coincidental

system as the whole or part of their procedure, but since the pattern is similar to that used by Hooper the discussion here is limited to his method.

Mechanical Method of Measurement

Recently the A. C. Nielsen Company introduced the "Audimeter," a mechanical measuring device, into the radio and television industry. This electronic device is attached to the radio and television sets in homes and makes a record of when the set is turned on, and also of the minute-by-minute movements of the dial. The data are collected on film or tape. These tapes are collected periodically and the data as to program listening is tabulated.

In choosing the homes that are to be used in the survey, Nielsen attempts to get a cross-section sample by considering such factors as urban and rural homes, socio-economic strata, and the like. By changing only about 20 per cent annually of the homes checked, Nielsen is able to determine listening habits and trends over a considerable time. As examples of the number of homes involved in the survey, the national radio ratings are made from 1500 sample homes, and 120 homes in New York City are used for the television sample in that area.

The types of data reported regularly by the Nielsen Company are many and varied. For the radio survey, the broadcast day for radio stations is broken into fifteen-minute segments, and the number and per cent of homes listening to each program can be reported. This is done on a national basis for network programs, and for the various market areas both network and local programming is reported. Since some of the radio sample homes also have television, the TV viewing in these homes is tabulated. For the television survey, in which only homes with TV are used, all of the above data are regularly reported for television viewing except the last item, in which the procedure is reversed and radio listening in these TV homes is tabulated. Many conclusions, including the popularity ratings reported later in this chapter, can be drawn from this data. By estimating the talent and time cost for the various programs, Nielsen can figure and report the cost per thousand homes reached by both radio and television presentations.

One feature of the Nielsen survey that is not possible under any existing measurement system is the tabulation of the minute-by-minute audience during a program. This permits a new type of audience research. For instance, let us examine this chart showing the minute-by-minute listening for two programs:

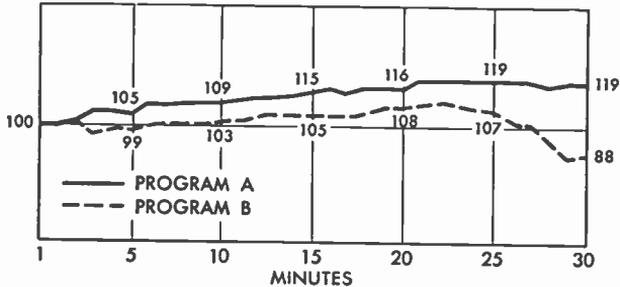


FIGURE 23. Minute-by-Minute Listening for Two Programs.

From "The Nielsen Radio-Television Index," a pamphlet published by the A. C. Nielsen Company, copyright, 1952.

If a sponsor wishes to use a "hitch-hike" (a commercial for a second product of the sponsor in addition to the regular product advertised on that program), for Program A it could come at the very end of the presentation. For Program B, however, to reach a maximum audience, the secondary brand should be advertised before the end of the twenty-fifth minute. The same would hold true for the placement of the last commercial on a program; on Program A this commercial could come at the very end, but for Program B it should come before the audience curve drops. The most common reason for such a drop at the end of a program is that a very popular program is carried on another station during the next time period.

This minute-by-minute reporting can also be used to ascertain the audience for spot commercials. For example, in April, 1953, the Nielsen Company made a study concerning the placing of spot announcements. It was found that if a five-a-week strip (a commercial used Monday through Friday at the same time) was used on radio in the New York area, the accumulative audience was 7.7 per cent of all radio homes. However, if the five spots were used on the same station but at different times during the day, an accumulative audience of 12.1 per cent was recorded.

When the five spots were scattered throughout the day over three stations (still only a total of five spots), the rating became 15.2 per cent. This type of information is of great value to the advertiser.¹

The possibilities of a specific type of audience analysis by the Nielsen Company are varied. How does alternate-week sponsorship of a TV program affect the listening audience? What effect does a holiday have on hour-by-hour listening during the day and evening? What is the hour-by-hour (or minute-by-minute, if desired) listening to radio in TV homes? These and many other questions have been answered by Nielsen studies.

This mechanical system eliminates some of the possible weaknesses mentioned in the telephone coincidental method of measurement. Both urban and rural homes are checked and a cross-section sample is reportedly employed, rather than a random sample. Also, the mechanical system can eliminate some of the human errors that may creep into a system using listener reporting. One possible disadvantage of this system is that little can be known about the actual number or reaction of the listeners since the "Audimeter" only reports that a set is turned on. The high cost and relative slowness of tabulation of this system are also factors to be considered. In spite of any possible disadvantages, however, the Nielsen ratings carry a great deal of weight in the radio and television industry.

The national Nielsen ratings for the top radio programs for the week of June 7-13, 1953, were as follows:

<i>Rank</i>	<i>Program</i>	<i>Homes Reached</i> (000)
EVENING, ONCE-A-WEEK		(Average for All Programs) (1,656)
1	Jack Benny	3,536
2	Lux Summer Theater	3,222
3	Yours Truly, Johnny Dollar	2,999
4	People Are Funny	2,820
5	Big Story	2,551
6	Our Miss Brooks	2,417
7	You Bet Your Life	2,372
8	Great Gildersleeve	2,372
9	Mr. and Mrs. North	2,372
10	My Little Margie	2,238

¹ From the Nielsen Newscast, April, 1953. Copyright, the A. C. Nielsen Company, 1953.

Rank	Program	Homes Reached (000)
EVENING, MULTI-WEEKLY		(Average for All Programs) (985)
1	One Man's Family	1,800
2	News of the World	1,745
3	Gabriel Heatter (Am. Home)	1,522
WEEKDAY		(Average for All Programs) (1,477)
1	This is Nora Drake (Seeman)	2,506
2	Romance of Helen Trent	2,327
3	Our Gal, Sunday	2,283
4	Arthur Godfrey (Toni)	2,238
5	This is Nora Drake (Toni)	2,193
6	Arthur Godfrey (Liggett & Myers)	2,148
7	Guiding Light	2,148
8	Perry Mason	2,148
9	Arthur Godfrey (Nabisco)	2,148
10	Wendy Warren and the News	2,104
DAY, SUNDAY		(Average for All Programs) (761)
1	Shadow, The	1,477
2	World Music Festivals	1,477
3	Old Fashioned Revival Hour	1,208
DAY, SATURDAY		(Average for All Programs) (1,298)
1	Stars Over Hollywood	2,372
2	Theater of Today	2,327
3	Fun For All	1,880

Copyright 1953 by A. C. Nielsen Company.

The radio ratings given above list the programs according to the number of millions of homes that receive the program. The national Nielsen ratings for the top television programs for the two-week period ending June 27, 1953, reported below, present not only the number of homes receiving the program, but the per cent of television homes reached in the program station areas. Since not all television areas receive all the programs listed, the per cent of the TV homes in the areas that do receive the program that are tuned to the presentation is important.

NUMBER OF TV HOMES REACHED

Rank	Program	Homes (000)
1	I Love Lucy	10,658
2	Ford 50th Anniversary (CBS)	10,068
3	Pabst Blue Ribbon Bouts	9,787
4	Dragnet	9,282
5	Philco TV Playhouse	8,980
6	Arthur Godfrey & Friends (Liggett & Myers Tobacco)	8,853
7	Colgate Comedy Hour	8,558
8	Robt. Montgomery Presents (S. C. Johnson & Son)	8,534
9	Gillette Cavalcade	8,522
10	This is Your Life	8,170

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PER CENT OF TV HOMES REACHED IN PROGRAM STATION AREAS

Rank	Program	Homes
		%
1	Ford 50th Anniversary (CBS)	54.5
2	I Love Lucy	48.7
3	Pabst Blue Ribbon Bouts	43.1
4	Dragnet	43.1
5	Ford 50th Anniversary (NBC)	40.6
6	Arthur Godfrey & Friends (Liggett & Myers Tobacco)	40.5
7	Gillette Cavalcade	40.5
8	Philco TV Playhouse	39.8
9	This is Your Life	38.6
10	Colgate Comedy Hour	37.6

Copyright 1953 by A. C. Nielsen Company.

While the listings will undoubtedly be changed considerably when the student reads this material, they are presented here to show the form that the Nielsen Company uses in reporting one aspect of the popularity rating national report.

Recall Method of Measurement

Another method of audience measurement used for radio and television is the recall method. By either interview or mail, primarily the former, data are collected from listeners as to what programs were heard or viewed during a certain period that has just ended. The name of the procedure is obvious, since the audience must recall what programs were tuned in.

One leading commercial measurement organization using this technique is Pulse, Incorporated. This organization, which operates in large market areas in the United States for both radio and television, employs the personal interview technique to collect the data. The day is broken into four time segments: 8 A.M. to 12 noon, 12 noon to 4 P.M., 4 P.M. to 7 P.M. and 6 to 8 A.M., and 7 P.M. to midnight. Interviews for the 8-to-12 A.M. segment are made between 4 and 5 P.M.; for the noon-to-4 P.M. period, interviews are conducted between 5 and 6 P.M.; for the 4-to-7 P.M. and the 6-to-8 A.M. segments, data is collected between 7 and 8 P.M. on the same day; and for the 7 P.M.-to-midnight period the interviews are conducted the next evening between 6 and 7 P.M. Thus the data are collected as soon after the listening period as is conveniently possible so that the programs are still fairly fresh in the listener's mind. Interviews are conducted for seven consecutive days, usually the first week of the month.

The Pulse interviewer uses a roster of all the programs that can be heard in that area divided into fifteen-minute segments. This roster is used to assist the recall of the programs heard by the listener. Pulse uses a scientific method in choosing the homes that are picked for the sample and many interviews are conducted for each monthly report. For example, for the New York Radio Station Report for the week of April 6-12, 1953, 9350 homes were included in the survey.

One advantage of the recall system is the possibility of obtaining many bits of specific information from the listener. Who was listening, what ages, what was the reaction to the program, are examples of information that can be gained if desired. One possible disadvantage of the system is the human error in recalling what time the set was turned on and what programs were heard. Also, only certain major areas can be covered, as the cost of complete coverage of all the nation could be prohibitive.

An example of the complete coverage, county by county, of the United States is the surveys conducted by the Broadcast Measurement Bureau in 1946 and 1949. Ballots were sent by mail to listeners in every county in the nation, and of the over 600,000 ballots mailed, about 350,000 were returned. These surveys, sponsored by the broadcast and advertising agencies, were laborious and expensive, and because the data on audience analysis goes out of date so quickly, were not repeated. It is another example of the recall procedure.

Diary Method of Measurement

A method of audience measurement that is growing in use is the diary method. With this technique a certain panel of listeners keep a diary for a certain period reporting listening data. As stated previously, C. E. Hooper is using this method to augment his telephone coincidental procedure, and a national reporting concern, Videodex, Incorporated, also uses it.

The Videodex procedure is explained as follows in a pamphlet published by the company:

1. A scientifically selected panel of TV set owners keeps a diary during the first seven days of each month. The actual viewing of the TV set as well as audience composition and attitude toward the program is recorded on the diary.

2. A stable panel is used, the same families reporting at least seven times. Premiums are awarded in return for the cooperation and service rendered. The panel rotates to provide for the increment of new set purchases which enables the panel to be kept "up-to-date."
3. These ratings are projectable to all TV homes in the telecast area. Only probability methods are employed. . . .
4. Panel members are recruited by mail, telephone, and personal interview. The maximum return rate is insured by eliminating the "not-at-home" problem of the door-to-door surveys.
5. The initial diary from a prospective panel member is used to determine the eligibility of that TV home to become a panel member. It is not tabulated for the Videodex reports.

Videodex reports the usual material of station ratings for each time segment, the audience share and the average number of viewers. It is also possible to report sex and age of the listeners as well as their reactions to the programs and commercials. Other specific analyses can be made as desired. The national report on the top ten network television programs as reported by Videodex follows this form:

VIDEODEX NETWORK TOP TENS, MAY 1-7, 1953

<i>Name of Program</i>	<i>No. of Cities</i>	<i>% TV Homes</i>
1. I Love Lucy	71	59.3
2. Godfrey and His Friends	63	47.5
3. Dragnet	66	47.0
4. Talent Scouts	36	44.3
5. Groucho Marx	74	43.6
6. Comedy Hour	72	43.2
7. Our Miss Brooks	32	36.1
8. Jackie Gleason	48	35.6
What's My Line?	45	34.9
9. Your Show of Shows	65	34.9
Red Buttons	68	34.9
10. Texaco Star Theater	60	33.5

<i>Name of Program</i>	<i>No. of Cities</i>	<i>No. TV Homes</i> (000's)
1. I Love Lucy	71	13836
2. Comedy Hour	72	10079
3. Dragnet	66	9982
4. Godfrey and Friends	63	9927
5. Groucho Marx	74	9792
6. Red Buttons	68	7722
7. Talent Scouts	36	7663
8. Your Show of Shows	65	7372
9. Your Hit Parade	70	7000
10. Texaco Star Theater	60	6966

Copyright, Videodex, Incorporated, 1953.

Other Measurement Procedures

A well-known announcer in a southern city once made this statement: "I don't know or care what my Hooper is. As long as I sell all the irons that the corner hardware stores wish to market by using my program, they will be back again with further commercials for my program." He was expressing another basis for judgment concerning the success of a program: Does it sell the product? As has been pointed out previously, if a program is producing the satisfactory sale of a product in the area covered by the broadcast, it may well stay on the air in spite of a low audience rating. Advertising agencies are continually making studies of the effect of a broadcast on sales in a certain area or the whole United States. Sometimes new products are introduced into the various parts of the country by various advertising means such as radio or television in one area, newspapers in a second, and door-to-door free presentation in a third. Comparative costs and results of these methods can be computed to find the most inexpensive and effective.

Qualitative Analysis. While some listener reaction can be obtained by audience measurement methods already discussed, a few research companies devote their whole research effort to determine how individuals react to various parts of a program and the commercials. The Schwerin Research Corporation is one of these. By use of a score sheet, controlled sample audiences, usually small in number, mark their approval or disapproval of various parts of a broadcast. By this method the company can ascertain program weaknesses that if eliminated or changed will make for better audience reception. By analyzing likes and dislikes concerning commercials the Schwerin Company can assist the commercial writers in preparing announcements for a certain product or concern. Audience Research, Incorporated, uses a mechanical device to achieve the same purposes. Other agencies are continually conducting research whose main emphasis is not on how many people are listening but what the reactions of the listeners are. It is hoped that more and more research of a qualitative nature will be conducted in the future.

Another type of audience analysis is often conducted by uni-

versity groups and special research organizations such as the National Opinion Research Center. These groups are often interested in the over-all reaction of listeners to various aspects of broadcasting. By the interview technique these groups may find the answers to such questions as "What are the best-liked types of programs?" "Do listeners dislike certain types of commercials?" and "What difference does age make in listening habits?" These interview surveys can cover only a limited number of questions at any one time and are usually quite costly unless students do the interviewing as a part of their training process.

A final type of audience reaction procedure that is potentially important but has not achieved the success in the United States that it has in England is the Listener Council. Such councils as the Wisconsin Association for Better Radio Listening and the Radio Council of Greater Cleveland have been effective for a time, but there are few such councils in the United States and their over-all effect on the broadcasting industry has been small. Since listener acceptance and thus product sales are among the primary goals of any radio or television program, such a cooperative effort as a listener council could be of great influence if effectively organized.

Variation in Size of Audience at Various Time Periods

The radio and television audience not only shifts from program to program as reported earlier in this chapter, but the *total* audience varies from hour to hour, day to day, and month to month. Stations and advertisers are interested in these figures, as they can help determine the possible listening or viewing audience for any program, actual or projected, at various times of day, week, or year. The graphs, Figures 24-25, are presented to show the wide hourly variance in listening or viewing for March, 1953, according to the A. C. Nielsen report for that period. It is recognized that these figures will vary from time to time, particularly as more television stations begin broadcasting and more homes are equipped with receiving sets. The graphs are presented only to show the wide variance of the possible audience.

Month-by-Month Listening. The number of hours per day that radio and television sets are used varies from month to month, with the warm period of June, July, and August usually

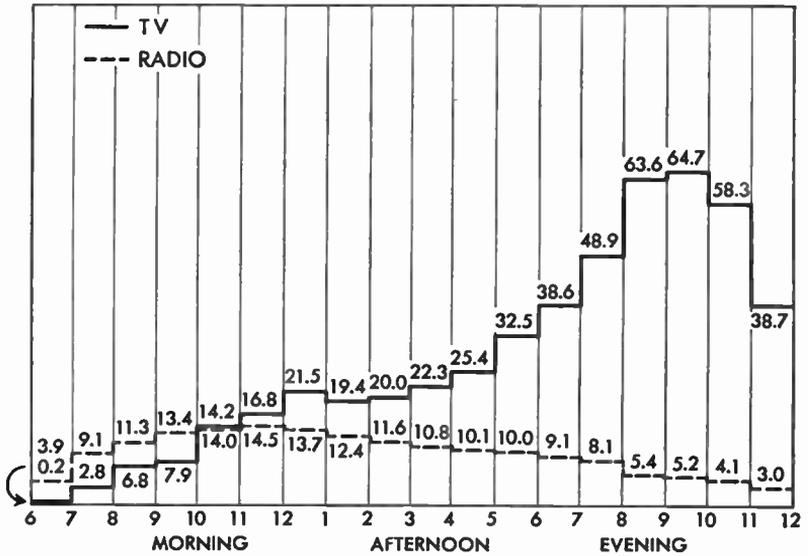


FIGURE 24. Hourly Listening and Viewing in Total U. S. Television Homes.

The homes used in the survey on which this chart is based are the sample television homes on which all Nielsen TV results are based. All these homes have TV; that is why they were chosen for the sample. Since nearly every home in the U. S. has radio, most of these homes also have a radio. (Figures represent per cent of sets in use) Copyright, 1953, A. C. Nielsen Co.

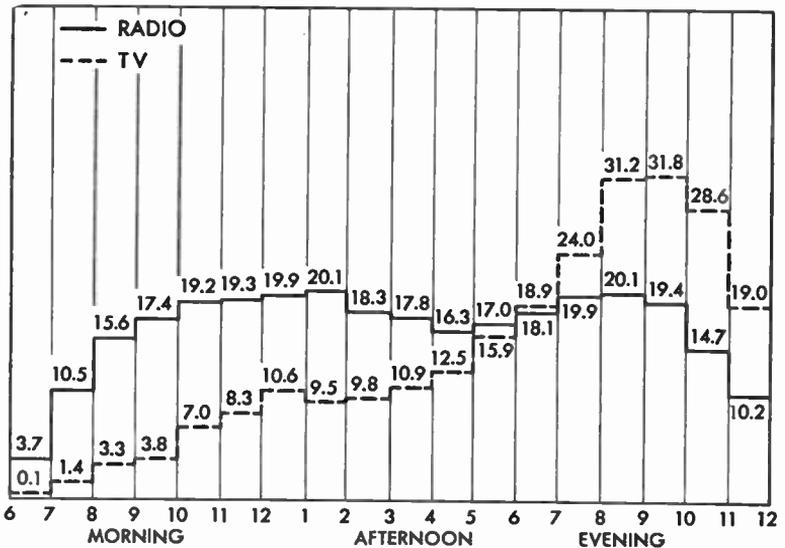


FIGURE 25. Hourly Listening and Viewing in Total U. S. Radio Homes.

The homes used in the survey on which this chart is based are the sample radio homes on which all Nielsen radio results are based. It just happens that some of these homes have TV. Copyright, 1953, A. C. Nielsen Co.

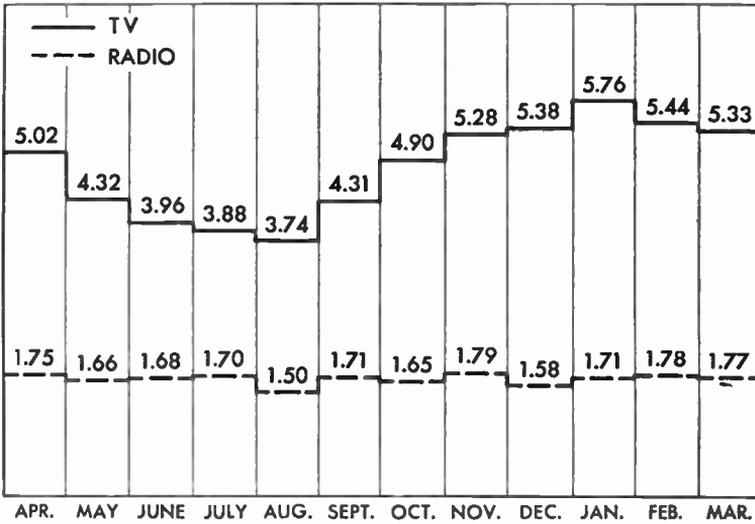


FIGURE 26. Average Hours per Day of Set Usage in Total U. S. Television Homes. Copyright, 1953, A. C. Nielsen Co.

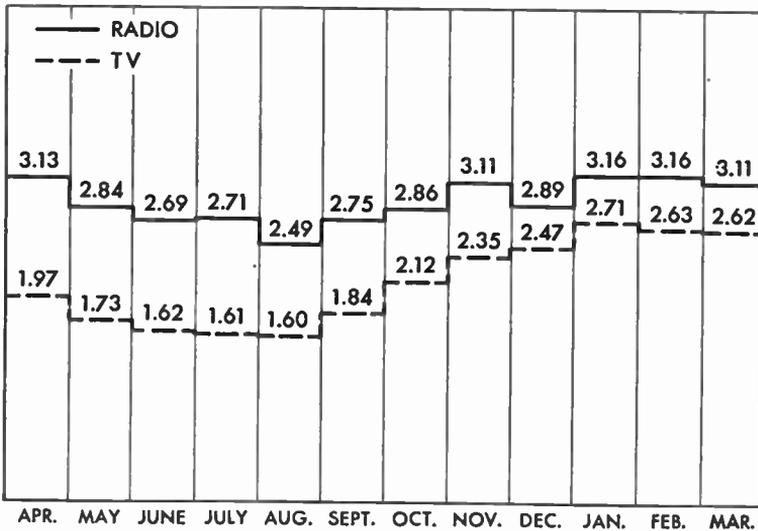


FIGURE 27. Average Hours per Day of Set Usage in Total U. S. Radio Homes. Copyright, 1953, A. C. Nielsen Co.

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COVERAGE (% OF U.S. TV HOMES)	THIS RPT. / LAST RPT.																				
		107	96	85	90	106	109	102	85	77	76	63	60	57	60	55	47	50	44	39	37
MONUMENT NIELSEN RATING	% THIS REPORT	52.6												47.4			47.1				
	% LAST REPORT (1)	52.6												47.4			47.1				
	IN PROGRAM STATION AREAS	22.10												12.4			14.2				
	HOMES (000)	2,210,000												1,175,000			1,750,000				
AVERAGE AUDIENCE	17.1												10.6			12.8					
SHARE OF AUDIENCE	46.7												17.5			22.1					
THIS RPT. / LAST RPT.	40.9												23.0			23.6					
CBS-TV NIELSEN RATING	% THIS REPORT	52.0				39.5	24.0	74.1	60.1	52.9	18.7	90.4	41.9								
	% LAST REPORT (1)	49.6				24.6	68.1	64.6	76.3	18.7	90.4	41.9									
	IN PROGRAM STATION AREAS					18.7	27.3	51.7	25.7	25.7	25.7	25.7									
	HOMES (000)					722,000	1,875,000	1,485,000	1,485,000	1,485,000	1,485,000	1,485,000									
AVERAGE AUDIENCE	10.6				22.2	18.7	27.3	25.7	25.7	25.7	25.7										
SHARE OF AUDIENCE	41.3				42.1	51.1	48.5	49.1	48.1	48.1	48.1										
THIS RPT. / LAST RPT.	23.5				42.8	71.0	41.3	48.0	48.0	48.0	48.0										

TV HOMES USING RADIO (TOTAL U.S.) Oct. 10 107 96 85 90 106 109 102 85 77 76 63 60 57 60 55 47 50 44 39 37

(IFR) INSUFFICIENT FOR REPORTING (1) 10:00-11:10 PM

EVE. • FRI. OCT. 17 & OCT. 24, 1952

U.S. HOMES: OCT. TV 19,124,900 RADIO 43,849,000

FIGURE 28. Report of Listening.
Copyright, 1952, A. C. Nielsen Co.

the lowest. The charts in Figures 26–27 show that television listening varies more than does radio listening. The figures given on these graphs were taken from the A. C. Nielsen Company reports for the period from April, 1952, to March, 1953.

Conclusion

The quantitative and the qualitative analysis of the radio and television audience are very important in the industry. While a good portion of the measurement was formerly only of a quantitative nature, the qualitative aspects are receiving more and more attention. Nearly all research being conducted at the present time is based on at least some portion of the sampling technique. The best-known methods of measurement employed thus far are the telephone coincidental, the mechanical method, the recall procedure, and the diary.

DISCUSSION QUESTIONS AND PROJECTS

1. What information can you obtain from the samples of an A.C. Nielsen Company survey on pages 304–305?
2. What advantages and disadvantages are there to the present system of quantitative analysis?
3. Is there such a thing as an “average radio listener”?
4. Set up the procedure that could be used in an audience analysis survey on your campus.

SELECTED READINGS

BEVILLE, HUGH M. “The ABCD’s of Radio Audiences,” *Public Opinion Quarterly*, IV (June, 1940), pp. 195–206.

While written some time ago, the basic idea of the article that radio (and thus television) has many audiences according to income groups is still pertinent.

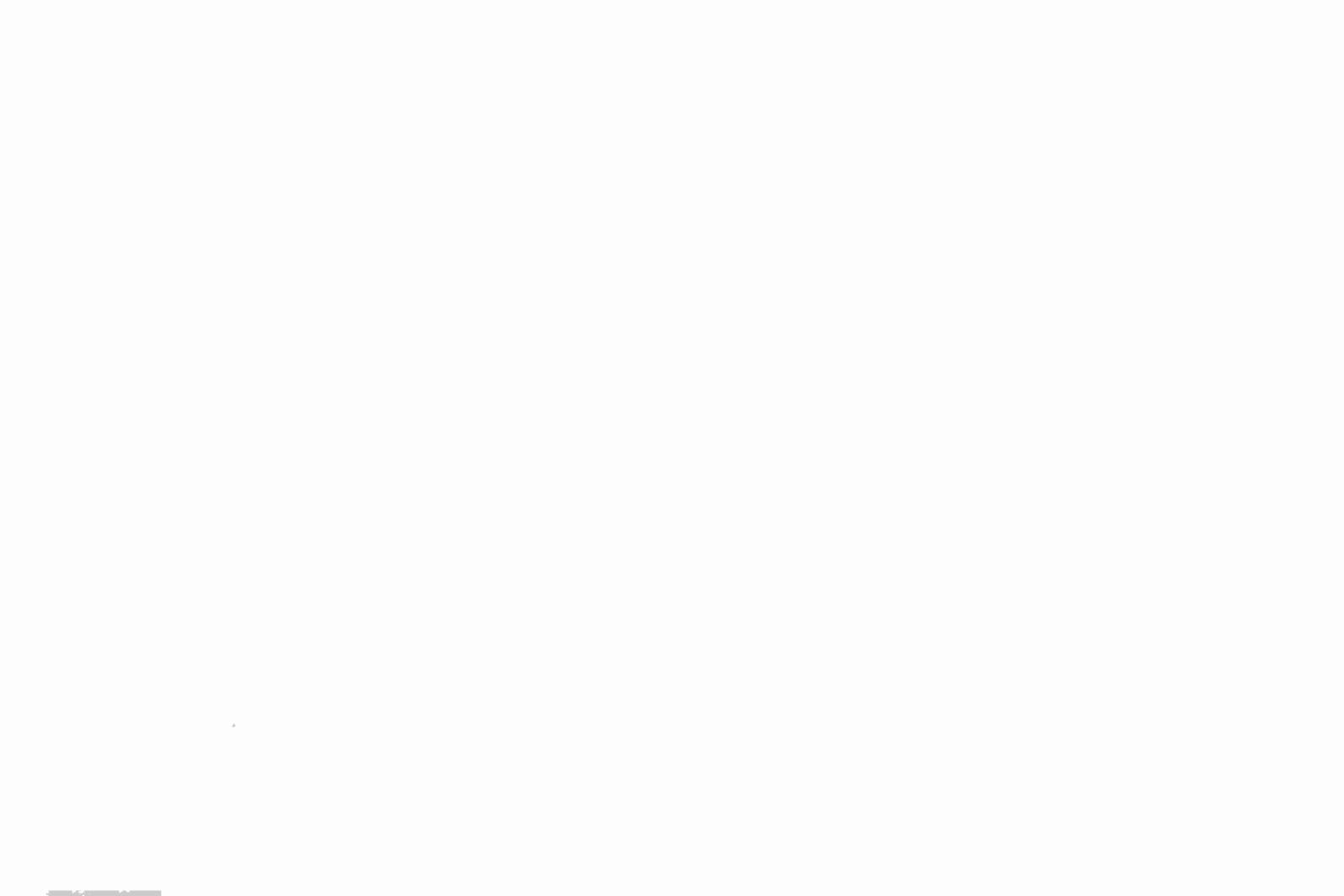
LAZARSFELD, PAUL F., and KENDALL, PATRICIA L. *Radio Listening in America*. New York: Prentice-Hall, Inc., 1948.

The results of a large interview survey of audience measurement and analysis.

SILVEY, ROBERT. “Methods of Viewer Research Employed by the BBC,” *Public Opinion Quarterly* (Spring, 1951), pp. 89–104.

Just what it says.

APPENDIX



Appendix A

GLOSSARY OF RADIO AND TELEVISION TERMS

- ABSTRACT SET**—A setting without definite locale often simply achieved with drapes, cycloramas, or geometric forms.
- ACETATE**—The short term for cellulose acetate, the transparent film base on which emulsion is placed to complete the film.
- ACROSS-THE-BOARD**—A radio or TV program that was scheduled at the same time Monday through Friday or Monday through Saturday.
- AD LIB**—Use of either words or action not contained in the script or done completely without script.
- ADJACENCIES**—The programs on a station that immediately precede and follow the presentation being discussed.
- AFM**—The American Federation of Musicians.
- AFTRA**—The American Federation of Television and Radio Artists.
- AMBIENT LIGHT**—This is the general illumination that is used in a television studio for a program. It is distinguished from specific lighting that highlights a person, object, or portion of the setting.
- ANGLE SHOT**—Any shot not taken straight on at eye level. Angle shots may be taken from above or below the subject, from the right or the left of the subject, or any combination of the above.
- ANIMATIC PROJECTOR**—A stop frame projector that can stop on each frame on a film strip.
- ASCAP**—The American Society of Composers, Authors, and Publishers.
- ASPECT RATIO**—The proportional relationship of the height to the width of a picture. In television the ratio is four wide to three high.
- BACKGROUND OR "REAR PROJECTION"**—The projection of a scene on a translucent screen which provides the background for a studio set.
- BACK-TIMING**—The timing of a script from the end toward the beginning. This method is used to determine how much time should remain at certain spots in the program so that the presentation can be finished properly. For instance, in a discussion or interview program, by back-timing the exact number of seconds or minutes needed to close the

show with proper credits, teaser for next week, etc., it is possible to determine the definite time that the discussion or interview proper must end.

BAFFLE—A wall, either portable or permanent, so designed that it absorbs sound and/or light, and prevents echo.

BALOP—The commonly used name for a baloptican projector that projects still pictures, objects, or photographs onto the mosaic element of a television camera tube.

BANKS—A battery of lights placed together generally used for ambient lighting. Sometimes called "broads."

BARN DOOR—A shade that fits over scoops or floods and allows for a certain general narrowing of the light field.

BLAST—A sudden, over-intense sound or light that causes distorted reception.

BLOOM—The glare caused by the reflection of light from an object into the lens of the camera. Shiny objects should be eliminated from the sets and performers if possible, but when necessary they should be so handled that the reflection goes elsewhere than into the camera.

BMI—Broadcast Music, Incorporated.

BOARD FADE—A fade-out achieved manually by the technician at the control board.

BOOM—A mechanical device with a heavy base and a broad arm on the end of which is hung the microphone. This allows for suspension of the mike in mid-air thus eliminating standards that might get in the way of a radio broadcast and would destroy the effectiveness of a set in television. In television, the boom is often on wheels so that it may be freely moved from position to position; also the turning of the mike so that it also faces the performer is controlled by the handler at the boom base.

BRIDGE—Music, sound effects, slides or pictures that link one scene with another.

BUSY—A piece of clothing or part of a set that is so detailed or elaborate that the viewer's eye is continually attracted to it rather than the main purpose of the production.

CAMERA CHAIN—The television camera and all the rest of the electronic equipment concerned with the camera that is necessary to deliver a picture for telecasting.

CAMERA LIGHT—A red light on a camera that is lit when the camera's picture is the one being telecast.

CAMERA SWITCHING—The operation performed in the control room by the technical director or video operator, usually upon command of the director, which switches from camera to camera the picture that is actually being telecast.

- CANS**—The headphones worn by the various members of a radio or television production staff.
- CLEAR-CHANNEL STATION**—A station that has the clear use of a certain radio frequency or channel for a very wide area. They are the high powered stations in the United States.
- CLOSE-UP**—A television picture where only one object or portion of an object (or person) is shown. For instance, a close-up of a face will mean the face will fill the television screen. A tight close-up means only a portion of the face or object would be shown.
- CLOSED CIRCUIT**—A television program that is not telecast for general viewing purposes but can only be viewed under certain circumstances. The television broadcasts to theatres under prearranged conditions is one example.
- COAXIAL CABLE**—An especially constructed cable that allows for transmission of television presentations from one place to another. Television networks make use of this type of cable where available in the United States.
- COWCATCHER**—A commercial announcement at the beginning of a program that advertises a product other than the principal one advertised by that program.
- CREDITS**—Titles at the beginning and the end of a program listing the names of those persons or organizations concerned with the production of the program. The producer, director, performers, author, and main technicians are among those commonly mentioned.
- CROSS-FADE**—A piece of music or a sound effect is faded out at the same time that a second effect is faded in. Segue is the more commonly used name for this technique.
- CUSHION**—A portion of a program, often the musical theme, that can be used in any length in order to finish the program on exact timing.
- DEFOCUSING**—A type of dissolve transition in television in which one camera is thrown out of focus at the end of a scene. The switch may be then made to a second camera also out of focus and this camera is then brought into focus revealing a new scene.
- DIORAMA**—A miniature setting complete in perspective that when "shot" by the television camera looks like the real thing. It is often used in a television presentation when a scene is too large to be reproduced in a television studio.
- DISSOLVE**—The fading out of one picture and the fading in of another. The two may overlap slightly.
- DISTANCE SHOT**—The subject or scene is "shot" from a distance. It is often used in establishing the locale of a scene.
- DOLLY**—A mechanism on wheels which carries the television camera or the camera and a cameraman. It can be moved about freely. A boom-

dolly has a long arm that may be raised or lowered and at the end of which the camera and the cameraman are placed so that a scene may be "shot" from various heights and angles.

DOUBLE SYSTEM SOUND CAMERA—Synchronous motors run one film through a motion picture camera and another film through a sound recording device. The two films are placed together in the printing and come out as one.

DRESS REHEARSAL—Usually the last rehearsal before the actual production. All aspects of the production are present for this rehearsal, and it is run just as if it were an actual presentation.

DRY RUN—Any rehearsal previous to the ones in which cameras are used is a dry run.

EDITING—The final preparation of a film. This includes deleting, splicing, or rearranging that must be done.

ESTABLISHING SHOT—A long shot at the beginning of a scene that establishes the locale and the over-all relationships between portions of the setting that are important for forthcoming scenes.

E.T.—The abbreviation for electrical transcription. These are records that are ordinarily made for broadcasting stations alone rather than home consumption. They are ordinarily 33 $\frac{1}{3}$ rpm.

FADE TO BLACK—A device that may be used at the end of a dramatic television presentation. The power is gradually reduced until the screen is black.

FILTER MIKE—A microphone so rigged that certain frequencies are eliminated or exaggerated to give a special effect. The voice coming over a telephone is one example of the use of a filter mike.

FLASH BACK—A method of going back to an event that took place before the scene just presented.

FLIP CARDS—Cards that may be flipped or withdrawn which present such material as the call letters of the station, commercial copy, or credits.

FLOOD LIGHTS—Any piece of lighting equipment that lights a wide area. Contrasted with a flood light is a spot light which concentrates the light beam onto a relatively small area.

GAIN—The increase or decrease in the intensity of sound controlled by the engineer in radio and television.

GOBO—A cut-out mat representing an exterior scene.

HITCH-HIKE—A commercial at the end of a program advertising a product of the sponsor other than the principal one plugged during the program.

IMAGE-ORTHICON—The camera developed by RCA that is more sensitive and thus does not require the brilliant light that was necessary when former types of television cameras were used.

IN THE CAN—This means the film production is completed and the film is ready for televising.

INTERLACING—The television camera and receiver scanning systems scan across the scene 525 lines to make one complete picture. This scanning does not take place lines 1, 2, 3, 4, 5, etc., in that order, but the scanning is done with the odd numbered and the even numbered lines alternately. This is done so rapidly (60 scannings or 30 complete pictures per second) that no flicker results. This type of scanning is called interlacing.

KINESCOPE—A film recording of a "live presentation."

LAP DISSOLVE—The cross fading of two pictures. Both are visible at the same time, but the new scene becomes stronger as the other fades.

MICRO-WAVE—The relay of a television picture from one point to another by air-waves rather than by coaxial cable.

MONITORING—For television, monitoring means the control of the shading of the picture coming from a television camera. This is usually done in the control room, but may also be done at the transmitter. For radio, monitoring means listening to a program or programs for some expressed purpose such as to check the length and content of the commercials. The United States monitors the foreign broadcasts, particularly during time of war or tension, to see what the enemy is saying.

MONTAGE—A series of short scenes to indicate the passage of time or to telescope certain events into a short period.

NABET—National Association of Broadcast Engineers and Technicians.

NARTB—National Association of Radio and Television Broadcasters.

PACKAGE—A special presentation or series of programs (usually the latter) completely prepared for broadcast and sold to the station or the advertiser as a whole.

PANNING—The gradual swinging of the television camera from left to right or vice versa.

PARABOLA—A microphone usually set in the center of a circular disk mounting that is used to pick up crowd noises. The word is also used to describe a circular disk used in picking up or sending a micro-wave signal.

PARTICIPATING PROGRAM—A program on which more than one sponsor participates. Due to the extreme cost of some television programs, the cost is passed to more than one sponsor by this method.

PEDESTAL—A camera mount on wheels that can be easily moved. While it may have a mechanism that makes it possible for the camera to be moved up and down a short distance, it does not have the boom explained in the description of a boom dolly.

PILOT REEL—A single episode of a projected series or selected excerpts to be shown to prospective backers or buyers as a sample of the proposed program series.

- RELAY STATIONS**—A series of highly directional stations that pick up the signal of a micro-wave station and send it on to the next relay station. This is used to connect areas that do not have a coaxial cable.
- RTMA**—Radio and Television Manufacturers Association.
- SCANNING**—The moving of the electronic beam across the mosaic in the television camera and the synchronized movement of the electronic beam in the receiving set that makes the picture.
- SCOOPS**—A type of flood light used for ambient lighting in a television studio.
- SECUE**—A type of transition in which one musical number is faded out as a second is faded in. Momentarily both pieces of music are heard.
- SESAC**—Society of European Stage Authors and Composers.
- SIMULCAST**—The simultaneous broadcasting of a program over both radio and television.
- SINGLE SYSTEM CAMERA**—A moving picture camera in which both sound and picture are recorded at the same time.
- SLIDE**—The projection of art work, titles, stills or film shots onto the camera tube. The slides may be transparent in which light is projected through the slide, or opaque which is a solid slide or card.
- SNEAK**—When music or a sound effect on radio or a dissolve on television is started so gradually that the audience is not aware of its beginning, it is called a sneak. When the music or effect is gradually faded out so the listeners are not aware of its passing, that is also a sneak.
- SPOT**—A commercial announcement usually of short duration.
- STOCK SHOT**—A picture usually taken from a film library often used as background material for a television show.
- SUPER-IMPOSITION**—The images from two television cameras are visible on the receiving screen at the same time.
- SYNDICATOR**—The seller, and in many cases also the distributor, of a filmed program series to the buyers.
- TEST PATTERN**—A card with specific designs that is transmitted for the purpose of allowing the viewers to test the accuracy of their reception.
- THREE-SHOT**—A picture of three television performers.
- TILT**—The moving of a television camera up or down.
- TURRET**—The mounting on the front of a television camera (or other camera) that allows several (usually three or four) lens to be in place. The lens may be easily and quickly rotated so that the correct lens is available when needed.
- TWO-SHOT**—A picture of two television performers usually taken as close as possible.
- VIDEO GAIN**—The control of the power of the television picture amplifier. By turning up the gain the picture becomes brighter.
- ZOOMAR LENS**—A lens which makes the following of action possible. It has a very wide range from close-up to a wide angle picture, and is

usually used outdoors. Baseball and football games make use of the Zoomar lens.

SIGN LANGUAGE FOR RADIO AND TELEVISION

<i>Sign</i>	<i>Meaning</i>
Point index finger at performer.	Begin your speech or action.
Move hands up with palms up.	Speak louder.
Move hands down with palms down.	Decrease your volume.
Draw hands apart slowly as if pulling taffy.	Slow down your speed.
Rotate hands around each other rapidly or make fast circles with index finger.	Speed it up.
Move hand away from face.	Move away from mike or camera.
Move hand toward face.	Move toward mike or camera.
Draw index finger across throat.	Stop.
Place hands on cheeks and move face in certain direction.	Move head or body position in direction indicated.
Swing right hand to side in flagging motion.	Move <i>left</i> . Since performer is facing the director he moves the way hand swings.
Swing left hand to side in flagging motion.	Move <i>right</i> .
Form a circle with thumb and index finger with other fingers extended.	All right.
Point to eye.	Watch me for cue.
One, two or three fingers.	One, two or three minutes until certain time such as when show goes on the air.
Cross index fingers in middle.	One half minute.
Touch nose.	The show is going as planned time-wise.

Appendix B

RADIO AND TELEVISION SCRIPTS

IN THIS SECTION, various examples of radio and television scripts and continuity are presented for classroom study and use. All rights to the material are retained by the individual authors or the broadcasting companies and may not be reproduced outside the classroom without specific permission.

Trip to the Moon

Title of Program Series: "OUT OF THIS WORLD"
Title of This Program: "TRIP TO THE MOON"
Station and Broadcast Date: WNEW, New York, November 9, 1953,
4:35-5 P.M.
Producer: BILL KALAND
Writer: MILTON ROBERTSON
Director: MILTON B. KAYE

"Trip to the Moon" is an example of an individualized treatment of a public service program, done in documentary form.

FRED: (OPENS COLD)
That's it Marge....all packed....do you want to read the list off?

MARGE: I've already doublechecked....just make sure about the emergency kit....have you got everything in?

FRED: Yup....space pills....antiradiation unit....light weight oxygen helmet....gravity

FADE nullifiers.... -

NARRA OVER

NARRA: Marge and Fred are going on a vacation. The date for their trip is 1993 and they are leaving for the moon!

VOICE: OUT OF THIS WORLD

ECHO

SOUND: THE BIG EFFECT UP AND ESTABLISH AND OUT

ANNCR: WNEW offers another in its dramatic investigations of the world about us!

SOUND: PUNCTUATE

ANNCR: Jackson Beck is our narrator and as our voice of science we present the Chairman of the Hayden Planetarium, Mr. Robert Coles.

COLES: Good afternoon. This is Mr. Coles welcoming you to Operation Moon. Today we are off on a voyage that has intrigued mankind ever since he first looked up into the night sky and saw that ball of silver beckoning. Perhaps it is still too soon for us to leap; but in forty years our children will be travelling through space...and our story today might well be the story of their trip to the moon!

VOICE: (ON CRACKED ECHO)

Flight 643...standby for flight 643. Leaving for moon station at 13 hours and 20 minutes. All personnel will leave the launching platform immediately. This is departure warning one. This is departure warning one!

SOUND: FADE IN DEPARTURE WARNING ONE...A WARNING THAT WILL GROW WITH INTENSITY FOR OTHER DEVELOPMENTS SHORTLY:

SOUND: BACKGROUND SOUNDS AS IN A LARGE TERMINAL UNDER WITH WARNING ONE:

CLERK: You and your wife will keep those physical examination certificates Mr. Safford; you'll hand them over on the ship....

FRED: How about the psychological orientation?

CLERK: We've made arrangements for your visit tomorrow. Now about these reservations. Be sure to pick your tickets up twenty-four hours before flight time.

CLERK: You'll be	* VOICE: (ON CRACKED ECHO)
leaving on the	* Flight 643 now departing.
Taurus....That's	* Flight 643 now departing.
her taking off	* This is departure warning
now....	* two. This is departure
	warning two.

FRED: Tell 'em to take * SOUND: BRING UP WARNING SIG-
good care of her.... * NAL STRONGER NOW....
This'll be our first trip to the moon!

SOUND: WARNING TWO UP TO HIGH PITCH AND THEN WE HEAR A SUC-
CESSIVE SERIES OF ROCKET EXPLOSIONS OFF....INTO ROAR
AND FADE:

NARRA: Fred and Marge are now scheduled for their first
flight to the moon. For the next week, he and his
wife will dream of their voyage, awake and asleep.
The dreams will not be full of peace and tranquillity.
Fred will relive the fantasies of his boyhood crammed
with science fiction and Marge will move in a dream
coated with excitement but tinged with suspicion....
and sometimes, at the breakfast table....little ques-
tion marks will move from the dream and park between
the toast and coffee....

FADE

SOUND: CLINK OF BREAKFAST DISHES....UNDER

MARGE: (CONCEALING HER ANXIETY UNDER AN APPARENT CASUALNESS)
Fred....

FRED: Hm?

MARGE: Fred....er....do you suppose....that anything could
happen?

FRED: Huh? Happen where?

MARGE: Going to the moon?

FRED: Why should anything happen?

MARGE: Well....you know....sometimes....

FRED: Look Marge....going to the moon isn't a sometimes
thing. They're going every day and nothing happens....
sure there's bound to be an accident once in a while
....they happen even when you cross a street....

MARGE: Er....don't you think....it's just an idea mind you
....wouldn't it be nice to take a trip to Africa in-
stead? They have that special rocket express....Mary
went....she said they were right in the jungle in three
hours!

FRED: Mary can have her jungles, honey....we're gonna have
the moon....I've been waiting for this ever since
I've been knee high to a helicopter and....holy mack
....I'm late for the office again!

SOUND: A QUICK KISS....

FRED: See you later dear and stop worrying!

NARRA: Fred leaves....Marge remains and she doesn't stop worrying....only she is wise....and silent.

NARRA: Fred bubbles with enthusiasm and new knowledge....the geography of the moon are now intimate facts to be remembered carefully....he remembers them....quotes them like a pitchman on 42nd street....and the time speeds on. Soon departure time sounds out....the couple leave for the air station....and their trip to the moon.

VOICE: (CRACKED ECHO)

Flight 839 now departing. Flight 839 now departing. All personnel clear the launching platform. This is departure warning one. This is departure warning one!

SOUND: WARNING ONE SIGNAL IN AND UNDER

NARRA: The warning signal sounds out in the night. The launching platform is suddenly bathed in fingers of bright light....silhouetting the space ship against the dark sky....man's new answer to the challenge of the universe. Our space ship is not like the flying engines of today. It is a huge globe without wings, for wings are not needed in a space without atmosphere.

NARRA: Here is the fulfillment of man's dream shaped in steel, polished with hope and ready to leap to the sky, propelled by man's creative genius.

VOICE: Flight 839 departing. Flight 839 departing. Destination moon. This is warning departure two....this is departure warning two!

SOUND: UP LOUDER....UNDER

NARRA: The moon rides high in the sky....silver target in the ceiling of the universe. The heavens are bright with stars....and within our space ship two people are holding excitement in their hearts....secretly....calmly....almost normally....

GIRL: (OUR HOSTESS....NORMAL....EFFICIENT AND SO INTERESTED IN HELPING PEOPLE)

Are you comfortable, Mrs. Safford?

MARGE: Oh yes....thank you....this reclining seat is wonderful....

GIRL: Let me adjust the light for you sir....there!.... that's better....is this your first trip?

FRED: The very first....I'm as nervous as a kitten.

GIRL: You'll find it very exciting and don't be nervous about the takeoff....you'll hardly feel it....

FRED: I told you Marge....it's just like....

NAVIG: (ON FILTER)

Attention please. We are now preparing for our take-off. Will all passengers adjust their seats and fasten their acceleration belts.

GIRL: That's right Mrs. Safford....just put that belt through the loops on your pressure suit....you'll find that you'll be completely eased when we begin our acceleration....

FRED: What's the belt for?

GIRL: To keep you down on the floor....once we're in space you become weightless....wouldn't want to be floating up among those girders would you?

FRED: I guess not....

NAVIG: Attention please. The first rocket will be released in a few moments. This will establish our initial acceleration which will be about twenty feet per second.... our speed will increase rapidly and when we reach an altitude of about 25 miles we will be travelling at the rate of six thousand miles per hour and steadily increasing until we achieve our maximum speed of 16 thousand miles per hour. Please relax and enjoy your trip to the moon.

GIRL: You'll excuse me now....I've got to get weighted down myself....see you both in a little while.

SOUND: BRING UP WARNING TWO BUT NOT TOO LOUDLY

MARGE: (SHE AND FRED BOTH WHISPER NOW SLIGHTLY AWED)
Fred....are you very nervous?

FRED: well....it's more like I'm excited maybe....

MARGE: Me too....I guess....but....Fred?

FRED: What dear?

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MARGE: Leave your hand over here...near my seat....just so I can....

SOUND: THE BLAST OF THE ROCKETS IN TAKE OFF SUCCESSION....
ROAR...AND INTO WHINE UNDER

NARRA: They're off! We on the outside see the burst of rockets lighting up the night with an almost incandescent glare....and then...as if in slow motion the huge body of the space ship rises from its launching platform. It moves easily....for a moment it seems as though it is reluctant to depart from the earth.... and then with another blast it races skyward, and with a trail of fire that is like a huge hand waving goodbye, our space ship heads for the moon.

SOUND: BIG EFFECT

NARRA: Make no mistake about this voyage. This is not a portrait that owes its being solely to the creative mind of some science fiction writer. This is no page stolen from a fantasy. Mr. Coles can tell you how close we are, today, to the actual duplication of flight 839....express to the moon!

COLES: It's closer than you think is what I usually tell people when they start asking me about a flight to the moon....and I don't say that just because man is daring, imaginative, and full of irrepressible curiosity.

NARRA: Then why do you believe that we are closer than we think?

COLES: The facts. The simple incontrovertible facts. We have now conceived of logical ways to penetrate and pierce the final barriers to the moon. Do you recall our discussion last week concerning the atmosphere that shields the earth?

NARRA: I do indeed....air insurance against invading meteors

COLES: That's it....and that same ocean of atmosphere that reduces meteors to incandescence can conversely do the same to bodies that seek to rise through it at great speeds. Let me explain that in more detail. For a space ship to head the 239,000 miles to the moon, it needs tremendous propulsive force.

COLES: And that very force carrying it through the atmos-

phere would cause enough actual friction to melt metal.

NARRA: Sounds like a rather warm way of travelling anywhere.

COLES: It would be if we used normal metals, but we now have high heat resistant alloys that might perhaps glow with heat but would not melt.

NARRA: That would still make our space ship very much like a pressure cooker wouldn't it?

COLES: (LAUGHS) Yes, I guess it would, but we wouldn't stop with just an outer hull however; chances are you could put on a series of shells....each separated by special air conditioned layers....

NARRA: All this science is able to do?

COLES: Well, we have a theory....and in many cases we have carried the idea into experimental proof.

NARRA: Then we get to launching this air conditioned globe we've just built?

COLES: Well we've been experimenting with rocket propulsion for quite some time and we've managed to send some of our larger rocket projectiles a goodly distance into the sky. Quite a few rocket experts believe that we are now capable of constructing a much larger projectile that would have space probing possibilities. There's also been thought paid to the idea of suspending special ships in space that might act as launching spots to the moon.

NARRA: That sounds a little puzzling Mr. Coles. How could we establish air stations that would actually remain in space, neither rising nor falling.

COLES: The moon has been doing just that for some time now. Our idea would be to duplicate the moon; First we would get out into space....reaching the theoretical point where our speed is equal to the gravitational tug of the earth. There we stop....and simply become a true satellite of the earth....a smaller moon if you will....circling the earth in an established course.

COLES: These satellites could become scientific observatories....military observation stations....and launching platforms for ambitious space ships to the moon and other planets.

- NARRA: You mentioned the pull of gravitation just a moment ago....that brings up a neat little problem in my mind....about our space ship....there she is rushing off to the moon at so many thousands of miles per hour....and as she gets closer, gravitation reaches out with invisible hands and starts pulling her down even faster....with no ground to use brakes on....no atmosphere to hold you back....how are you going to keep from nose diving into the Moon?
- COLES: Very simply....we use the same power that started it all....the rockets.
- NARRA: That would only propell you ahead harder.
- COLES: Not these rockets....these would be a specially mounted bank of rockets in the nose of the space ships....and their explosive thrust would counteract our forward speed and the pull of the moon....don't worry....our landing would be gentle....
- COLES: And talking about landing haven't we forgotten about our two vacationers....at this moment in 1993 they should be passing their first satellite station and heading closer to the moon....
- NARRA: Let's reestablish contact....from theory to Operation Moon....
- SOUND: PAUSE....DEAD AIR....FOR A FEW MOMENTS
- NARRA: You have heard nothing but silence....listen again
....
- SOUND: PAUSE
- NARRA: This is the sound of space. An enveloping and profound silence. Here, there is no atmosphere to carry the vibrations of sound, to carry the waves of light that reflect from the moon and earth....darkness covers everything....It is deep and endless....but within the space ship;
- NAV: (FILTER)
We have just passed satellite thirty four a military observation post.
- NAV: Our speed is now 18,000 miles per hour and all conditions are normal.
- SOUND: BUZZER OF A PHONE RINGING....RECEIVER OFFHOOK....
- GIRL: Hello, This is Miss Nelson....hostess of the Taurus

express....who....just a moment please....BRIEF PAUSE

....

Mr. Safford....there's a telephone call for you.

FRED: Huh?

GIRL: We've reestablished contact with the earth....if you'll press that button on the arm of your chair you'll find a receiver opening in the side of the wall

....

FRED: Well whattya know....oh....hello....This is Fred Safford talking.

NARRA: How do you do....this is the earth calling some thousands of miles and some years away. We'd like to ask you and Mrs. Safford a few questions, do you mind?

FRED: Just a minute....(aside) hey honey....pick up your phone and get in on this....it's for you too....

(back again....)

hello....no go right ahead....ask away....

NARRA: What do you find most exciting about your trip to the moon?

FRED: Most exciting? Why I guess....well....well just being here....I mean up in space....just being out of this world.

NARRA: And you Mrs. Safford?

MARGE: Well to tell you the truth....being alive....I guess I can say it now....I was just plain frightened near to death....but now....It's so wonderful....

NARRA: Can you describe what is so wonderful?

MARGE: Just looking back....the earth looks like the moon.... we can see it through these special windows....

FRED: And there's our telescope....you can look out and spot the earth like you were on the street squinting up at the moon....And that's what it looks like....a big silver moon....

MARGE: Tell him about the oceans Fred....how they stand out

....

NARRA: I hear you Mrs. Safford....thank you....how about the space about you? Noticed anything different?

FRED: Well, it sure is dark out here....darker than you could think of....and the stars don't twinkle....now

that's something....they just shine cold and sharp
....tried to see it from another place but....well it
doesn't really matter....

MARGE: Tell him Fred....

FRED: Forget itit's not important....

MARGE: But....

NARRA: Did something interesting happen?

FRED: Nah....nothing interesting....I guess I made a little
mistake....but there's no reason to be talking about
it....

MARGE: He's embarrassed....you see....

FRED: Alright....go on and tell it....might as well get it
done with....she'll probably be using this over my
head for another ten years....

MARGE: Well, Fred thought he'd like to take a look at the
control room....he wanted to find out if there was
another telescope....and the hostess wasn't around
....

FRED: I rang for her but I guess she was busy and you know
how it is....you don't want to bother people with
just notions....

MARGE: So my independent husband decides to go exploring by
himself....I was sort of dozing off and not noticing
very much....you get sleepy just sitting around for
hours....

MARGE: It must have been a sound he made....I woke up and I
see Fred standing up and loosening his seat belt....
and just as I was going to ask him what he was doing
....he starts floating up....slowly like a big funny
balloon....

SOUND: SHE BURSTS OUT LAUGHING....

MARGE: I never saw anything as strange and as funny in all
life.

FRED: Very funny....there I go up like there's nothing to
me....and I keep going....and I don't know how to
get down....every time I make a move it sends me
scooting off in another direction....and she sitting
down there laughing fit to bust....

MARGE: I really couldn't help it....it was like a comedy....

and then he bounces through the air and over to the wall....and he begins to crawl down on the wall....

FRED: And all of a sudden I look down and there's the hostess standing below and looking up at me like I'm out of my mind.

So she gets a rope and drags me down and soon she has me tucked back into my seat....

now let's forget the whole thing....

NARRA: Have you had any other problems due to the lack of weight out in space?

MARGE: Well....eating and drinking are different. Water doesn't fall here....it rises....and do you know.... I drank a container of milk by letting it rise out of the container and up through a straw into my mouth....

FRED: Same with eating....out of a container and carefullyyou're liable to find yourself chewing one end of a steak, with the other end flipping toward the ceiling....

NARRA: What one factor would you say is most unusual in space travel....?

FRED: Well....I don't know about any one factor. There's no noise up here for instance....no sound of motors or nothing....

MARGE: It's like being in your own living room hung somewhere in space....

FRED: It's the feelings you get inside....about not being earth bound....about actually heading toward the skysure its beautiful when you look out....it's like when you were a kid I guess and you stood out in the country and looked up at the sky and saw everything shining up there....and you wanted to take a run and leap right up into it....That's the way I feel nowlike I've taken the run and the leap and now.... well....I'm waiting for the moon to be under my feet

NARRA: Thank you very much Mr. and Mrs. Safford....enjoy the remainder of your trip....and happy landing....we'll disconnect now.

SOUND: DISCONNECT....

NARRA: Well Mr. Coles....everything seems to be under con-

trol out in space....could you give us a few notes on what we can expect on the moon....

COLES: Well for one thing, we ought to know that the moon has a diameter of about two thousand one hundred and sixty miles....and more important has a gravity about one sixth of the earth.

NARRA: What would that mean to Mr. and Mrs. Safford when they get their feet on the moon.

COLES: Well if Safford weighed one eighty on earth he'd be thirty pounds up there....and the Mrs. would probably weigh about twenty pounds. They'd be kind of bouncy as a result if they weren't artificially weighted down. If Mr. Safford normally did a standing broad-jump of ten feet, his jump on the moon would take him sixty feet.

NARRA: We'd better make a note to abolish track and field meets on the moon....just think of what it would do to our Olympic records....

COLES: No question about it....an earth athlete doing a hurdle might find himself leaping up forty or fifty feet....not only that....there's the strange uniform he'd have to wear. Because the moon lacks atmosphere he'd have to wear a special space suit with an oxygen supply. Then too for daytime travel he would need air conditioning to protect him from heat that would normally broil him at 212 degrees Fahrenheit....and for night travel he would need heat insulation to protect him from the bitter cold of 200 degrees....

NARRA: Sounds like space suits would be the required thing at all times on the moon.

COLES: Well, not if we constructed huge sealed shelters that would shut out the temperatures and allow us to establish our own necessary life conditions.

NARRA: Use those shelters as home base and then go adventuring in our space suits....is that what the Saffords are up to now?

COLES: Could well be. I imagine that by this time they've had their session in an air tight shelter....probably deep below the surface of the moon to escape radiations and possible meteors....they've probably also been exposed to a few minutes of surface movement to

get used to the problems of maneuvering in the low gravity and possibly now they're heading for their first walking trip....

NARRA: A safari on the moon....I can see them playing leap frog on that lunar star....running like giants over the face of the moon....I wonder how they feel about now?

COLES: Why don't we tune in to their two way radio systemthey'd have to have two way radio in their suits for communication.

NARRA: Right you are....we turn our dials to an intimate broadcast on the face of the moon.

SOUND: A LITTLE STATIC INTERFERENCE UNDER...BOTH VOICES ON FILTER BUT WITH ECHO QUALITY

MARGE: Oh dear....

FRED: What is it Marge?

MARGE: My nylons....they're ripping in this suit.

FRED: I've done something wrong with my temperature controls....I've got hot and cold running drafts in here....

MARGE: Not so loud darling....you're splitting my ear drums....

FRED: Huh?

MARGE: Can you cut your power down? You're talking too loud.

FRED: (HE BEGINS TO TALK LOUDER...IRRITATED)
I'm talking normally

MARGE: Well it may feel normal to you but it's....

SOUND: LONG PAUSE

FRED: Well?

MARGE: (A COMPLETE CHANGE INTO HER USUAL WARMTH)
Fred....

FRED: Yeah....

MARGE: Fred darling....

FRED: Now what?

MARGE: Thanks.

FRED: Thanks? Say what gives with you? First you tear into me for shouting when I wasn't....and now....

MARGE: I'm sorry darling....I forgot we were on the moon....

together. You just go ahead and talk the way you like
....as loud as you like....and it's alright with me
and darling....I'm glad we didn't go to Africa....I'm
glad we didn't go anywhere but to the moon like you
wanted....I love you and I love the moon....and....and
....well....thanks again.

SOUND: STATIC UP....UNDER....PAUSE

NARRA: Permission granted, but Fred doesn't talk either
loud or soft....both of them....our two vacationers
from the earth are suddenly stilled and a sense of
awe and wonder stands beside them. A man and woman
are on the moon their eyes sweeping the sky. Two
figures like statues built in dedication to the old-
est dream of man....the conquest of space. Deep in
the outer stratas of the universe the light of the
stars shine out steady and remote and yet beckoning
....and Fred and Marge....your children and mine....
someday they will stand there....their destination
the new wonders that lie....

VOICE: (ECHO) Out of this world!

MUSIC: Theme.

ANNCR: You have been listening to another in the dramatic
investigations of the world of space, conducted by
WNEW, under the guidance of Mr. Robert Coles, chair-
man of the Hayden Planetarium.

SOUND: THE BIG EFFECT

ANNCR: Out of this world is written by Milton Robertson, and
based on material supplied by Mr. Coles. The program
is directed by Milton Bernard Kaye, and our sound
technician is Robert Hodges.
Jackson Beck is narrator.

SOUND: UP AND UNDER

ANNCR: Be with us again next Sunday at 4:35 when WNEW pre-
sents another adventure into the unknown....an adven-
ture that is

VOICE: (ECHO)
Out of this world!

SOUND: EFFECT TO CLOSE

The Man Who Stole the Freedom Train

Title of Program Series: "NEW WORLD A'COMING"
 Title of This Program: "THE MAN WHO STOLE THE
 FREEDOM TRAIN"
 Station and Broadcast Date: WMCA, FEBRUARY 22, 1949,
 9:30-10 P.M.
 Directed by: LAWRENCE MENKIN
 Written by: ERIC ARTHUR

ANNCR: WMCA and its sponsoring committee of public service organizations invites you to listen to the nation-wide prize winning radio series: "NEW WORLD A'COMING".

(MUSIC:....THEME UP AND UNDER)

ANNCR: "New World A'Coming"...dramatizing the stories of men and events affecting the lives of all minorities in our democracy. Tonight, we present "THE MAN WHO STOLE THE FREEDOM TRAIN," by Eric Arthur.

(MUSIC:....UP AND OUT)

SOUND: AD LIB FROM CROWD IN B.G...."Wonder where it is? What's keeping it? Wonder what the delay is, etc."

GOVERNOR: (NERVOUSLY) The people are beginning to get restless, George. How late is that train going to be?

MAYOR: (TRYING TO PLACATE HIM) I can't understand it, Governor Morrison. If there'd been an accident or a delay we'd have gotten a wire.

GOVERNOR: (GRUMBLING) We've been waiting over an hour. The Freedom Train's been running on schedule all over the country....but it's got to be late in Creston.(CROWD NOISE REGISTERS) Well, why don't you do something? You're the mayor of this town.

MAYOR: What can I do. The band's played "Stars and Stripes Forever" three times. I can't ask them to play again.

GOVERNOR: This is an awful thing to happen in an election year. Do you realize how this will make the party look?

MAYOR: (IDEA) Let's go see if we can find out something at the telegraph office. Over this way, Governor

SOUND: (STEPS ON GRAVEL)

SOUND: (DOOR OPEN....SHUT....B.G. AD LIB OUT....FEW STEPS ON WOOD)

MAYOR: Well, Mike....any news yet?

MIKE: (NOTHING EXCITES HIM) Not a thing, Mayor. I checked with Glenfield. They said the Freedom Train left there 6:42 this morning.

GOVERNOR: How about the State Police? Did you check with them?

MIKE: Yes sir. They got patrols coverin' the whole track area from Glenfield to Creston. Not a sign of her anywhere.

GOVERNOR: Well, something must have happened. A train just doesn't vanish in thin air!

SOUND: (TELEGRAPH KEY STARTS CLICKING)

MIKE: Somethin's comin' in now. (INTERPRETS SLOWLY AS MESSAGE COMES IN) Attention....Creston Station. Operator of switch control tower ten miles south of Glenfield just reported Freedom Train stopped nearby on siding for repairs at about 7:15 A.M. Says he saw strange looking man climb into cab of engine. When last observed, train was heading up northwest trunk from Glenfield.

GOVERNOR: (IRATELY) Northwest trunk! But Creston's south-east of Glenfield!

MAYOR: (GROANING) They switched her off on the wrong track! Of all the stupid, idiotic....

GOVERNOR: Wait a minute—that fellow the switchman saw climbing into the engine....I wonder—(DECISIVELY) George—get on that phone—tell State Police Headquarters to notify all sub-stations—

MAYOR: All right, Governor....

GOVERNOR: And call the F.B.I. We've got to get that train back to Creston and get it back fast! I knew the opposition party had it in for me but I didn't think they'd go this far!

(MUSIC:....WASH OVER AND HOLD BEHIND FOR MONTAGE)

SOUND: (TELETYPE UNDER)

VOICE 1: (LIGHT FILTER) State Police....be on look-out for Freedom Train. Last seen headed on Northwest trunkline between Glenfield and Creston.

SOUND: (TELETYPE UP AND FADE UNDER)

VOICE 2: (HEAVY FILTER) Police of all neighboring states—check all railroad sidings for Freedom Train and watch out for man about medium height with white hair....believed to have kidnapped engineer and stolen train.

SOUND: (TELETYPE UP AND FADE INTO CLICK OF TELEGRAPH KEY BEHIND RADIO COMMENTATOR)

COMMENTAT: Flash! Here's the latest bulletin on the sensational Freedom Train theft! The train personnel and the complement of guards carried aboard were not on the train at the time of the theft because it was undergoing repairs at a siding near Glenfield. As of tonight there is still no news as to its whereabouts. The FBI has been alerted in the greatest search in the Department's history. The big question in everybody's mind tonight is.... where is the Freedom Train?

SOUND: (SNEAK UNDER TRAIN SOUND WITH ECHO EFFECT.... UP FULL TO ESTABLISH AND FADE OUT)

SOUND: (BRING IN CRICKETS CHIRPING IN B.G.)

ED: This looks like a nice spot for a picnic Sally. The tree'll shade us from the sun....

SALLY: (BREATHING DEEPLY) Oh, Ed...look at that lovely brook. Isn't it beautiful? I think it's wonderful of Big Bill to take us out like this.

ED: (SIGHS) They tell me he's been running these picnics every election day for the past ten years.

(MUSIC:....SNEAK B.G.—GHOSTLY BELL TONES)

SALLY: Look, Ed....that white-haired man over there.... isn't he distinguished looking.

ED: Sure is—

TOM: (FADING) Mind if I join you folks?

ED: Not a bit. Sit down. Sally spread that blanket a little more.

- TOM: (MIDDLE-AGED, QUIET) Thanks....don't mind if I do.
- ED: I'm Ed Borden and this is my wife, Sally.
- TOM: Pleased to meet you.
- SALLY: Are you from Middleboro, Mr....uh....?
- TOM: My friends call me Tom. No, I'm not from Middleboro....
- ED: Oh....then I guess you've never been on one of Big Bill's picnics.
- TOM: I haven't. But I've heard of them.
- SALLY: Isn't it wonderful? I mean for a man with so many important things to do to take time out from his work and throw a grand picnic like this. Especially since we've not lived in Middleboro very long.
- TOM: Well now....I don't know....Big Bill is your town councilman, and head of your Social Club, isn't he?
- ED: Right....
- TOM: And every year he holds this picnic on election day. Right?
- ED: Yes....
- TOM: Doesn't that mean anything to you?
- ED: (PUZZLED) No....
- TOM: Mrs. Bordon what time did these picnic trucks leave Middleboro this morning?
- SALLY: I guess it was about eight o'clock.
- TOM: And what time did the polls open for voting?
- ED: Nine....
- TOM: That means nobody attending this picnic has voted today. And the chances are you won't get back to town until long after the polls are closed.
- ED: Say....that's right....they said it'd be an all day outing.
- TOM: Hasn't it struck you as being odd that Big Bill's invited only the more recent residents of Middleboro on this picnic? People eligible to vote but whose vote he isn't sure of? By keeping you away

from the polls he's insured against opposition votes.

- ED: Of course....if you look at it that way....
- TOM: It's the only way to look at it. Everybody who came on this picnic today is being deprived of his right to vote.
- SALLY: That's true, Ed.
- ED: Yeah—Funny, I never thought—Say, we really got taken for a ride, didn't we?
- TOM: What are you going to do about it?
- ED: (FIRMLY) I know what we're going to do. We're going back to town and vote....and it won't be for Big Bill's party, I can tell you that! (SHOUTING) Listen, everybody....I've got something important to tell you....It's about this here picnic. We must've been a bunch of thick-headed saps not to have seen through this thing before....! (FADING) Why, it's plain as the nose on your face!
- SOUND: (TRAIN EFFECT ON ECHO UP AND OVER FOR BRIDGE
....FADE UNDER)
- SOUND: (TELETYPE BEHIND)
- VOICE: Man answering description of Freedom Train thief last seen in vicinity of Middleboro. Train itself observed later, speeding northward towards Raynorsville. Police communicate with FBI if contact is made.
- SOUND: (TELETYPE FADE OUT AND COVER WITH TRAIN UP BRIEFLY AND OUT)
- SOUND: (DOOR OPEN....CLOSE....BACK)
- HESTER: That you, Albert?
- ALBERT: (MIDDLE-AGED PROFESSOR) (BACK) Yes, Hester....
- HESTER: (GOOD-NATUREDLY) It's about time. I was beginning to think they'd made you president of the University. How was the meeting?
- ALBERT: (COMING ON) (SUBDUED....REFLECTIVE) We had quite a session.
- HESTER: Did you ask them about your sabbatical leave?
- ALBERT: Yes....they've no objection. I can have my year off any time now.

- HESTER: That's wonderful, Albert. I've been dreaming of this trip. Mexico....South America. (SIGHS GRATEFULLY) Oh, it's good of you to take your poor old sister along.
- ALBERT: Hester....they've asked me to withdraw my book from circulation.
- HEATER: Your book?
- ALBERT: Yes....the one on educational reform that I had published privately. Unless I agree to withdraw it they've hinted I don't have to come back here after my leave.
- HESTER: (LAUGHING) Well....don't worry about it Albert. It's simple enough to withdraw the book. Perhaps in a few years, they'll change their minds.
- ALBERT: I don't intend to withdraw the book, Hester.
- HESTER: Albert....you can't mean to let this ruin your whole career. If you're discharged for refusing to withdraw an attack on the school system you'll be blacklisted by every university in the country.
- ALBERT: I'd hate to believe that, but it would only prove my case that our educational system needs a lot of reforming.
- HESTER: I won't let you do it. You've prestige here.... security....
- ALBERT: (IRONICALLY) So have the plants in Professor Gordon's hothouses. Is that what you want to turn me into, Hester? (MOCK LECTURE) The Albert Morley shrub....found in certain halls of academic learning. This species is very prolific and thrives on weeds, dead philosophies and old hatreds. (PAUSE) No Hester, I don't fancy myself vegetating....not even on this beautiful campus.
- HESTER: But Albert....
- SOUND: (CROWD NOISE OUTSIDE)
- HESTER: What's that?
- SOUND: (BRICK CRASHING THROUGH WINDOW)
- ALBERT: Go upstairs, Hester. I'll see what's the matter.
- HESTER: (FADING) There's a crowd of students in front of the house. They're throwing stones!

ALBERT: Let me handle this.

HESTER: (WORRIED) I'll call the police!

ALBERT: Please, Hester, go upstairs.

HESTER: (FADING) All right....but do be careful.

SOUND: (STEPS TO DOOR....DOOR OPEN)

SOUND: (CROWD NOISE IN LOUDER)

STUDENT: (BACK) There he is....come on out Professor....
and let us teach you something.

ALBERT: (STERNLY) See here....what's this all about?
(MUSIC:....BELL TONES SNEAK)

TOM: (IN CLOSE) You'd better go back in the house,
Professor.

ALBERT: (STARTLED) Huh?

TOM: They're in an ugly mood.

SOUND: (ANOTHER GLASS CRASH)

ALBERT: Yes....I see what you mean.

SOUND: (DOOR OPEN....CLOSE....CROWD NOISES MUFFLED)

TOM: I hope you don't mind my coming in with you. It
doesn't seem like a time for etiquette.

ALBERT: (A TRIFLE NERVOUS) No, it doesn't.

TOM: I don't think they mean to do you any physical
harm, Professor. But it's better not to take
chances.

ALBERT: But what do they want?

TOM: Your last book has had a larger circulation than
you imagined. It's a dangerous business attacking
a country's institutions.

ALBERT: But my book was written to try to help the
students!

TOM: I'm afraid they don't see it that way. To them
you're breaking up the sacred idols of caste and
creed their fathers built up.

ALBERT: (PUZZLED) You—you're not one of the teachers
here....

TOM: No—I was visiting at the University. I saw the
crowd heading this way and I followed them. Mobs
always fascinated me.

- ALBERT: (TRYING TO FATHOM IT) They've used my text-books here for years....Why should they suddenly decide
....
- TOM: The human mind has a very convenient memory, Professor. It retains only what it wants to. Only what serves its purpose. Right now the purpose is to make you withdraw that book.
- ALBERT: But to smash my windows—and shout like a street corner mob—(SIGHS) I thought I knew my students—but I never figured on anything like this.
- TOM: In every human being lies a capacity for intense good or intense evil. Which springs to the front at a given time is not always something a teacher can control.
- ALBERT: (GRIMLY) If there were any doubt about my leaving that book in circulation—this settles it.
- TOM: That's the way to talk professor. They may suppress your books now—as fast as you can get them into print. And you may find yourself not wanted in a good many places. But there will always be enough people who will listen to you—enough to give us hope, anyway.
- ALBERT: (PAUSE) The crowd's beginning to break up....
- TOM: They're losing their enthusiasm. Perhaps you've been a better teacher than you thought. (PAUSE) Well....I've got to be leaving now. I have another appointment.
- ALBERT: But....I don't even know your name?
- TOM: If anybody asks you, tell them Tom was here.
(FADING) Goodbye, Professor....
- SOUND: (DOOR OPEN...CLOSE...BACK)
- SOUND: (TRAIN EFFECT ON ECHO IN AND UP...THEN FADE UNDER)
- SOUND: (TELETYPE UNDER)
- VOICE 2: (HEAVY FILTER) Man believed to be Freedom Train thief involved in disturbance on Raynor University Campus. Train observed later heading south from Raynorsville towards city. FBI agents closing in.

SOUND: (TELETYPE FADE OUT....COVER WITH TRAIN UP BRIEFLY AND OUT)

MUSIC: (SOLO VIOLIN PLAYING CLOSE OF BACH'S AIR FOR G STRING)

SOUND: (SCATTERED BUT VIGOROUS APPLAUSE....THEN MURMUR OF VOICES)

WOMAN: (FADE IN) That was beautiful, Mr. Sardovsky. I'm sure all of Mrs. Harrington's guests were delighted with your playing.

SARDOVSKY: (REFINED CONTINENTAL) Thank you, Madame, you are most kind.

WOMAN: I've always heard people say that a violin can talk. Now I know what they mean.

SARDOVSKY: If my violin spoke it was because Bach had something to say.

HOSTESS: (SLIGHTLY BACK) Listen, everybody....

SOUND: (AD LIB QUIETS DOWN)

HOSTESS: (BACK) Henry has an excellent idea to finish off the evening. He suggested we all go up to the Country Club. Would you all like that?

SOUND: (MURMURS OF APPROVAL FROM CROWD)

HOSTESS: (BACK) Good....now let's see. Henry and I can take five in our car. Peter's station wagon holds at least seven. Yes, I'm sure we'll be able to find room for everyone.

SOUND: (SMALL TALK IN B.G.)

(MUSIC:....BELL TONES SNEAK)

TOM: Mr. Sardovsky....

SARDOVSKY: Eh?—You surprised me—I didn't see you.

TOM: Have you ever been to a country club, Mr. Sardovsky?

SARDOVSKY: No, I am afraid I have not. Where I come from a club was a weapon. And when you went away for a trip somewhere....your destination was likely to be Dachau or Belsen or Buchenwald.

WOMAN: I....I'm sure you must have suffered terribly. (CHANGING SUBJECT NERVOUSLY) Uh....you can come in our car, Mr. Sardovsky. (SUDDENLY) Oh, dear
....

- TOM: Anything the matter?
- WOMAN: No....uh....will you excuse me. (FADING) I must talk to Emily a moment....
- SARDOVSKY: A very strange woman....she looked at me so peculiarly just now.
- TOM: Before the evening's over you'll probably learn something about this country that you may not have known before.
- SARDOVSKY: But I do not understand. Did I say something wrong?
- TOM: No, it's just that the lady probably thought of something that your music made her forget for a while. Something that would make it very embarrassing for you to go along to the Country Club.
- SARDOVSKY: But what?
- TOM: Your name, Sardovsky
- SARDOVSKY: (INCREDULOUSLY) You mean....here in America, too? I do not believe it.
- TOM: I'm afraid it's true.
- SARDOVSKY: But you—you are the leaders of decency in the world....How could you Americans....
- TOM: Unfortunately, Mr. Sardovsky, there are some Americans who feel that the rarified air of a country club would be rendered impure if it were breathed by...."outsiders." So they erect barriers. Not visible barriers like the kind that held you at Dachau or Belsen. They're too refined for that. Their barriers are merely polite reminders to keep you in your place.
- SARDOVSKY: (INTENSELY) But you must not let this happen here. Do you know where such things lead? I am not speaking for myself. It matters little whether Josef Sardovsky is permitted to go to a country club. But I tell you such things fester and grow like a cancer. The pattern is always the same. First you take away a man's right to go to a country club. Next, his children must find a different school. Little by little you reduce him to a point where he is ashamed to leave his

house. History has showed us where this road leads. The rubber truncheon....the smashed jaw...

TOM: We don't use rubber truncheons here, Mr. Sardovsky. We're much more subtle. (LIKE A BARKER) Want your son to be a doctor? Well, now....let's see how the medical school quota looks. Got to keep up appearances. Want to buy that beautiful house near the park? Sorry....you see there's a little thing called restricted property covenants. Got to make sure the neighborhood's kept "exclusive." Sure, all men are created equal....but let's not kid ourselves, they don't look alike. For example, there's the color of your skin, friend. It's not the right color. Got to keep the status quo, you know. Yessir, this is a free democratic country and we're going to keep it that way. A fair chance for all—unless, of course, you happen to be one of those undesirable foreigners. (PAUSE) Beginning to understand, Mr. Sardovsky?

SARDOVSKY: (REFLECTIVE) Yes....Yes....(PHILOSOPHICALLY) Still, I suppose a man should be grateful merely for being allowed to live.

AGENT: (COMES ON) There he is....that's the fellow.... the one with the white hair....

BUTLER: But you must be mistaken, sir. He's one of Mrs. Harrington's guests.

AGENT: I don't care who he is. He was traced here and he fits the description.

SARDOVSKY: (PUZZLED) Is anything wrong?

TOM: Are you talking about me?

AGENT: I sure am, Buddy. You certainly led us one merry chase.

HOSTESS: (COMING ON) Oh, there you are, Mr....(CURIOUSLY) Uh....what's the matter, Wilson?

BUTLER: This gentleman is from the FBI, Madame.

HOSTESS: (SHOCKED) FBI....?

AGENT: Sorry, Mrs. Harrington....but the Department wants one of your guests.

HOSTESS: But Mr. Sardovsky is....

TOM: They want me, Mrs. Harrington....

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HOSTESS: Oh...but what on earth for?

AGENT: Nothing much. This fellow only stole the Freedom Train!

(MUSIC:...UP BRIEFLY...FADE)

SOUND: (INTO COURT ROOM NOISES)

SOUND: (GAVEL AND NOISE SUBSIDES)

JUDGE: Before we proceed any further, does the defendant still refuse to accept counsel?

TOM: I am not entirely without experience in the law, Your Honor. I shall defend myself.

JUDGE: Very well. Mr. Corsey, will you proceed with the Government's case?

CORSEY: (PROSECUTOR) Thank you, Your Honor. Will the defendant please take the stand.

SOUND: (CROWD MURMUR)

CORSEY: (AFTER NOISE SUBSIDES) Would you tell the court your name please?

TOM: Thomas Jefferson.

SOUND: (SURPRISED CROWD REACTION...GAVEL RAPPING)

CORSEY: And when were you born?

TOM: The only birthday I wish to have recorded is the birthday of my country's liberties.

SOUND: (LOUD MURMUR FROM CROWD: GAVEL LOUDER)

JUDGE: The defendant will please answer the question.

TOM: Very well...I was born April 13, 1743.

SOUND: (CROWD REACTION)

CORSEY: Then that would make you...two hundred and five years old. Is that correct?

TOM: It depends on your way of reckoning. I'm not aware that my age has anything to do with the case.

CORSEY: Do you admit, Mr. Jefferson, that you boarded the Freedom Train and took it over for your own purposes?

TOM: I do.

CORSEY: Tell me, Mr. Jefferson. Did you have any difficulty operating the Freedom Train? After all, it

does take some technical knowledge to operate a Diesel engine.

- TOM: I've always been mechanically inclined. But I must confess I've come across some political and social philosophies in this country that are infinitely more complex than a Diesel engine.
- CORSEY: (COUGHS SELF-CONSCIOUSLY) Uh...tell me, Mr. Jefferson...where is your home?
- TOM: That's a difficult question to answer. I come from Virginia...but I've traveled a good deal ...on matters of state.
- CORSEY: Oh, you're in the State Department? What's your position?
- TOM: Well, right now it's a little vague. You see everyone seems to claim me, but when it comes to putting my political philosophies into action, there is a remarkable inertia on the part of all concerned.
- CORSEY: You speak of your political philosophies, Mr. Jefferson. Could you give us a brief summary of them?
- TOM: Well, it might take a rather long time to go into the details. But it's pretty well summed up in a little paper I once wrote. I have a copy with me if you care to look at it.
- SOUND: (RATTLING OF PAPER)
- CORSEY: (AFTER PAUSE) You say you wrote this?
- TOM: Yes...with a little help from some others....
- CORSEY: (AFTER PAUSE) Your Honor...this is a copy of the Declaration of Independence.
- SOUND: (CROWD MURMUR...GAVEL)
- CORSEY: That will be all, Mr. Jefferson.
- SOUND: (CROWD SUBSIDES)
- CORSEY: Because of the peculiar nature of this case, Your Honor, we have had the defendant examined by a psychiatrist, and at this time we should like the court to hear his testimony.
- JUDGE: You may call him.

CORSEY: Dr. Mierson...will you take the stand?

SOUND: (FEW STEPS)

CORSEY: Dr. Mierson...will you tell the court your conclusions based on your examination of the defendant?

MIERSON: From my examination, I would say the defendant shows symptoms of acute hallucinatory paranoia. The defendant is without doubt an unusually intelligent man. But his is an intelligence warped by an intense association with the past. Somewhere in his earlier years he has become absorbed in the life and times of Thomas Jefferson.... absorbed to the point of actually fancying himself Jefferson. He even carries it to the point of developing the American statesman's tendencies and habits. For example, Jefferson was scientifically inclined, so the defendant develops a facility for mechanics. This identification is further aided by the defendant's remarkable physical resemblance to Jefferson. It is not unusual in cases of this type for the subject to divorce himself completely from the reality of his own era and fancy himself living again in the environment of his idol. Further, the patient may move swiftly from mere identifications to action, imagining himself a champion of the people, conjuring up various forms of hallucinatory abuses to justify his actions. (PAUSE) This type may be dangerous, especially where the identification has been carried to the point of such positive action as has been performed by the defendant.

CORSEY: Thank you, Dr. Mierson. You may step down.

TOM: If it please the court, I should like to say something.

JUDGE: You may speak.

TOM: I am accused of stealing a train bearing this country's precious documents. But I submit—it is not I who am the thief of the Freedom Train. The politicians who trick the people out of their votes, the misguided students who attack the very principles which would make them better citizens,

the respected ladies and gentlemen of our society who contribute lavishly to charities, yet deny by their actions the fundamental principle of human charity—they are the real thieves of the Freedom Train!

SOUND: (CROWD REACTION)

JUDGE: Apparently, Mr. Jefferson, you don't have much faith in America.

TOM: On the contrary, Your Honor, it is because I do have faith in America that I cannot rest as long as a single tyranny exists in it.

JUDGE: But these abuses you speak of.... Surely you understand they are the acts of a comparatively small group in our country.

TOM: Man's injustice to man is never a minority offense, Your Honor. Allow the minor evil to fester and it will infect the vast majority that is good. (PAUSE) In every government on earth is some trace of human weakness, some germ of corruption and degeneracy which cunning will discover and wickedness cultivate and improve. Every government degenerates when trusted to the rulers of the people alone. The people themselves, therefore, are its only safe depositories. And to render them safe, their minds must be kept free from the taint of hatred, unless it be to hate tyranny.

(MUSIC....INSPIRATIONAL)

CORSEY: (BOARD FADE IN) I hope you don't mind coming here to the jail, Dr. Rogers.

ROGERS: (ACADEMIC AUTHORITY) Not at all. I'm anxious to see him. I'm only sorry I wasn't able to make it for the trial.

CORSEY: Well, it's all over now. Judge Henderson, the Government alienist and myself decided it would be best to have him committed to an institution. (PAUSE) (SIGHS) It does seem a pity. There's no denying some of his statements had more than a little truth.

ROGERS: He still insists he's Thomas Jefferson?

- CORSEY: Yes...since you're the foremost Jefferson authority in the country, I was curious to know what you thought of him.
- ROGERS: I'll be glad to have a talk with him. From the newspaper accounts of the whole affair I gather he's thoroughly rational except for that one point of fancying himself Jefferson.
- CORSEY: A rather serious point, you'll admit, Dr. Rogers. (PAUSE) Shall we go see him now. His cell's right down the corridor.
- SOUND: (DOOR OPEN....STEPS ON CORRIDOR....HOLD THROUGH)
- COP: Afternoon, Mr. Corsey....
- CORSEY: Hello, Bates....
- SOUND: (FOOTSTEPS REGISTER)
- CORSEY: He's over there in Number 7.
- SOUND: (STEPS OUT)
- CORSEY: What the....!
- ROGERS: Your prisoner doesn't seem to be in.
- CORSEY: (CALLING) Bates! Bates!
- COP: (COMING ON) Yes, Mr. Corsey....
- CORSEY: Where's Number seven?
- COP: Why, he was in there a few minutes ago. He asked for a pen and paper....I took it in to him myself.
- CORSEY: Give me your keys.
- SOUND: (KEYS RATTLING)
- COP: Here they are....
- CORSEY: He couldn't have gotten very far. Have an alarm sent out....put a complete description of him on the teletype....
- COP: (FADING QUICKLY) Beats me how he could have gotten out....
- SOUND: (STEPS RUNNING OFF)
- SOUND: (KEY IN DOOR....CELL DOOR OPENING)
- SOUND: (FEW STEPS INTO CELL)
- ROGERS: (SLIGHTLY OFF) Your Mr. Jefferson was very con-

siderate. He left a note....the ink is still wet on it....

CORSEY: What does it say?

ROGERS: (COMING ON) Listen to this, Mr. Corsey....
(READS) "Enlighten the people generally, and tyranny and oppressions of body and mind will vanish like evil spirits at the dawn of day. I have sworn upon the altar of God eternal hostility against every form of tyranny over the mind of men." And it's signed Thomas Jefferson.

CORSEY: Doesn't surprise me any. I bet he could quote practically all of Jefferson's writings.

ROGERS: The thing that interests me is the signature.

CORSEY: Would you call this a good imitation of Jefferson's signature, Dr. Rogers?

ROGERS: Yes, I suppose I would—an amazingly authentic imitation. (PAUSE) As a matter of fact—I've studied hundreds of letters and documents signed in Jefferson's own handwriting. (SLIGHT LAUGH) I know it's a foolish thought—but—this signature doesn't seem like an imitation at all.

SOUND: (SNEAK IN ECHO TRAIN EFFECT AND BRING TO FULL PEAK)

ANNR: You have been listening to "New World A'Coming," produced and directed by Lawrence Menkin, which tonight presented "THE MAN WHO STOLE THE FREEDOM TRAIN." Script was written by Eric Arthur. Music was conducted by William Taylor.

(MUSIC....THEME OUT AND OUT)

ANNR: (ON CUE) Next week at 9:30 PM "New World A'Coming" will present "Crooked Journey," the story of New York's famous Harlem House. "New World A'Coming" is a public service feature of America's Leading Independent Station.

The Queen Is Dead

Title of Program Series:	"LIGHTS OUT"
Title of This Program:	"THE QUEEN IS DEAD"
Station and Broadcast Date:	NBC-TV NETWORK, August 14, 1950
Original story by:	MILDRED ARTHUR

TV Adaptation by: ERIC ARTHUR
 Produced by: HERBERT SWOPE, JR.
 Directed by: GREY LOCKWOOD

"The Queen Is Dead" was first performed on NBC-TV network on April 3, 1950 on the "Lights Out" series. It was selected as one of the best in the series and re-televised on August 14, 1950. The short story from which the script was adapted won a prize in the *Ellery Queen Mystery Magazine* contest.

"THE QUEEN IS DEAD"

(FADE IN: A SIGN—"THE WILLOWS—HOME FOR AGED WOMEN.")

DISSOLVE TO:

(CLOSE LOW ANGLE SHOT OF ALBERTA'S FACE. SHE IS AN OLD CRONE, HER FEATURES A WITHERED MASK OF AGE AND SENILITY. HER HAIR, IN SLIGHT DISARRAY, IS ARRANGED IN TWIN LOOPS DOWN OVER HER FOREHEAD LIKE THE HAIRDO OF A PLAYING CARD QUEEN. ALBERTA SCRUBBING FLOOR OF ROOM. A ROCKER IN THE CORNER LEFT OF A BIG WINDOW AT THE FAR END. TWIN BEDS, A BUREAU, WASH BOWL AND WASTE BASKET. THE BUREAU IS LITTERED WITH MEDICINE BOTTLES AND PILL BOXES. DOOR OPENS, A NURSE IN WHITE STARCHED UNIFORM COMES IN ESCORTING MARTHA COLBY. THE LATTER IS AN ELEGANT LOOKING WOMAN IN HER LATE SIXTIES, SLIM WITH AN AIR OF REFINEMENT ABOUT HER. SHE WEARS A NEAT BLACK DRESS, AND A BLACK VELVET BAND ABOUT HER THROAT. HER WHITE HAIR IS DONE UP SEVERELY IN A DIGNIFIED POMPADOUR. THE NURSE REACHES DOWN TO HELP ALBERTA GET UP FROM HER KNEES.)

NURSE

Come now, Alberta...how many times have I told you not to bother with the floor. The porter takes care of it.

(ALBERTA WIPES HER NOSE ON HER SLEEVE AND LOOKS BELLIGERENTLY TOWARDS MARTHA WHO REGARDS HER WITH ALOOF CURIOSITY.)

NURSE

I've brought you a new room-mate, Alberta.

This is Mrs. Colby...Mrs. Martha Colby.
(INSTINCTIVELY MARTHA EXTENDS HER HAND. ALBERTA DOES NOT TAKE IT BUT REMAINS STARING RUDELY AT MARTHA. MARTHA DROPS HER HAND AND THERE IS AN EMBARRASSED PAUSE.)

NURSE

(AWARE OF THE SITUATION)

Er—this is your bed, Mrs. Colby. I'll have your things sent up.

(PAUSE) I'll leave you both to get acquainted.

(NURSE GOES OUT. MARTHA LOOKS AT ALBERTA, THEN SIGHS AS IF DETERMINED TO MAKE THE BEST OF IT. SHE PUTS HER GLOVES AND HANDBAG ON THE BED AND SITS DOWN BESIDE THEM LOOKING A LITTLE LOST.)

ALBERTA (ABRUPTLY)

I like the floor clean....!

MARTHA

Yes....I see....It looks very clean....

ALBERTA (DEFIANTLY)

It's not a very big room....!

MARTHA (TRYING TO BE FRIENDLY)

Oh, I daresay we'll manage. (PAUSE)
Have you been here at the home long?

ALBERTA (TERSELY)

Long enough.

MARTHA (UNCOMFORTABLE)

It's terribly stuffy in here. I think I'll open the window.

(SHE GOES OVER TO THE WINDOW, THROWS IT OPEN AND STANDS THERE BREATHING IN THE FRESH AIR. ALBERTA RUSHES OVER TO WINDOW AND SLAMS IT DOWN. ALMOST ON MARTHA'S HANDS. MARTHA LOOKS AT HER, AMAZED. ALBERTA GLARES VICIOUSLY AT MARTHA.)

ALBERTA

Closed...! I want it closed! (PAUSE) The last woman who was in here with me died... (SHE INDICATES THE BED) right in that bed! She caught a draft. Anemic she was...didn't last the night.

MARTHA

How awful...

ALBERTA

A body has to be careful. I keep the window closed. (SHE HURRIES TO BUREAU TAKES A PILL WITH SLIGHT BEWILDERMENT. ALBERTA'S EYES FASTEN ON MARTHA'S GLOVES LYING ON THE BED. SHE COMES OVER, SNATCHES THEM UP AND EXAMINES THEM WITH EXAGGERATED SCRUTINY. THEN SHE FLINGS THEM BACK ON THE BED.)

ALBERTA

Hmpf...they're all worn through.

MARTHA (UNHAPPILY)

Yes...I'm afraid they are...

(MARTHA SITS REGARDING THE GLOVES. TEARFULLY SHE REACHES INTO HER HANDBAG FOR A HANDKERCHIEF AND DABS AT HER EYES. FADE OUT.)

(FADE IN: ALBERTA'S PAIL IN THE WASHBOWL, WATER RUNNING INTO IT FROM THE SPIGOT. PULL BACK REVEALING ALBERTA STANDING BY SINK, BRUSH IN HAND, WAITING FOR PAIL TO FILL. MARTHA IS SEEN IN BACKGROUND OF SHOT SITTING ON HER BED, WATCHING. ALBERTA SHUTS OFF WATER AND TAKES PAIL TO CENTER OF FLOOR, GETS DOWN ON HER HANDS AND KNEES AND BEGINS SCRUBBING FLOOR.)

CUT TO:

(CLOSE SHOT MARTHA SITTING ON BED, WATCHING. IN EACH OF THE SUBSEQUENT SHOTS OF MARTHA IN THIS SEQUENCE, WE SEE HER GROWING AGITATION.)

DISSOLVE TO:

(ALBERTA SCRUBBING FLOOR.)

DISSOLVE TO:

(PAIL ON FLOOR.)

DISSOLVE TO:

(ALBERTA SCRUBBING.)

CUT TO:

(MARTHA WATCHING HER.)

DISSOLVE TO:

(PAIL.)

CUT TO:

(ALBERTA SCRUBBING.)

CUT TO:

(MARTHA WATCHING.)

DISSOLVE TO:

(ALBERTA SCRUBBING. WEARILY SHE GETS UP FROM FLOOR, HOBBOLES OVER TO THE ROCKER AND SITS DOWN TO REST, STILL CLUTCHING THE BRUSH IN HER HAND LIKE A SCEPTRE. SHE BEGINS ROCKING SLOWLY.)

CUT TO:

(MARTHA SITTING ON BED. SHE HAS BEEN PLAYING SOLITAIRE AND THE CARDS ARE SPREAD OUT BEFORE HER. SHE HOLDS THE DECK LISTLESSLY IN HER HANDS, AS HER LOOK IS DRAWN ALMOST HYPNOTICALLY TOWARDS THE ROCKER CORNER.)

CUT TO:

(ALBERTA ROCKING.)

CUT TO:

(MARTHA ABSENTLY TAKES ANOTHER CARD FROM DECK AND LAYS IT ON BEDSPREAD. THEN SHE LOOKS AT IT IN HORROR.)

(CAMERA DOLLIES IN AND SLANTS DOWN ON CARD FOR CLOSEUP OF A QUEEN OF SPADES. THEN PULLS BACK TO TAKE IN MARTHA'S FACE AS SHE TURNS TO LOOK AT ALBERTA IN THE ROCKER. SHE LOOKS FROM ALBERTA TO THE CARD AND BACK TO ALBERTA, THE RESEMBLANCE GROWING ON HER.)

CUT TO:

(ALBERTA SWAYING IN ROCKER, HER FACE AND POSITION LOOKING LIKE THE PLAYING CARD QUEEN.)

CUT TO:

(MARTHA PASSES HER HAND BEFORE HER EYES AS IF TRYING TO SHUT OUT THE VISION. THEN IN A SUDDEN ANGUISHED MOMENT SHE BURIES HER HEAD IN THE PILLOW AND BEGINS TO SOB.)

(ALBERTA STEALS OVER TO THE BUREAU. GLANCES SURREPTITIOUSLY BACK AT MARTHA'S SOBBING FORM. SLIDES OPEN MARTHA'S DRAWER AND REMOVES CAREFULLY MARTHA'S HANDBAG AND PUTS IT IN HER OWN DRAWER. THEN SHE CATCHES SIGHT OF A SMALL

HANDMIRROR IN MARTHA'S DRAWER. SHE TAKES IT UP, LOOKS AT HERSELF IN IT, PATS HER HAIR. SHE IS ABOUT TO PUT THE MIRROR BACK IN MARTHA'S DRAWER WHEN SHE SUDDENLY GLANCES BACK AT MARTHA TO SEE IF SHE'S WATCHING, AND THEN SLIDES THE MIRROR INTO HER OWN DRAWER, CAREFULLY CLOSING IT SO AS NOT TO MAKE ANY NOISE. THEN SHE GOES BACK TO THE ROCKER AND BEGINS SWAYING AGAIN. FADE OUT.)

(FADE IN: NURSE SITTING AT HER DESK IN A CORNER OF THE OFFICE. SHE IS BUSY OVER SOME CHARTS AS SHE TALKS TO SOMEONE WITHOUT LOOKING UP.)

NURSE

I know Alberta isn't the easiest person in the world to get along with, Mrs. Colby, but I'm sure that in time...

MARTHA (OVER SHOT)

I've been here six months, Miss Parner. I've tried to get used to her. I...I can't even talk to her...! When she isn't washing the floor she just sits in that rocker and stares. It's...it's like living with a mummy! Couldn't you move me in with someone else?

NURSE

(LOOKS UP FROM HER WORK SYMPATHETICALLY)

Please try to understand our position, Mrs. Colby. We're a small institution. Most of our women have been with us much longer than you have. They've all become accustomed to each other. You can't expect us to change them around—and we simply haven't another vacant bed in the building.

MARTHA (NERVOUSLY)

I can never find my things...My purse...my mirror...she's always hiding them...

NURSE (KIND BUT FIRM)

I'm afraid you'll just have to get used to her, Mrs. Colby...

MARTHA (CONTINUING NERVOUSLY)

She hides them and I try to find them. It's

a game...(IRONICALLY)...two old women playing hide and seek...!!

(SHE LOWERS HER FACE IN ANGUISH AS THE MISERY AND HUMILIATION OF HER POSITION FLOOD OVER HER.)

NURSE

(TRYING TO CHANGE SUBJECT)

Isn't this the day your niece usually visits you?

MARTHA (DULLY)

Yes...she's usually here by this time—if she's coming...

NURSE

(LOOKING AT HER WATCH)

Well, it's early yet. She might still come....

(NOTICES MARTHA'S DULL, HURT STARE)

Mrs. Colby...I don't mean to meddle...but ...isn't it at all possible for you to make some other living arrangements? It's obvious you're very unhappy here.

MARTHA

I suppose I've had my share of happiness. I've used it all up.

(RECALLING THE PAST)

In our house...everything was so beautiful ...the oak paneled dining room...the teak-wood coffee table inlaid with ivory..the little wood-carved figures my husband brought back from Africa...the sweet gentle life we had together. All of it passed away with him. There's nothing left...nothing...

(SUDDEN ANGUISHED OUTBURST)

Do you think I'd stay here a moment longer if I had anywhere else to go?

NURSE

I understand how you feel, Mrs. Colby. (A THOUGHT) But—perhaps your niece...

MARTHA (QUICKLY)

No...I couldn't stay at Nancy's—It's quite out of the question.

NURSE

I'm sorry, Mrs. Colby...I wish there was something we could do...

MARTHA

(TRYING TO REGAIN COMPOSURE)

I...I didn't mean to make such a nuisance of myself. It's just that I...

NURSE

That's all right. Why don't you join the other women on the porch?

MARTHA

No thanks. I have a slight headache. I think I'll lie down for a while.

(SHE WALKS OFF. CAMERA REMAINS ON THE NURSE WHO LOOKS AFTER HER SYMPATHETICALLY. FADE OUT.)

(FADE IN: BEDROOM—

ALBERTA IS ROCKING LIKE A CHILD, PUSHING HER HIGH BUTTON SHOES FLAT AGAINST THE FLOOR, THEN DANGLING HER FEET IN MID-AIR AS THE ROCKER DIPS BACK.)

(MARTHA OPENS THE DOOR AND STANDS LOOKING AT ALBERTA WITH WEARY DISGUST. WHENEVER SHE IS WITH ALBERTA, SHE INSTINCTIVELY FINGERS THE BLACK VELVET BAND AT HER THROAT AND DRAWS HERSELF UP TO HER FULL HEIGHT AS IF TRYING TO DRAW HER ELEGANCE ABOUT HER LIKE A PROTECTING MANTLE. FINALLY MARTHA CLOSES THE DOOR, AND SITS DOWN ON THE EDGE OF HER BED.)

MARTHA (WEARILY)

Must you always rock that way? I get dizzy watching you.

ALBERTA (CAWING)

Dizzy...dizzy...you're dizzy anyway.

(ALBERTA STARES AT THE PALM OF HER HAND, THEN RUNS HER TONGUE OVER THE FINGERS OF HER FREE HAND AND PATS DOWN FIRST ONE LOOP OF HAIR AND THEN THE OTHER. MARTHA GETS UP FROM THE BED AND GOES OVER TO THE WINDOW, THROWING IT OPEN.)

MARTHA

That horrible smell! Why must you keep washing the floor. The porter keeps it clean.

ALBERTA

(STOPS ROCKING)

Close the window...I'm sick...I want it
closed...closed...closed...

(WITH QUICK BIRDLIKE MOVEMENTS SHE HURRIES TO
THE BUREAU, SORTS THROUGH SOME OF THE MEDICINE
BOTTLES, OPENS ONE AND TAKES A PILL. MARTHA
VICIOUSLY SLAMS THE WINDOW SHUT AND GOES BACK
TO HER BED, LYING DOWN WITH HER HAND OVER HER
EYES. ALBERTA GETS THE BUCKET AND HURRIES WITH
IT OVER TO MARTHA'S BED.)

ALBERTA

See...I've got a new one for you. It's pretty
...pretty..shiny!

MARTHA

I'm very tired. I'd like to rest—if you don't
mind.

ALBERTA

You can wash with me.

MARTHA

Some other time.

ALBERTA

Now...! Now...!

MARTHA

You just washed the floor yesterday. It's
clean.

ALBERTA (SCREECHING)

Dirty...dirty...

(SHE WAVES THE SMELLY BRUSH UNDER MARTHA'S
NOSE.)

MARTHA (IRATELY)

Stop that!

ALBERTA

(FRIGHTENED OFF BY HER VEHEMENCE)

Dirty...dirty...

(SHE RETREATS OUT OF SHOT. SLOWLY DOLLY IN ON
MARTHA AS SHE LIES BACK ON PILLOW. HER EYES
STARE UP AT THE CEILING. HER LIPS QUIVER, FIGHT-
ING BACK TEARS.)

(DOLLY BACK AS ALBERTA HURRIES TO DOOR, OPENS
IT A CHINK AND PEEPS OUT. THEN SHE QUICKLY SLAMS

SOUND:

KNOCK ON
DOOR

IT SHUT, AS IF PLAYING A GAME. MARTHA GETS OFF HER BED AND GOES TO DOOR, ALBERTA GIVING WAY BEFORE HER. MARTHA OPENS THE DOOR, REVEALING NANCY AND ELLEN. NANCY IS ABOUT 29, ELLEN AROUND 8. ELLEN HAS LONG BLONDE HAIR HELD IN PLACE WITH A BIG BOW ON TOP OF HER HEAD. SHE CARRIES A DOLL.)

MARTHA (HAPPILY)

Nancy...! You did come...and you've brought Ellen! Come in.

(SHE USHERS THEM INTO THE ROOM. ELLEN AND ALBERTA ARE LOOKING AT EACH OTHER CURIOUSLY. FINALLY, ALBERTA EDGES HER WAY PAST THEM AND GOES OUT THE DOOR, CLOSING IT BEHIND HER. MARTHA INDICATES CHAIR NEAR THE BED.)

MARTHA

Do sit down, Nancy.

(MARTHA SITS ON EDGE OF HER BED. ELLEN WANDERS OFF SHOT.)

NANCY

I'm sorry I was so late, Aunt Martha. I had to take Ellen into town to buy her some things.

(SHE LOOKS AT HER AUNT CAREFULLY)

Is anything wrong?

MARTHA (SIGHS)

Nothing that can be helped.

NANCY

(INDICATING DOOR)

Has she been acting up again?

MARTHA

She's impossible to live with.

NANCY

Have you asked them to move you?

MARTHA

Several times. The answer is always the same. No room. I suppose they can't help it.

(ALMOST BREAKS DOWN)

Oh Nancy...I don't know what I'd do without your visits!

(SHE TURNS HER FACE AWAY TO REGAIN HER COMPOSURE.)

NANCY (SYMPATHETICALLY)

Aunt Martha...Won't you change your mind about coming with us?

MARTHA

You're very sweet, Nancy. But—well, I know how Ralph feels about me. Your husband comes first. I know mine always did.

NANCY

But Ralph doesn't really dislike you. It's just that—

MARTHA (MORE SECURE NOW)

Nancy...there's nothing more sacred in all the world than the relationship between husband and wife. Anything that interferes with that relationship must be wrong.

NANCY

But isn't it just as wrong to make you live with a woman who's out of her head half the time?

MARTHA

Don't worry about me, Nancy. I'm afraid I lost hold there for a while. I'll be all right.

(SHE LOOKS AROUND FOR THE CHILD)

Ellen...Ellen, for goodness sake, what are you doing?

(CUT TO ELLEN AT DOOR LOOKING THROUGH KEYHOLE. IN ANSWER TO MARTHA'S QUESTION SHE PUTS HER FINGER TO HER LIP IN A GESTURE OF SILENCE. A STERN LOOK COMES ON MARTHA'S FACE AS SHE COMES INTO SHOT AND PULLS DOOR OPEN. ALBERTA IS CROUCHED IN DOORWAY, IN LISTENING POSITION. NOW SHE ROMPS INTO ROOM.)

ALBERTA

You caught me...you caught me!

(CAMERA PANS WITH HER AS SHE HURRIES OVER TO ROCKER, SITS DOWN AND BEGINS ROCKING WILDLY. ELLEN FOLLOWS HER, STANDING IN FRONT OF ROCKER, WATCHING THE OLD WOMAN HYPNOTICALLY. SUDDENLY IN ONE OF HER DOWNWARD SWEEPS ALBERTA GRABS THE DOLL FROM ELLEN'S ARMS. ALBERTA CLUTCHES THE DOLL TO HER LIKE A BABY AND ROCKING BACK AND FORTH SHE BEGINS HUMMING TO IT.)

ELLEN

Gimme that!

MARTHA

(COMING INTO SHOT. SHARPLY)

Give the child her doll.

ALBERTA

It's mine...mine...it's mine...

MARTHA

Now look here...!

NANCY

(COMING INTO EDGE OF SHOT)

Let her be, Aunt Martha. I'll get Ellen another doll.

ELLEN

No...I want that one.

(SCREAMING AT ALBERTA)

Give it to me! It's mine.

(SUDDENLY ALBERTA STOPS ROCKING, HER EYES FIXED ON THE BOW OF ELLEN'S HAIR. SHE LEANS FORWARD, PULLS OUT THE BOW, LETTING THE DOLL DROP TO THE FLOOR. IT BREAKS AND ELLEN, IN TEARS, STOOPS TO THE FLOOR TO PICK IT UP.)

MARTHA (WITH RESTRAINED ANGER)

Come Nancy, Ellen...let's go to the lounge.
(AS MARTHA STARTS ACROSS TO DOOR, SHE PASSES ALBERTA'S WASHING PAIL AND SUDDENLY LOSES HER BALANCE AS SHE SKIDS ON A BAR OF SOAP. NANCY GRABS HOLD OF HER ARM AND PREVENTS HER FROM FALLING.)

NANCY (FRIGHTENED)

Aunt Martha, are you all right?

MARTHA (ICILY)

Yes...I'm all right.

(SHE IS NEAR HYSTERIA NOW BUT RESTRAINS HERSELF WITH GREAT EFFORT. HER EYES REVEAL THE CONFLICT BETWEEN HER GROWING HATRED FOR ALBERTA AND HER REFINED UPBRINGING.)

MARTHA

Come along now.

(MARTHA, NANCY AND ELLEN GO OUT SHUTTING THE DOOR BEHIND THEM.)

CUT TO:

(THE THREE OF THEM IN CORRIDOR OUTSIDE THE DOOR.)

NANCY (ANGRILY)

Of all the stupid things—leaving a bar of soap on the floor like that. Really, Aunt Martha, something ought to be done about her.

(WITH EMPHASIS)

Why—she might have killed you...!

CUT TO:

(FULL FACE CLOSEUP OF MARTHA)

MARTHA (GRIMLY)

Yes...she might have killed me...

DISSOLVE TO:

(SET: CORNER OF OFFICE AS BEFORE. NURSE PARNER IS STANDING BEFORE A FILING CASE, PUTTING AWAY FOLDERS. NANCY COMES INTO SHOT.)

NANCY

Miss Parner...do you have a moment?

NURSE

(LOOKS UP FROM HER WORK)

Oh, Mrs. Hallam...

(SHE CLOSSES THE FILE DRAWER AND TURNS TO NANCY)

I'm afraid you didn't find your aunt very cheerful today.

NANCY

No...(PAUSE) Miss Parner—Aunt Martha's been used to such a different kind of life. And now—to put her in with that woman...

NURSE

I've already explained to your aunt that we have no other place for her. I'm sorry—but it can't be helped.

NANCY

If only she didn't have such a deep sense of pride...

NURSE

I'm afraid there isn't much we can do...

NANCY

I understand that. But...would you please try to keep an eye on her...?

NURSE

We'll do what we can, Mrs. Hallam.

NANCY (SLOWLY)

She's had so many shocks recently...some-
times...I'm afraid for her...

(FADE OUT)

(FADE IN BEDROOM FLOODED WITH MOONLIGHT. CAMERA
BEGINS SLOW PAN FROM MEDICINES ON TOP OF BUREAU,
PAST ROCKER, PAST WINDOW, STOP AT ALBERTA'S
BED. COME IN FOR CLOSEUP OF ALBERTA SLEEPING,
HER FACE WREATHED IN A HORRIBLE SMILE. BY THIS
TIME MARTHA SHOULD BE IN HER NIGHT-DRESS AND IN
BED.)

MUSIC:
EERIE THEME
UNDER. MIX
OCCASIONALLY
WITH SOUND
OF WIND
THROUGH SEQ.

CUT TO:

(CLOSE SHOT OF MARTHA, STIRRING RESTLESSLY ON
HER BED, FARTHEST FROM WINDOW. SHE BRINGS HER
HAND TO HER THROAT AS IF SHE'S SUFFOCATING,
LOOSENS THE NECK OF HER NIGHTGOWN. FINALLY SHE
OPENS HER EYES AND SITS UP, LOOKING TOWARDS THE
WINDOW OVER ALBERTA'S BED. CAMERA FOLLOWS HER
AS SHE GETS OUT OF BED, PUTS ON HER HOUSE SLIP-
PERS, AND GOES TO WINDOW, THROWING IT OPEN.)
(SHE BREATHES DEEPLY, THEN GOES TO BUREAU AND
REMOVES A BLANKET FROM LOWER DRAWER: SHE
SPREADS THE BLANKET OVER HER BED, THEN GOES BACK
TO THE BUREAU AND TAKES ANOTHER BLANKET FROM
THE DRAWER. THIS ONE SHE BRINGS TO ALBERTA'S
BED. SHE HOLDS THE BLANKET UP BEFORE HER, READY
TO SPREAD IT. SHE LOOKS DOWN AT ALBERTA.)

SOUND:
WIND IN
LOUDER

CUT TO:

(CLOSEUP ALBERTA'S FACE—THE TWIN HAIRLOOPS
PROMINENT OVER HER FOREHEAD. SUPER ON THIS, THE
PLAYING CARD QUEEN TAKING IT IN AND OUT OF FOCUS
AS IT WOULD APPEAR TO MARTHA NOW. PAN FROM AL-
BERTA'S FACE TO MARTHA'S. MARTHA'S LIPS ARE A
THIN LINE. HER EYES IN THE MOONLIGHT ARE NAR-
ROW WITH HATRED. DOLLY BACK FOR FULL BODY VIEW
OF MARTHA AS SHE TURNS DECISIVELY FROM AL-
BERTA'S BED AND SPREADS THE BLANKET OVER THE
OTHER ONE ON HER OWN BED. THEN QUICKLY SHE GOES
AROUND TO HER BED AND GETS IN. COME IN FOR EX-
TREME CLOSEUP OF MARTHA'S FACE AS SHE GIVES A

FINAL NERVOUS LOOK OVER AT ALBERTA'S SLEEPING FORM, THEN TURNS HER BACK AND PULLS THE COVERS UP AROUND HER. FADE OUT.)

(FADE IN SET: CORRIDOR OUTSIDE THE BEDROOM. NURSE PARNER KNOCKS AT THE DOOR. GETTING NO ANSWER SHE KNOCKS AGAIN.)

CUT TO:

(CLOSEUP MARTHA'S HANDS CAUTIOUSLY LOWERING WINDOW THROUGH WHICH EARLY MORNING LIGHT FILTERS INTO ROOM. CAMERA DOLLIES BACK AND MARTHA IS SEEN TURNING AWAY FROM WINDOW. SHE PICKS UP HER DRESSING GOWN FROM THE CHAIR NEAR HER BED AND PUTS IT ON AS SHE GOES TO ANSWER THE DOOR. SHE OPENS DOOR REVEALING THE NURSE.)

SOUND:
ALBERTA
COUGHING
HOARSELY
THRU OPENING
OF THIS

NURSE

Good morning, Mrs. Colby...Breakfast will be a little earlier today...

MARTHA

(ADJUSTING HER GOWN AROUND HER)
(SLIGHTLY TENSE)

Oh...Miss Parner...I was just going to call you...

NURSE

Is anything wrong?

MARTHA

It's Alberta. I'm afraid—she isn't well.
(CAMERA FOLLOWS NURSE AS SHE COMES INTO ROOM AND OVER TO ALBERTA'S BED. MARTHA FOLLOWS. ALBERTA STIRS RESTLESSLY ON THE BED, COUGHING INTERMITTENTLY. HER HAIR IS DISARRANGED, AND SHE SHUDDERS WITH COLD. HER SINGLE BLANKET LIES IN A TWISTED HEAP AT THE FOOT OF THE BED.)

NURSE

She's caught a chill. Pile blankets on her while I get a hot water bottle.

(THE NURSE HURRIES OFF. MARTHA REMAINS LOOKING DOWN AT ALBERTA, IMPASSIVELY. THEN MECHANICALLY SHE TAKES ALL THE COVERS FROM HER OWN BED AND PUTS THEM OVER ALBERTA'S. SHE BUNDLES THE OLDER WOMAN UP IN THE BLANKETS, MARTHA'S FACE IS STIFF AND UNMOVING AS SHE WORKS. WHEN SHE IS FINISHED SHE STANDS LOOKING DOWN AT ALBERTA.

DOLLY IN ON THE BED DROPPING MARTHA FROM FRAME, LEAVING CLOSEUP OF ALBERTA'S FACE, HER EYES CLOSED, HER MOUTH HANGING HALF OPEN IN A DEATH-LY SENILE LOOK. SHE IS STRUGGLING FOR BREATH. FADE OUT.)

(FADE IN: BEFORE THE CLOSET IN MARTHA'S AND ALBERTA'S ROOM. NURSE PARNER IS REMOVING ALBERTA'S THINGS FROM THE CLOSET. SHE WORKS SLOWLY, SOBERLY. CAMERA PULLS BACK AND WE SEE MARTHA IN HER DRESSING GOWN WATCHING HER. WHEN THE NURSE HAS SEVERAL GARMENTS OVER HER ARM SHE STARTS TO LEAVE.)

NURSE

(TO MARTHA)

I'll be back for the rest of her things later...

MARTHA (A BIT DAZED)

The end...came so quickly. To go like that in less than a day...It hardly seems possible. A cold...a chill...after all...that shouldn't be so serious...

NURSE

At Alberta's age?

(SHE SHAKES HER HEAD AS SHE GOES OUT, CLOSING DOOR OF THE ROOM BEHIND HER)

(MARTHA STIRS HERSELF OUT OF HER REVERIE AND SLOWLY BEGINS STRAIGHTENING UP THE ROOM. SHE GATHERS THE MEDICINE BOTTLES AND PILL BOXES FROM THE TOP OF THE BUREAU AND DUMPS THEM INTO THE WASTE BASKET. SHE SETTLES FURNITURE BACK AGAINST THE WALLS. STRAIGHTENS THE BEDSPREAD ON HER BED. WHEN SHE IS FINISHED SHE SURVEYS THE ROOM WITH SATISFACTION.)

(SHE BREATHES DEEPLY AS IF COMING ALIVE FOR THE FIRST TIME IN YEARS. THEN SUDDENLY SHE REMEMBERS SOMETHING, GOES TO THE CLOSET, FEELS AROUND IN BACK OF IT AND COMES OUT WITH ALBERTA'S WASHING BUCKET, WITH THE SCRUBBING BRUSH INSIDE. SHE PUTS THE PAIL OUTSIDE THE DOOR OF THE ROOM, THEN COMES BACK TO HER BED, NOT QUITE CERTAIN WHAT TO DO NEXT.)

DISSOLVE TO:

(DOOR OF BEDROOM OPENS AND NURSE PARNER COMES IN CARRYING THE PAIL. MARTHA IS STANDING BY AN OPEN BUREAU DRAWER ARRANGING THINGS INSIDE.)

NURSE

Where did this come from, Mrs. Colby?

MARTHA

It was Alberta's. She always kept it in the closet.

NURSE

Oh. Well, I'll give it to the porter.

(SHE LOOKS AROUND THE ROOM)

The room looks very neat.

MARTHA

(A LITTLE SELF-CONSCIOUSLY)

I...I did think it was a bit cluttered before...

MARTHA

Miss Parner...I wonder...

(SHE HESITATES)

NURSE

Yes...?

MARTHA

(INDICATING ALBERTA'S ROCKER)

Could you have that removed?

NURSE

(LOOKING TOWARDS IT)

I'm afraid not. Rules are there must be at least one rocker in every room.

(SHE STARTS OUT)

I'll look in on you later...

(SHE GOES OUT CLOSING THE DOOR BEHIND HER.)

MARTHA LOOKS AT ROCKER WITH DULL PRE-OCCUPATION.)

CUT TO:

(CLOSE SHOT OF ROCKER STANDING IN ITS CORNER.

FADE OUT)

(FADE IN: TOP OF BUREAU IN BEDROOM...IT IS CLEARED EXCEPT FOR MARTHA'S COMB AND BRUSH AND A SMALL MIRROR.)

MUSIC:

EERIE THEME
HOLD UN-
DER...

CUT TO:

(WINDOW, MOONLIGHT FLOODING IN. PAN FROM WIN-

DOW DOWN ON ALBERTA'S EMPTY BED...THEN OVER TO MARTHA'S BED. COME IN FOR CLOSEUP OF MARTHA'S FACE AS SHE STIRS RESTLESSLY IN HER SLEEP. SUPER OVER CLOSEUP OF HER HEAD A SHOT OF ROCKER CRADLES PLUNGING TO AND FRO IN A GHOSTLY LIGHTING EFFECT. SHE MOVES FROM SIDE TO SIDE AS IF TO ESCAPE THE SOUND OF THE ROCKER. ACCOMPANYING THIS BRING IN VOICE OF ALBERTA IN RHYTHM WITH THE ROCKER.)

SOUND:
THUMPING
OF ROCKER
AGAINST
FLOOR. HOLD
THROUGH.

ALBERTA

Closed...closed...I want it closed...
closed...closed...closed...closed...
(TRAILS OFF INTO A HOARSE WHISPER)
(BUILD THIS TEMPO FASTER AND FASTER UNTIL SUDDENLY MARTHA AWAKES IN TERROR RAISING HERSELF ON ONE ELBOW, THE COVERS UP AROUND HER. SHE PEERS FRIGHTENED THROUGH THE DARK TOWARDS THE ROCKER...UNABLE TO CONTROL HERSELF ANY LONGER, SHE SCREAMS IN HORROR.

SOUND:
BRING IN
THUMPING
LOUDER...
AND TAKE OUT
KNIFE CLEAN
ON MARTHA'S
SCREAM.

CUT TO:

ROCKER STANDING PERFECTLY MOTIONLESS IN ITS CORNER. FADE OUT.
FADE IN: THE BEDROOM. MORNING. NURSE PARMER STANDING BY THE DOOR WHICH IS OPEN.

NURSE

I'm sorry Mrs. Colby...there isn't anything I can do.

MARTHA (OVER THE SHOT)

I thought perhaps it might be removed...just for a time while I'm here by myself...It... it annoys me terribly.
(CAMERA DOLLYS BACK REVEALING MARTHA SITTING ON BED IN DRESSING GOWN)

NURSE

I've already told you, Mrs. Colby. Rules are that every room must have at least two beds and one rocker. We're inspected regularly and if any of the rooms are out of order ... (SHE SEES THAT MARTHA IS LOOKING CRUSHED. SHE SOFTENS HER TONE A LITTLE) I'm sure you understand, Mrs. Colby, that if we gave in to every whim of our guests, the entire insti-

tution would soon be disrupted. I'm afraid the rocker has to stay. (PAUSE) If there's anything else...?

MARTHA (DULLY)

No...there's nothing else, thank you.

(NURSE LOOKS AT MARTHA CURIOUSLY FOR A MOMENT, THEN GOES OFF, CLOSING DOOR BEHIND HER.) MARTHA GETS UP AND GOES TO CLOSET. SHE REACHES UP TO GET DOWN A DRESS WHEN HER EYE CATCHES SIGHT OF SOMETHING ON THE FLOOR. SHE LOOKS AT IT HORRIFIED.)

(TILT DOWN TO CLOSET FLOOR SHOWING ALBERTA'S PAIL WITH THE BRUSH. DOLLY BACK, TILTING UP TO MARTHA AGAIN. SHE TAKES PAIL FIRMLY AND GOES TO DOOR.)

MUSIC: STING

MARTHA (CALLING)

Miss Parner...

NURSE (OFF SHOT)

Yes...Mrs. Colby?

MARTHA (DISTURBED)

W—would you come in a moment, please?

(MARTHA STANDS WAITING, LOOKING DOWN AT PAIL. THE NURSE APPEARS IN DOORWAY.)

NURSE

What is it, Mrs. Colby?

MARTHA

I...I don't mean to be difficult but must this be kept in my closet?

(SHE INDICATES PAIL)

(THE NURSE LOOKS DOWN AT IT, PUZZLED)

NURSE

Isn't that the pail you put outside your door yesterday?

MARTHA

Yes...

NURSE

I had the porter put it in the utility closet at the end of the hall. Did you bring it back?

MARTHA

Of course not. (SLOWLY) You say—he put it—in the closet down the hall?

NURSE

(TAKES THE PAIL FROM MARTHA)

Yes. I suppose he must have brought it back in here to wash the floor.

MARTHA

But...the floor hasn't been washed since Alberta—

(SHE STOPS ABRUPTLY AS THE THOUGHT BEGINS WORKING ON HER)

NURSE

Is anything wrong, Mrs. Colby?

MARTHA (WOODENLY)

No...It's all right. I-I'm sorry to have made such a fuss over nothing.

NURSE

I'll put it back in the hall closet.

(NURSE GOES OUT WITH THE BUCKET, CLOSING DOOR BEHIND HER. MARTHA STANDS QUIETLY, HER HAND FINGERING HER THROAT IN THE FAMILIAR GESTURE WITH THE NECKBAND. SHE LOOKS AROUND FOR SOMETHING TO OCCUPY HER. GOES OVER TO BUREAU DRAWER AND TAKES OUT A DECK OF CARDS. SHE SITS ON HER BED AND BEGINS PLAYING SOLITAIRE, IDLY AND WITHOUT MUCH INTEREST. SHE SETS OUT A FEW CARDS THEN TURNS UP THE QUEEN OF SPADES. CAMERA DOLLY IN FOR CLOSEUP OF HER HORRIFIED REACTION, THEN PAN DOWN TO CLOSEUP OF QUEEN. SUPER OVER THE PLAYING CARD QUEEN, THE HEAD OF ALBERTA, SWAYING IN THE ROCKER, BACK AND FORTH, BACK AND FORTH.)

PULL BACK AS MARTHA IN A SUDDEN GESTURE PICKS UP THE QUEEN AND TEARS IT UP. THEN PASSES HER HAND OVER HER EYES AND LIES BACK ON BED. FADE OUT:

FADE IN: THE BEDROOM. MORNING. CAMERA IS ON THE NURSE AS SHE STRAIGHTENS OUT MARTHA'S BED. SHE TALKS AS SHE WORKS)

NURSE

I'm afraid we're not going to be able to let you have this room to yourself much longer, Mrs. Colby. Anyway, I don't think it's good for you.

MUSIC:
EERIE THEME
FAINTLY
UNDER

MUSIC: STING

NURSE

(SHE LOOKS UP TOWARDS WINDOW)

Mrs. Colby...

(CAMERA PANS OVER TO WINDOW TAKING ROCKER INTO SHOT. MARTHA, IN HER DRESSING GOWN, IS STANDING BY THE WINDOW LOOKING AT THE ROCKER, ABSENTLY. NURSE PARNER COMES OVER TO MARTHA.)

NURSE (SOFTLY)

Mrs. Colby...

MARTHA (STIRRING OUT OF IT)

Oh...I'm sorry, Miss Parner. What were you saying?

NURSE

I was saying I didn't think it was a good idea for you to be alone so much.

MARTHA

I don't mind, really.

(MARTHA SHIFTS HER GAZE FROM THE ROCKER TO ALBERTA'S BED, THE END OF WHICH PROTRUDES INTO FRAME.)

NURSE

It's such a beautiful day. Why don't you join the others in the yard?

MARTHA

I don't feel much like going out...

NURSE (SYMPATHETICALLY)

Mrs. Colby...forgive me...but...well, is it—Alberta?

MARTHA (SUDDENLY ON GUARD)

Alberta? What do you mean?

NURSE

I know her death must have come as a great shock to you...

MARTHA (MECHANICALLY)

Yes...yes...it was a shock...

NURSE

But surely it can't do any good brooding about it...

MARTHA (PROBING)

She was always so careful...I can't imagine how she could have caught a chill...

NURSE (CHANGING THE SUBJECT)

I tell you what...we're getting up a party to go into town this afternoon. Would you like to come along?

MARTHA

I'm afraid I'm a little tired.
I haven't been sleeping very well.

NURSE

Oh. (PAUSE) Why don't you stop by the infirmary and see the doctor? He might suggest something.

MARTHA

(LOOKING AT THE ROCKER AGAIN)

Yes...Yes...I might do that...

(THE NURSE SIGHS AND WALKS OFF SHOT. MARTHA REMAINS STANDING BY THE WINDOW, STARING DOWN AT ROCKER.)

(DOLLY IN FOR FULL FACE CLOSE UP. MARTHA STRUGGLES AGAINST THE SOUND. WHEN IT STOPS SHE LOOKS RELIEVED.)

(CAMERA DOLLIES BACK AND MARTHA IN A BRISK EFFORT TO SNAP OUT OF IT, BEGINS STRAIGHTENING OUT THE ROOM. SHE MOVES THE WASTE BASKET, CHANGES THE POSITION OF HER THINGS ON THE BUREAU. NOTICES HER FACE IN THE MIRROR ON TOP OF BUREAU AND GIVES A FEW PATS TO HER HAIR WHICH IS NOT QUITE SO NEATLY ARRANGED NOW. THEN SHE GOES TO CLOSET AND OPENS IT. HER EYE IS IMMEDIATELY DRAWN TO CLOSET FLOOR. SHE LOOKS DOWN TOWARDS SOMETHING OFF SHOT, DAZEDLY. CAMERA TILTS DOWN ON ALBERTA'S PAIL WITH THE SCRUBBING BRUSH, IN ITS FORMER POSITION ON THE CLOSET FLOOR. FADE OUT.)

SOUND: BRING
IN LOW
THUMPING
OF ROCKER
AGAINST
FLOOR. THEN
TAKE OUT

(FADE IN: SET—CORNER OF THE OFFICE. NURSE IS SITTING AT HER DESK. BEFORE IT, SEATED IN A CHAIR IS NANCY, LOOKING VERY MUCH CONCERNED)

NURSE

I'm so glad you could come, Mrs. Hallam.
(SHE PAUSES SIGNIFICANTLY)
Have you seen your aunt yet?

NANCY

No...I came directly here. Is anything wrong, Miss Parner? My aunt isn't ill, is she?

NURSE

No...she isn't ill. That is, she's not in bed.

NANCY (PUZZLED)

Then...what?

NURSE

I'm not sure, exactly. For the past few weeks, she's been acting rather—well, for one thing—except for meals, she hasn't been out of her room.

NANCY

Has she been to the doctor?

NURSE

Yes...he can't find anything wrong. She just seems to want to stay in that room.

NANCY (GRABBING AT STRAWS)

Perhaps she's just tired. Aunt Martha never was very strong. (PAUSE) What seems to be the matter with her?

NURSE

Well...first it was the scrubbing bucket.

NANCY

Scrubbing bucket?

NURSE

Alberta used to keep one in the closet of their room. After she died, we had it put in the utility cabinet at the end of the hall. The next day, Mrs. Colby found the pail back in her closet and couldn't remember how it got there. I put it back in the hall cabinet and the following day the pail turned up again in your aunt's closet. It's happened several times.

NANCY (PUZZLED)

But Aunt Martha's always had such a wonderful memory. Surely she would have remembered if—

NURSE (INTERRUPTING)

Of course, your aunt is getting on in years.

(PAUSE) But it's not only the scrubbing bucket. When you talk to her lately, somehow you get the feeling that she isn't really with you. She'll look around the room... mostly at Alberta's bed...and rocker.

(LAUGHS A LITTLE)

I know this may sound silly, but she looks at the rocker as if it weren't empty at all.

NANCY (REFLECTING UNHAPPILY)

She always despised rockers. She'd never have one in her house...

(SHE BITES HER LIP TO KEEP BACK THE TEARS.)

NURSE (LITTLE SELF CONSCIOUSLY)

Of course, it's really none of my business, Mrs. Hallam, but for her own good...perhaps you should try to make other living arrangements for your aunt.

NANCY (HELPLESSLY)

Ralph and I are all she has. After Uncle George died and left her penniless, she lived with us for a while. We've only a small apartment, and with the baby...well, it didn't work. Aunt Martha is so terribly proud. And we simply can't afford to...

(BREAKS OFF AND LOOKS DOWN, EMBARRASSED)

NURSE

Well...perhaps if you could talk to her... get her to mix with the other women...

NANCY

Yes...Of course. I'll do what I can.

NURSE (GETTING UP)

Thank you so much, Mrs. Hallam. We're so crowded and understaffed here, it isn't always possible to give everyone the attention they may need.

(DISSOLVE TO: THE BEDROOM)

(MARTHA STANDS IN FRONT OF THE BUREAU WITH HER BACK DIRECTLY TO CAMERA. SHE PATS HER HAIR IN PLACE WITH HER HANDS AS IF TRYING A NEW HAIRDO. SHE IS WORKING IN FRONT OF A SMALL STAND MIRROR ON THE BUREAU OR A SMALL OVAL ONE WHICH MIGHT

BE ON THE WALL, PROVIDED IT IS SMALL ENOUGH FOR HER HEAD TO COVER ITS ENTIRE CIRCUMFERENCE SO WE GET NO REFLECTION OF THE CAMERA OR THE ROOM BEHIND IT.)

MARTHA (WITHOUT TURNING)

Come in.

NANCY (OFF SHOT)

Hello, Aunt Martha.

(SHE COMES INTO FRAME, LOOKING AT HER AUNT. SHE CAN'T SEE MARTHA'S FACE YET)

MARTHA

(A FINAL ADJUSTMENT TO HER HAIRDO)

I'll be through in a moment. There.

(SHE TURNS INTO CAMERA AND WE SEE HER FACE FOR THE FIRST TIME IN THIS SEQUENCE. HER HAIR IS NOW ARRANGED IN TWIN LOOPS OVER HER FOREHEAD, LIKE ALBERTA'S. HER VOICE WHEN SHE SPEAKS STILL RETAINS A TRACE OF HER FORMER ELEGANCE. SHE WEARS A DRAB GRAY DRESS SIMILAR TO THE ONE ALBERTA WORE. NANCY IS SHOCKED AT THE CHANGE IN HER AUNT BUT TRIES NOT TO SHOW IT.)

NANCY

Aunt Martha...you've got a new hairdo!

MARTHA

Yes...I was getting tired of the old one. So much trouble. Don't you think this one is better?

NANCY

Yes...yes, of course. (PAUSE) How've you been, Aunt Martha?

MARTHA

(SITTING DOWN ON EDGE OF HER BED)

Oh, all right, I suppose. I do seem to tire more easily these days.

(NANCY, UNABLE TO RESTRAIN HERSELF, BREAKS INTO SOBS AND FALLS AT HER AUNT'S FEET.)

NANCY

Oh, Aunt Martha...Aunt Martha...!

(MARTHA LOOKS DOWN AT HER, PUZZLED AT THE SUDDEN OUTBURST)

SOUND:
KNOCKING ON
DOOR

SOUND:
DOOR OPEN
AND CLOSE

MARTHA

Why...what's the matter, Nancy? Is anything wrong? Is anything wrong, Nancy?

(FADE OUT)

(FADE IN: CORRIDOR OUTSIDE BEDROOM. NURSE PARNER IS KNOCKING AT THE DOOR. CAMERA IS DIRECTLY BEHIND HER AND WE SEE ONLY HER BACK—AND THE BACK OF ANOTHER WOMAN STANDING ALONGSIDE. THE WOMAN HAS ON A BLACK DRESS WITH A NECKBAND SIMILAR TO THE OUTFIT MARTHA WORE EARLIER. SHE SHOULD RESEMBLE MARTHA IN CARRIAGE AS CLOSELY AS POSSIBLE. THE NURSE KNOCKS AGAIN, AND GETTING NO ANSWER, OPENS THE DOOR. THE BUREAU IS VISIBLE, AND BEYOND THAT, THE ROCKER, BUT NO SIGN OF MARTHA. THE TWO WOMEN STEP INSIDE THE DOORWAY. THEY STOP SUDDENLY, LOOKING DOWN)

NURSE (HORRIFIED)

Mrs. Colby...!

(CAMERA DOLLIES UP TO THE BACKS OF THE TWO WOMEN, THEN TILTS DOWN TOWARDS FLOOR. IN THE SPACE BETWEEN THE NURSE AND THE OTHER WOMAN MARTHA IS SEEN ON HER HANDS AND KNEES SCRUBBING THE FLOOR WITH ALBERTA'S BRUSH. THE PAIL STANDS A LITTLE TO ONE SIDE. SHE SEEMS OBLIVIOUS OF THEIR PRESENCE. HER FACE SEEMS MORE HAGGARD NOW AND THE TWIN LOOPS OF HAIR AND THE SCRUBBING BRUSH CLUTCHED IN HER HAND GIVE HER AN ALMOST IDENTICAL RESEMBLANCE TO ALBERTA)

NURSE

Mrs. Colby...Mrs. Colby...!

CUT TO:

(LOW ANGLE SHOT OF MARTHA ON FLOOR. SHE STOPS WORKING AND NOTICES THE NURSE'S SHOES FOR THE FIRST TIME. THEN HER EYES TRAVEL TO THE SHOES OF THE OTHER WOMAN. THEY ARE NARROW ELEGANT SHOES LIKE THE ONES MARTHA WORE PREVIOUSLY. PAINFULLY MARTHA'S EYES BEGIN TO TRAVEL UP THE SEDATE BLACK DRESS.)

CUT TO:

(A LONGER VIEW OF THE THREE OF THEM. THE NEW WOMAN LOOKS DOWN AT MARTHA A TRIFLE HAUGHTILY.)

SOUND:
BRUSH SCRUB-
BING ON
FLOOR

NURSE

Mrs. Colby, what are you doing?

MARTHA

(HER VOICE TAKING ON THE DULL CAWING MONOTONE OF ALBERTA)

The floor...it's dirty...

NURSE

But you don't have to do that. You know the porter takes care of it. Come, let me help you up.

(SHE HELPS MARTHA TO HER FEET. MARTHA KEEPS LOOKING AT THE NEW WOMAN AS IF FAINTLY IN THE BACK OF HER MIND SHE HAS SEEN HER BEFORE. NURSE PARNER LEADS MARTHA OVER TO THE ROCKER, AND SEATS HER IN IT.)

NURSE

I've brought you a new room-mate, Mrs. Colby. This is Mrs. Nelson...Mrs. Amanda Nelson.

(MRS. NELSON COMES OVER TO ROCKER REGARDING MARTHA WITH MINGLED PITY AND DISGUST.)

NURSE

I'm sure you'll both get along splendidly.

MRS. NELSON

(HER VOICE IS SOFT, WELL MANNERED WITHOUT BEING SNOOTY)

How do you do?

(SHE EXTENDS A HAND TO MARTHA. MARTHA'S HANDS REMAIN CLAWED OVER THE ROCKER ARMS)

MARTHA

Room-mate?

(SEEING THAT MARTHA MAKES NO MOVE TO TAKE HER HAND, MRS. NELSON LETS HERS FALL. SHE STANDS VERY STRAIGHT AND DIGNIFIED.)

NURSE (TO MARTHA)

Mrs. Nelson's come to stay with you. You'll have company now. Won't that be nice?

MARTHA (PARROT-LIKE)

Nice...? Nice...?

(SHE BEGINS ROCKING SLOWLY)

NURSE

(A LITTLE SELF CONSCIOUSLY)

Well...I'll leave you two to get acquainted.
(BEGINS WALKING OFF)

I'll drop in again, later.
(LEFT ALONE, MARTHA AND MRS. NELSON LOOK AT EACH OTHER. MARTHA IS ROCKING MORE VIGOROUSLY NOW AND MRS. NELSON FINDS HERSELF NODDING HER HEAD HYPNOTICALLY TO THE ROCKER'S RHYTHM. WITH AN EFFORT SHE COMES OUT OF IT AND GOES OVER TO THE WINDOW.)

MRS. NELSON

It's terribly stuffy in here. I hope you don't mind.
(SHE THROWS OPEN THE WINDOW AND BREATHES DEEPLY. MARTHA STOPS ROCKING ABRUPTLY. SHE LOOKS UP AT MRS. NELSON WITH TINY CRINKLED EYES—NOW THE VERY IMAGE OF ALBERTA.)

MARTHA (CAWING)

Closed...closed...I want it closed...closed
...closed...
(HER VOICE TRAILS OFF ABSTRACTLY AS SHE BEGINS ROCKING AGAIN. MRS. NELSON STARES DOWN AT HER IN HORROR. INSTINCTIVELY MRS. NELSON BRINGS HER RIGHT HAND UP TO FINGER THE BAND ABOUT HER THROAT. CAMERA DOLLY IN FOR EXTREME CLOSE UP OF MARTHA.)

MARTHA

(ALMOST WHISPERING NOW)
Closed...closed...closed...closed...
(SLOW FADE OUT)

The End of the Line

Program Series Title:	"THE PLAINCLOTHES MAN"
Title of This Script:	"THE END OF THE LINE"
Written by:	BOB STEWART AND BILL BALLARD

"The End of the Line" is a script that was written for this series, which was produced on film.

VIDEO

OPENING SHOT. AGAINST A BG OF WAR NOISES. NEWS HEADLINE TIGHT SHOT.

"D-DAY PLUS FIVE" MONTAGE INTO STOCK SHOTS OF WAR SCENES. MORTARS, MEN AND MACHINE GUNS. PLENTY OF NOISE.

FILMS DISSOLVE INTO LIVE SEQUENCES.

HEDGEROWS THREE MEN ON GROUND WITH WEAPONS FIRING AWAY. ONE OBSCURED. DOES NOT SPEAK NOR IS HE SEEN EXCEPT IN SHADOW CROSS CUT OCCASIONALLY TO SHOW THAT HE IS LISTENING TO CONVERSATION OF OTHER TWO MEN. ALL BACKS TO CAMERA. MAN ON RIGHT IS CORPORAL. MAN IN CENTER IS SOLDIER.

AUDIO

SOUND

(explosions all over)

CORPORAL

What a racket. The supply sergeant oughta pass out GI earmuffs.

SOLDIER

(nervous) I don't like it. If they're gonna open up what are they waitin' for?

CORPORAL

Take it easy. I heard we almost got this hill taken over.

SOLDIER

Rumors. That's all they got in this ruttin' war...rumors.

CORPORAL

Keep shootin'...it'll take your mind off it.

SOLDIER

Fat chance.

VIDEO

THIRD MAN DOESN'T LOOK OVER.
JUST KEEPS FIRING.

BIG BURST OF NOISE AND SHELLS
RIGHT NEAR THEM.

AUDIOCORPORAL

Knock it off, soldier. That kind of talk don't help anybody.

SOLDIER

What am I supposed to be, glad? Any minute I'm gonna get blown all over the place and you want me to be glad. Hear that buddy ...the corporal wants me to be glad.

CORPORAL

Aw, cut the hysterics, will you?

SOLDIER

Listen, I got a wife and three kids to worry about. Whatta I want with this ruttin' war anyway?

CORPORAL

Aw knock it off and start shootin'.

SOLDIER

They're worryin' about me I know it. Martha and the kids. Probably sayin' prayers every night. Fat chance prayers got against one of them tanks out there.

CORP.

Duck, soldier...fast.

SOLDIER

They got us zeroed in. I'm gettin' out of here.

CORP.

We got orders to stay here and you're stayin'.

VIDEOAUDIOSOLDIER

Have a heart, Corporal. If we stay here, that's it. Whattya say we blow. Maybe your wife wouldn't want to see you again ... not much she wouldn't.

CORP.

I ain't got no wife, soldier.

SOLDIER

Well, someone wants you back.

CORP.

Not me. You know who my next of kin is...the St. Thomas Orphanage.

SOLDIER

Ain't got nobody, huh? That's tough.

CORP.

Maybe not. At least no one'll feel bad when my name shows up on casualties.

SOLDIER

Hey, what's that?

CORP.

Hey, you, Mac...over here... it's a tank.

ANOTHER BURST OF FIRE.

EXPLOSION IN FRONT OF THE HEDGEROW.

CUT TO THIRD MAN, TURNS SLIGHTLY STILL, NO CAN SEE.

SOLDIER

I'm gettin' out of here...it's gettin' too hot for me.

AS HE RISES TO TURN, HE GETS IT IN THE BACK. FALLS DEAD.

CORP.

(calls) Hey, Medic...medic... gimme a hand, Mac...

CORPORAL LEANS OVER AND AS HE RISES TO HIS HAUNCHES, MA-

VIDEO

CHINE GUN FIRE CUTS HIM DOWN.
HE FALLS ON TOP OF THE DEAD
SOLDIER...CAMERA CHANGES
ANGLE TO SHOW THE THIRD MAN
INCHING HIS WAY ALONG THE
GROUND TO THE BODIES...HIS
HAND REACHES AROUND THE COR-
PORAL'S NECK AND HE PULLS
OFF THE DOG TAG THEREON...
AND REPLACES IT WITH HIS OWN
...THEN THE SCREEN IS COVERED
WITH AN EXPLOSION.

FADE TO BLACK.

DISSOLVE TO CURRENT NEWSPA-
PER HEADLINES...(WAR NEWS
TO SHOW PRESENT DATE.)

NEWSPAPER IS DROPPED ON DESK
BY PL...EXPOSING BRADY OPPO-
SITE HIM.

AUDIO

PL

That's the way it goes, Brady.
Every time you pick up a news-
paper...there's another war go-
ing on.

BRADY

Yep, Lt., if this thing gets
much hotter, you're going to
have to get yourself a replace-
ment for me...I'll be back in
uniform.

PL

I don't want this to come as a
shock to you, Sgt...but the Army
is not accepting men over sev-
enty years of age.

BRADY

Thanks for the compliment, Lt.
I didn't know you cared.

PL

(laughs) If I were you, Sgt.,

VIDEO

BRADY GETS UP...WALKS TO
CLOTHES RACK...PICKS OFF HAT.

AUDIO

I'd sign up for a job with Ci-
vilian Defense.

BRADY

That's what I'm doing now on
Homicide Squad—isn't it—de-
fending civilians.

BRADY

Well...take it easy, Lt., and
if you hear of a hot Army outfit
that's looking for an experi-
enced K.P. specialist, let me
know.

SOUND:

(phone rings)

PL

(picks up phone) That must be
Eisenhower calling now. Don't
go away. Homicide! What...?
Where are you calling from? The
railroad station, huh? Okay...
keep the compartment closed,
and don't let anyone in until
we get there. (to Brady) Keep
your hat on, Sgt...we're going
out to do a little civilian de-
fense work.

PL HANGS UP PHONE.

FADE OUT...

FADE IN ON TRAIN CORRIDOR.
PAN TO COMPARTMENT "C"...
THERE IS A FRIGHTENED COLORED
PORTER STANDING BY THE DOOR.
HIS EYES FOLLOW A PASSENGER
WHO WALKS BY...BRADY COMES
ON...

BRADY

(flashing his badge) Are you
the guy who called Headquar-
ters?

PORTER

No, sir...I didn't call no one.

VIDEO

PORTER WITH HIS BACK TO DOOR
...TURNS HIS HEAD AWAY FROM
ENTRANCE AND WITH HIS HAND
PUSHES DOOR KNOB.

DISSOLVE TO INTERIOR OF COM-
PARTMENT FLOOR...FRANK
STILES IS TO LEFT OF DOOR...
LYING FACE DOWN...A KNIFE IS
NEXT TO HIM...PAN UP TO POR-
TER.

AS THE PORTER STARTS TO WALK
OFF, PL'S HAND TAKES HIS ARM
STOPPING HIM.

AUDIO

I'm just standing here by the
door...like the conductor told
me to do.

PL

Okay...let's go in.

PORTER

(frightened) Me too?

BRADY

Right...after you!

PORTER

If you gentlemen will excuse me
...I don't feel so good.

PL

Just a minute. Who discovered
the bodies?

PORTER

The conductor, sir. He found
'em. And I don't think he's
feelin' too well, either.

PL

He isn't, huh? Well, tell him to
recover in a hurry...I want to
see him right away.

PORTER

Yes, sir. I'll tell him. Right
away! (porter exits)

VIDEO

BRADY GOES THROUGH DOOR...
PAN ROOM TO MYRTLE CHANDLER'S
BODY SLUMPED ON SEAT ON FAR
RIGHT OF ROOM.

BRADY COMES INTO FRAME...HE
CAREFULLY REMOVES BELT FROM
AROUND HER NECK. HE HOLDS UP
BELT TO HAND TO PL.

CUT TO BRADY. HE TURNS TO
LOOK. CUT TO WOMAN'S BODY.

CUT TO MAN'S BODY. BRADY
BENDS OVER HIM, AND TILTS
HIS HEAD SO PL CAN SEE HIM.

AUDIO

PL

All right, Brady...let's go in
and take a look around.

BRADY

Right, Lt.

BRADY

Two victims for the price of
one. Looks like we're going in-
to the wholesale business, Lt.

PL

Seems to me I've seen this woman
before, Brady. Does she look
familiar to you?

BRADY

Can't say that I do, Lt. But
then, there must be over a
dozen women that I don't know.

PL

What a break for them. But as
far as this one is concerned,
I have an idea we may find some-
thing on her in the files.

BRADY

(nodding toward door) How about
the boy friend? Recognize him,
too?

VIDEO

BRADY STANDS UP.

CONDUCTOR CLOSES DOOR.

CONDUCTOR STARTS TO SIT ON
EDGE OF SEAT WHERE WOMAN'S
BODY IS...BUT WITHDRAWS...
DECIDES TO STAND.

AUDIO

PL

No...but birds of a feather...

BRADY

...are better than two in the
bush. What happened to that
conductor...did he decide to
take another train or some-
thing?

CONDUCTOR

(a little shaky) The porter says
you want to see me!

PL

Yeah...come in and close the
door. There are a few questions
we'd like you to answer.

BRADY

Sit down.

CONDUCTOR

(squeamish) I've never seen
anyone who'd been murdered be-
fore.

BRADY

Just take it easy—

PL

Did you discover the bodies?

CONDUCTOR

Yes, sir...I was just going
through the cars, before the
train pulled out...and when I
got here...(stops, shivers)

PL

Did you touch anything in the
room?

CONDUCTOR

Oh, no...not a thing.

VIDEOAUDIOPL

You're quite sure about that?

CONDUCTOR

Wait...I did touch something. When I entered and saw the man's body by the door...I bent over him...and pulled the knife out of his back. I don't know why I did it...It was just impulse, I guess.

BRADY

Nice impulse...you probably ruined every fingerprint on the murder weapon.

CONDUCTOR

I couldn't help it. I'm not used to this sort of thing.

BRADY

Well, it ain't exactly like punching tickets...but I got used to it.

PL

How long have you been with the company?

CONDUCTOR

Six months, sir...and this is the first time that...

BRADY

Sure...sure...we know.

PL

Brady, have some pictures taken of the room...check for prints ...and call for a few men to come down from Headquarters. We may need some help with the crowd.

BRADY

Right, Lt.

VIDEO

FADE OUT.

SIGN "STATION MASTER"...
DISSOLVE. PAN STATION MAS-
TER'S OFFICE. CAMERA STOPS
ON TOM COREY.

AUDIO

PL

And Brady...I want every pas-
senger in this car held for
questioning. We'll take over
the station master's office for
the time being.

COREY

My name is Tom Corey. I'm a
jewelry salesman.

PL

You were in Compartment D...
is that right?

COREY

Yes...the one right next to
where the murder took place.
(shakes head sadly) This is go-
ing to ruin my business trip.
My boss is going to blow his
top, when he hears I didn't get
off on schedule.

BRADY

Don't worry about it, Mr. Corey
...your boss will see your
alibi all over Page One in the
newspapers.

PL

Mr. Corey, a double murder has
been committed and the police
are going to need the coopera-
tion of every passenger to
break this case. Now...is there
anything at all you can tell us
in connection with the murder?

COREY

(hesitating) Well, I did want
to stay out of this...because

VIDEO

DISSOLVE TO WAITING ROOM,
NEAR A PHONE BOOTH...MYRTLE
CHANDLER AND FRANK STILES
ARE TALKING.

A MAN COMES IN AND TAPS
STILES ON SHOULDER.

STILES TURNS AROUND, LOOKS
SUDDENLY NERVOUS. MYRTLE RE-
ACTS ALSO.

AUDIO

of my business trip...but I
suppose I may as well tell you
about it.

BRADY

Let's have it.

COREY

Well, the couple who were killed
...I saw them before train
time. I wouldn't have noticed
anything except for the argu-
ment. You see, I was in a phone
booth making a call, and they
couldn't see me. At any rate,
this man came up to them I don't
know who he was, but he was
angry, that much I could tell
immediately.

SOUND

(crowd noises BG trains, etc.)

ADAMS

(menace) Mind if I cut in,
Frankie?

FRANK

What are you doing here?

ADAMS

I come down to see you off,
Frankie. One of the boys told
me you and Myrtle was leavin'
town, for a little vacation.

MYRTLE

(to Stiles) I told you to keep
your mouth shut, Frank.

ADAMS

(playfully) Slow down, Myrtle
...I'd have found out even if
Frankie hadn't shot off his
mouth.

VIDEOAUDIOFRANK

(weakly) Well, err, we're real glad you came. We'd buy you a drink but the train pulls out in ten minutes.

MYRTLE

Listen, what do you want? What's this all about?

ADAMS

Take a look. (pulls stack of paper out of his inside pocket)

FRANK

Er, uh, what's that?

ADAMS

Don't you recognize it, Frankie? It's a lease you sold to a client of mine—for twenty-five grand.

MYRTLE

You're crazy...we've never seen that before in our lives.

ADAMS

(waggles it under Stiles' nose) I know different. Listen, Mr. Con Man, my client wants his money back. He decided he don't want your "lease" after all.

FRANK

But, so help me, that ain't ours.

ADAMS

Well, you're gonna buy it back, anyway.

MYRTLE

Who says?

ADAMS

I says, Myrtle. Now fork it over...every penny.

STILES LOOKS AT MYRTLE WITH FRIGHT.

FRANK

We...we'll send it to you. As

VIDEO

AUDIO

soon as we get off the train
we'll send you a check.

ADAMS

Come on, come on, what do you
take me for?

MYRTLE

Listen, if your "client" thinks
he was swindled, why don't he
go to the cops?

ADAMS

My client never goes to the
cops. They don't get along.
(gets mad) Now, look, I'm tired
of playin' around with you two.
You sold this stuff for twenty-
five G's, and you're payin'
thirty to get it back.

FRANK

Thirty?

ADAMS

My commission. Now come on,
let's have it...or you ain't
gonna get on that train at all.

VOICE

(off) Central Limited...all
aboard.

MYRTLE

We ain't got the money. I swear
...

ADAMS GRABS THE BRIEFCASE
STILES IS CARRYING.

ADAMS

Gimme that...you ain't got it
...that's a laugh.

MYRTLE TRIES TO GRAB THE CASE
OUT OF HIS HANDS.

MYRTLE

Why, you...

ADAMS GRABS HER WRIST AND
TWISTS IT

ADAMS

No moves, Myrtle...you should
know better than that.

VIDEO

HE SNAPS OPEN THE BRIEFCASE AND LOOKS INSIDE. THEN HIS HAND REACHES IN. IT COMES OUT WITH PACK OF BILLS.

CAMERA PANS DOWN TO SHOW MYRTLE PULLING BACK HER FOOT. SHE KICKS ADAMS IN THE SHIN SHARPLY. FRANK GRABS BRIEFCASE.

ALMOST IMMEDIATELY THEY RUN OFF DOWN THE TRAIN GATE.

ADAMS GRABS FOR HIS KNEE, DROPS THE BRIEFCASE FULL OF STOCK AND LOOKS AFTER THEM WITH MURDER IN HIS EYES.

FADE OUT.

FADE IN ON STATION MASTER'S OFFICE.

AUDIO

FRANK

All right, you got the briefcase...now let her alone.

ADAMS

You wait until I say you can go, wise guy.

ADAMS

(sounds of pain)

MYRTLE

Come on, Frank, let's go.

COREY

And that's what happened, Officer. I heard every word of it.

PL

Thanks very much, Mr. Corey. Brady will take you down to headquarters and...

COREY

Headquarters? But officer, why me? I haven't done anything. Besides, I have to keep a very important business date.

PL

The train isn't leaving, Mr.

VIDEO

FADE IN ON PL'S DESK. A FILE
OF PAPERS ARE DROPPED ON IT
BY BRADY.

AUDIO

Corey. Not until we've got this
double murder solved.

COREY

But you said headquarters...

BRADY

Relax, Mister...just want to
show you a few pictures. See if
you can pick out the fellow who
was arguing with these two.

BRADY

You were right, Lt. You did see
the woman before. She's been in
the police line-up over a dozen
times.

PL

(His hand picks up files. Read-
ing)

Myrtle Chandler...yeah...it
all comes back to me now. We
picked her up a few years ago
when I was with the Racket
Squad.

BRADY

And the gentleman should be
familiar to you, too. He spent
three years as a guest at one of
our State prisons.

PL

Frank Stiles...sure. This guy
has been spending all his life
looking for a dishonest buck.
Well, it had to happen to him
sooner or later. How do you
figure the murder was commit-
ted, Brady?

LOOKING AT PICTURE.

BRADY

It looks to me like the murderer
came into the compartment when

VIDEO

CU OF KNIFE IN BRADY'S HAND.

BRADY PICKS UP A BOOK OFF END TABLE.

AUDIO

Myrtle was there alone. After he strangled her, he waited for Stiles to come in.

PL

And then he let him have it, huh?

BRADY

Right in the back, as soon as he came through the door... (picks up knife) with this.

PL

From the position of the bodies, it might seem that way, Brady, but it's strictly guess work. We need some facts. Find any prints in the room?

BRADY

Naw, that conductor really fouled up whatever fingerprints might have been on the handle.

PL

Too bad...he did a nice job of complicating things for us.

BRADY

By accident?

PL

We don't know Brady. Everybody's being checked. He said it was an impulse but we only have his word for that...No, he's not in the clear by a long shot.

BRADY

Well, I'd better go see how Mr. Corey is coming along.

PL

No luck yet?

VIDEO

BRADY EXITS CARRYING BOOK.
CUT TO PL'S HAND, HOLDING
KNIFE. FADE OUT.

FADE IN ON COREY. HE IS SWEAT-
ING. HIS COLLAR IS OPEN. HIS
HAIR IS DISHEVELLED. HE KEEPS
TURNING PAGES OF A BOOK.
BRADY'S HAND IS LAID ON HIS
SHOULDER. HE JUMPS UP FRIGHT-
ENED.

AUDIOBRADY

So far he's looked at over a
hundred pictures in the Rogues
Gallery...and no identifica-
tion.

PL

Stay with him, Brady...I'll be
in in a few minutes.

BRADY

Don't worry, Lt. I'll keep show-
ing him pictures...if I have
to go back as far as Ben Hur.

BRADY

How ya comin', Mr. Corey? Find
your friend yet?

COREY

This is impossible. I've looked
at over a thousand pictures.
He just isn't here.

BRADY

Don't give up...we've got about
ten thousand to go. Here...
(drops book on table) Try this
for size.

COREY

Look, Sgt., this is hopeless.
I've looked at so many faces, I
don't think I could recognize
the man now, even if I saw him.

VIDEO

CU OF PAGES BEING TURNED.
HOLD ON PICTURE OF ADAMS.

BRADY PICKS UP PICTURE.

FADE OUT.

FADE IN ON ADAMS HITTING
PUNCHING BAG. HE IS ABOUT TO
SWING WHEN A HAND GRABS HIS
WRIST.

AUDIOBRADY

You'd better. The Commissioner doesn't like murderers running around loose. Says it's bad for the morale. Keep looking.

COREY

(turns back to pictures) My whole business trip is being ruined. This may cost me my job.

BRADY

Better you than me. Keep looking.

COREY

(turns pages, then stops) This is him. This is the man, Sgt.

BRADY

(bends over shoulder to take a look) Are you sure?

COREY

I'm positive. This is the man who threatened them at the train gate.

BRADY

Trigger Adams, huh? Well, you sure picked a honey, Mr. Corey. Couldn't have made a better choice myself.

COREY

Can I go now? I must catch the next train out.

BRADY

Sorry. You'll have to hang around for a while. You may be our chief witness in a double murder.

VIDEO

HE TURNS.

AUDIO

BRADY

Keeping in shape, Trigger?

ADAMS

Yeah, practice every day. Nothin' like a gym to keep a man in shape.

PL

Hear you're getting your workout at the railroad station.

ADAMS

Gimme that again.

BRADY

Another bulls-eye...

PL

Adams, you've been identified as the person who argued with Frank Stiles and Myrtle Chandler this afternoon at the railroad station.

ADAMS

Who said?

PL

Someone who was there.

ADAMS

Maybe it was me. Why?

BRADY

Stiles and Mrs. Chandler are dead, that's why.

PL

Know anything about it Adams?

ADAMS

Not a thing. What happened?

BRADY

That's what we came to ask you.

ADAMS

Now hold on boys...I ain't a killer. Sure I argued with them, I'll admit that...but I ain't a killer.

VIDEOAUDIOPL

The man who put the finger on you says you were arguing about Gold Mine Stock.

ADAMS

Yeah...Myrtle and Frank put the con on a client of mine. I told 'em they should of knew better.

PL

And you also told them to fork over.

ADAMS

I was getting to that part of it.

BRADY

Well, get there a little faster.

ADAMS

Honest, I didn't do it. Just because some guy says he heard me talkin'...

PL

You're stalling, Adams. Get back to the argument.

ADAMS

Sure...sure...I went to collect but Myrtle kicked me in the shins and then blew. I was mad, but I didn't follow them.

LOOKS AT PL QUIZZICALLY.

BRADY

Are we buying, Lt.?

PL

Not until we check it, Brady. Who was your client Adams?

ADAMS

Aw, now wait a minute...it ain't ethical for me to tell you that.

VIDEOAUDIOPL

Murder isn't ethical, either.
And unless you can prove your
story you're on the spot.

ADAMS

Aw, you guys. Okay, I'll tell
you who my client was. Joe De
Sola...his wife fell for a
property swindle and he told
me to get the dough back.

PL

What was your cut supposed to
be?

ADAMS

(reluctantly) Twenty per cent
...five thousand bucks.

PL

But if you could collect the
money and tell DeSola you
didn't, that would have given
you a hundred per cent...

ADAMS

Hey, come on will you...?

PL

Maybe you better come on Adams
...until we talk to DeSola him-
self, you can cool your heels
in the city jail.

FADE IT TO BLACK. CLOSE UP
OF PHONE...PL OFFICE. PL'S
HAND STARTS DIALING.

SOUNDS

(phone buzz)

PL

Hello, Mrs. DeSola...this is
the Police Department...no,
no, nothing to worry about...
just a routine call. We were
wondering if you could tell us

VIDEO

HANGS UP.

LOOKS AS IF UNDER NOSE.

FADE TO BLACK.

STATION MASTER'S OFFICE DE
SOLA STANDING AT ENTRANCE...
CONDUCTOR IS BLOCKING HIS
WAY.

PAN DOWN TO DESOLA'S HAND
WITH A BILL IN IT...SLIPPING
IT INTO CONDUCTOR'S POCKET
...PAN UP TO CONDUCTOR LOOK-
ING DOWN AT HIS POCKET.

AUDIO

where your husband is...? Trip
to where...? Thank you very
much, Mrs. DeSola...goodbye.

BRADY

Well...

PL

Brady, Joe DeSola is right un-
der our noses.

BRADY

I don't see him.

PL

Let's get back to the railroad
station. If Mrs. DeSola was
telling the truth, her husband
is waiting for us in the sta-
tion master's office...

CONDUCTOR

Please, Mr. DeSola...I tell you
nobody can leave the place.
That's my orders...!

DESOLA

I know...I know...but I'm a
busy man. I can't afford to be
kept prisoner here until they
break the case. Come on...let
me through.

CONDUCTOR

I'm sorry...I can't do it.

DESOLA

Don't be a chump...I'll make it
worth your while...

CONDUCTOR

It wouldn't do any good even if

VIDEO

BRADY AND PL COME ON FROM
DOOR THAT CONDUCTOR IS
BLOCKING.

CUT BACK TO BRADY.

AUDIO

I let you out. The police are
all around anyway.

CONDUCTOR

Oh Lieutenant...am I glad
you're here. I been going crazy
trying to keep these people in
the car.

BRADY

What's wrong DeSola...? We
haven't been keeping you have
we?

DESOLA

Look...I don't want any trouble
with the police. Just because I
happened to be traveling in
the same train with a couple of
characters who get knocked off
...(STOPS) I don't want any
trouble...that's all.

PL

We'll do our best to spare your
feelings. Where are you head-
ed for DeSola...?

DESOLA

I have some business out of
town.

PL

Never mind the fairy tales. We
just talked to Trigger Adams
...and he told us about his "as-
signment." Myrtle Chandler and
Frank Stiles took you for
twenty-five grand...and you
came along to make sure you got
it back. Stop me if I'm wrong.

DESOLA

No...you're right. Except it

VIDEO

AUDIO

was my wife who fell for the con job...not me. I don't have too much confidence in Trigger so...I decided to take a compartment on the train...just in case Trigger couldn't get my money back for me.

BRADY

You've been mixed up in a lot of crooked deals DeSola...but I never figured you'd taken up murder too.

DESOLA

(exasperated) Look...I'm not gonna let you pin a rap on me just because I happened to be in the neighborhood when it happened. I wanted the money sure ...but I didn't kill anyone.

PORTER ENTERS. APPROACHES
DESOLA.

PORTER

Excuse me, sir...but I think you left your brief case on the train.

DESOLA

That's not mine. You're making a mistake.

PORTER

(innocently) Oh no...it's no mistake, Sir. I found it in your compartment.

DESOLA

(angry) I tell you it's not mine. Now get out of here...!

PORTER

(shaking his head sadly) Yes Sir...but I can't understand it...(starts to exit)

VIDEOAUDIO

PL'S HAND TAKES BRIEF CASE.

PL

I think I understand it. Mr. DeSola just disowned this brief case because he's afraid the contents may put him in a rather embarrassing position. (hands it to Brady) Open it, Brady.

DESOLA

Now wait a minute Lt. I can explain it...

BRADY OPENS BRIEF CASE. TAKES OUT BUNDLE OF MONEY.

BRADY

(whistles) Yeah...I'll bet you can. This is the twenty five grand DeSola came for...and it looks like he got it.

DESOLA

Just a minute. I'll tell you the truth...

PL

Sounds like a good idea. A little late, but still a good idea.

DESOLA

I took the money from Stiles ...I admit that...but I didn't kill them. They were already dead when I entered the compartment. I'll tell you exactly what happened...but you've got to believe me. I started out to go to their compartment but I saw the guy in Stiles's compartment having a smoke in the corridor. I waited about ten minutes, and when I looked out again he was gone...so I made my move.

DISSOLVE FOR FLASHBACK...
FADE IN ON COMPARTMENT C...

VIDEO

DESOLA APPROACHES "C" COM-
PARTMENT...LOOKS IN BOTH
DIRECTIONS...OPENS DOOR...
PAN DOWN TO HIS FEET TO SHOW
STILES'S BODY...HE DRAWS BACK
THEN LOOKS IN BOTH DIREC-
TIONS AND ENTERS.
CUT TO INTERIOR.

DESOLA RUMMAGES THROUGH LUG-
GAGE. THEN COMES UP WITH
BRIEFCASE...HE QUICKLY LOOKS
INSIDE AND THEN CLOSES VALISE
...HOLD ON VALISE...PAN ROOM
TO SHOW BODIES AND FADE OUT
...

FADE IN ON BRADY...

CU OF DESOLA

FADE OUT...

PL'S OFFICE. DESK IS COVERED
WITH THINGS. A PICTURE OF
MRS. CHANDLER AND SOME LET-
TERS, A TELEGRAM ODDS AND
ENDS. HE HOLDS UP THE PIC-
TURE AND NEXT TO MRS. CHAN-
DLER IN A TWIN FRAME IS HER
LATE HUSBAND. BRADY ENTERS.
HUSBAND IS COREY, BUT PIC-
TURE IS SUBSTANTIALLY DIF-
FERENT.

AUDIO

DESOLA

I took what rightfully belonged
to me...and I didn't kill
anyone. I don't care what kind
of a record I've got. I never
committed murder.

PL

Maybe not, but right now it
looks like the jury is going to
decide that. Take him in Brady
...and let's get back to Head-
quarters. There's just one
more little item I want to
check.

PL

(at picture of Mr. Chandler)
Face looks familiar...wonder

VIDEO

BRADY GOES TO DOOR AND OPENS
IT.
COREY ENTERS AND SITS.

AUDIO

where I've seen it before. This
is everything that was found
at Mrs. Chandler's apartment
eh, Brady.

BRADY

That's the lot.

PL

It's giving me ideas. Call in
Tom Corey.

BRADY

Right. In here Mr. Corey.

PL

Mr. Corey stop me if I'm wrong,
but didn't you tell us that you
stayed in your compartment...
that you didn't leave it even
for a minute?

TOM

Yes, that's right.

PL

Mr. DeSola in Compartment A
says he saw you in the aisle
having a smoke.

TOM

Well...er, yes I guess I did go
out for a minute but I didn't
think it was important when you
asked me.

PL

I see. Mr. Corey maybe we better
make sure that you haven't left
out anything else we might want
to know. Brady...go set up the
polygraph.

BRADY

Right, Lt.

BRADY LEAVES.

TOM

Polygraph?

VIDEO

COREY RISES AND LEAVES.
CUT TO BRADY IN POLY ROOM
MAKING ADJUSTMENTS. INKING
PENS OR WHAT HAVE YOU.
COREY WALKS INTO PICTURE.

BRADY STARTS TO HARNESS HIM.

COREY INDICATES PAPER.

AUDIO

PL

Lie detector to you, Mr. Corey.

TOM

Oh.

PL

Now if you don't mind...out
that door and turn to your
right. I'll be with you in a
minute.

BRADY

Have a seat Mac, I'm all set up.

TOM

What does this thing do?

BRADY

Measures the moisture in the
palm of your hand...records
your breathing, and counts your
heart beat. Simple?

TOM

What does that do?

BRADY

Each one of these attachments
is wired to a pen. When you tell
a lie, something goes off
kilter.

PL

All set, Brady?

BRADY

Just about.

PL

Now, Mr. Corey, this machine is
a very sensitive instrument. It
takes awhile for the pens to
start making a regular pattern
...so we'll warm you up with a
few trial questions.

VIDEO

BRADY PRODUCES SHORTHAND
BOOK IN WHICH HE SCRIBBLES
AS QUESTIONING GOES ON.

NO REACTION.

REACTION.

NO REACTION.

REACTION.

BRADY UNSTRAPS COREY. PL'S
HAND REACHES ACROSS TO PALM
STRAP. SUDDENLY COREY WINCES.

COREY IS LOOSE.

AUDIO

BRADY

Ready, Lt.?

PL

Take them down, Brady. What's
your occupation?

TOM

I'm a jewelry salesman.

PL

You say you sell jewelry, Mr.
Corey?

TOM

That's right.

PL

Did you see Trigger Adams
threaten Myrtle and Frank at
the train gate?

TOM

Yes.

PL

Mr. Corey what was your com-
partment number?

TOM

Compartment D.

BRADY

Say Lt., this thing is giving
us a hard time. We know Corey
was in Compartment D, but the
machine says he's lying.

PL

Better unstrap him Brady...
Here I'll help you.

TOM

Ouch.

PL

Sorry Mr. Corey...I didn't mean
to cut you. Ask the sergeant at
the desk for the first aid kit.

VIDEO

COREY WALKS OUT LOOKING
SLIGHTLY MIFFED.

AUDIO

TOM

Is that all you want me for?

PL

You better stick around.

TOM

Whatever you say...but I have
an important meeting...I've
got to make that trip.

PL

We're going as fast as we can
Mr. Corey.

BRADY

Well that's the first time I
ever saw you that clumsy.

PL

Not clumsy Brady...I wanted to
see the color of Tom Corey's
blood.

BRADY

Looks red to me.

PL

Let's see how it looks to the
police Lab...I think I've got
something Brady, and as soon as
I get a report on Corey's blood
type, I'm going to teletype a
message to Washington, D.C.

FADE.

PL'S OFFICE. TELETYPE IN PL'S
HAND HEADED ADJUTANT GEN-
ERAL'S OFFICE. REPORT ON
THOMAS COREY...PAN TO DOOR
AS BRADY LEADS COREY IN.

COREY

Lieutenant, I've been here for
over a day now. I've done all I
could to cooperate with you,
but I really have to catch a
train now. My job is at stake.

VIDEOAUDIOPL

Sit down Corey...there's a lot more at stake than just your job.

COREY

Please Lieutenant...I know how important a murder case is, but I have my career to think of too.

PL

Corey, as you said you've been very cooperative. You told the truth...but not the whole truth.

COREY

(Shrugs) Oh...I may have forgotten some details...but after all I'm not a policeman.

PL

You're not even Tom Corey!

COREY

What...?

PL

You were pretty lucky for a while. Unknown to you there were two other men who had a motive for the killing. That's what threw us off at the start.

COREY

This is ridiculous. What possible motive could I have. I never saw those people in Compartment C before in my life.

PL

You're lying...just as you did when we gave you the test on the polygraph. You see, your answers gave you away.

COREY

Hah...any machine can break down.

VIDEO

AUDIO

PL

This one didn't. Brady, read the questions that were asked.

BRADY

Question: What's your occupation?

Answer: I'm a jewelry salesman.
Reaction: None.

PL

Keep going Brady. Next question.

BRADY

(reading) Question: You say you sell jewelry, Mr. Corey?

Answer: That's right.

Reaction: Lie.

COREY

But I am a jewelry salesman. I can prove it.

PL

Of course. But you'll notice we got a lie reaction only when your name was mentioned. Because you're not Tom Corey! I suspected that when I first saw this photograph. And I got my proof when I accidentally cut you...and had your blood type analyzed. Tom Corey's Army records show he had blood type "O". Your's is type A.

COREY

(bitterly) Just a drop of blood, huh...?

PL

That's right Corey...or I should say...Chandler! You were Myrtle Chandler's husband.

COREY

There's no use in trying to

HOLDS PICTURE OF MR. AND MRS.
CHANDLER.

VIDEOAUDIO

hide it any longer. When Myrtle turned against me, I swore I'd get back at her. Things got hot, and I enlisted in the Army. And then, when the real Corey got killed in battle, I took his dog tags, and put mine around his neck. I was reported dead ...

PL

But you found that you couldn't live a lie. Nobody can. Ever since we first picked you up, you've been anxious to catch another train for your business trip. Well, you can throw away your ticket Chandler...this is the end of the line.

MUSIC. CURTAIN.

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